

descriptive list of plates

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gaston petit

PRELIMINARY NOTES

The following list of plates contains technical information concerning the prints reproduced in this book. Details were in most cases obtained from the artist and/or the printer.

1. By and large, the date given with each print refers to when the first print was pulled, with the corollary that the quality of subsequent pulls was substantially the same as the first. In some cases, however, when the difference in time between preparing the blocks or plates and printing the particular work illustrated in this book has been considerable, and perceptible changes have occurred in coloring and so on, this has been specified: e.g., "Cut in 1956, printed in 1972 (one block altered)." When the work was printed by someone other than the artist, this has also, wherever possible, been indicated.
2. It may be noticed that the great majority of illustrated prints are located in only a few collections. I did not write this book on the basis of these collections; conversely, while gathering material for the book, my collection and that of the Hildebrands were assembled, and I selected a certain variety of works from other collections already in existence.
3. In the dimensions given for each print, height precedes width. Unless otherwise specified, all measurements refer to the actual size of the image, rather than the size of the paper.

1. *Moral*. Polychrome impression, $32\frac{5}{16}" \times 18\frac{1}{8}"$ (82×46 cm). First printed in 1963. Edition: 20. 3 blocks of Japanese birch-faced plywood. Paper: *torinoko*. Pigment: oil-base ink; lithographic ink. Location: collection of the author.
2. *Moral (B)*. Polychrome impression, $32\frac{5}{16}" \times 21\frac{1}{4}"$ (82×54 cm). First printed in 1963. Edition: 30. 3 blocks of Japanese birch-faced plywood. Paper: *torinoko*. Pigment: oil-base ink; lithographic ink. Location: collection of the author.
- C-1. *Deception (Spotlight) C*. Polychrome impression, $32\frac{5}{16}" \times 18\frac{1}{8}"$ (82 × 46 cm). First printed in 1967. Edition: 30. 3 blocks of Japanese birch-faced plywood. Paper: *torinoko*. Pigment: oil-base ink; lithographic ink. Location: collection of the author.
3. *Correlation Form-B*. Polychrome impression, $28\frac{13}{16}" \times 18\frac{1}{8}"$ (73×46 cm). First printed in 1970. Edition: 30. 4 blocks of Japanese birch-faced plywood. Paper: *torinoko*. Pigment: oil-base ink; lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
- C-2. *Correlation (Movement)*. Polychrome impression, $27\frac{15}{16}" \times 17\frac{5}{16}"$ (71×44 cm). First printed in 1970. Edition: 30. 3 blocks of Japanese birch-faced plywood. Paper: *torinoko*. Pigment: oil-base, lithographic, and screen-print ink. Location: collection of Mr. and Mrs. F. T. Vaughan, Tokyo.
4. *Correlation Spread*. Polychrome impression, $16\frac{1}{8}" \times 16\frac{1}{8}"$ (41×41 cm). First printed in 1970. Edition: 35. 3 blocks of Japanese birch-faced plywood. Paper: *torinoko*; *gasenshi* for the free papers. Pigment: oil-base, lithographic, and screen-print ink. Location: collection of the author.
5. *Plan-A*. Polychrome impression, $29\frac{1}{8}" \times 17\frac{11}{16}"$ (74×45 cm). First printed in 1971. Edition: 35. 3 blocks of Finnish birch-faced plywood. Paper: *torinoko*. Pigment: oil-base, lithographic, and screen-print ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
6. *For Presentation—Mailing A*. Polychrome impression, $31\frac{1}{8}" \times 44\frac{1}{2}"$ (79

×113 cm). First printed in 1973. Edition: 20. 6 blocks of Finnish birch-faced plywood. Paper: *torinoko*. Pigment: oil-base, lithographic, and screen-print ink. Location: collection of the author.

amano kunihiro

7. *Living Things*—A. Monochrome impression, $32\frac{5}{16}" \times 46\frac{1}{16}"$ (82×117 cm). First printed in 1959. Edition: 10. 7 blocks of *shina*-faced plywood; 1 block of *rawan*-faced plywood. Paper: *torinoko*. Pigment: oil paint. (The paint is left on newspaper for about 8 hours in order to draw the oil from it. The basic pigment is then mixed with petrol, turpentine, and poppy oil to achieve a fairly liquid solution. This new pigment, used by Amano from now on, does not leave traces of oil when drying on the paper.) Location: collection of the artist.
 8. *Fish*—J. Polychrome impression, $16\frac{3}{8}" \times 20\frac{7}{8}"$ (41.5×53 cm). First printed in 1960. Edition: 30. 2 paper blocks; 4 blocks of *shina*-faced plywood; 1 block of *sen*-faced plywood (a rough kind of wood commonly employed in crating, etc.). Paper: *torinoko*. Pigment: as above. Location: collection of the author.
 9. *Stagnation*—A. Polychrome impression, $33\frac{1}{2}" \times 21\frac{11}{16}"$ (85×55 cm). First printed in 1963. Edition: 20. 4 blocks of *shina*-faced plywood. (One of these was coated with vinyl glue mixed with *ganryo* to make a cement-hard, irregular surface. Before it thoroughly hardened, the artist drew his motif. The cavities being fully inked and wiped off as in the intaglio method, Amano forced out the embedded paint from the back of the paper with pointed sticks to avoid the sharp-edged embossing which would result from using a press.) Paper: *torinoko*. Pigment: as above. Location: collection of the artist.
 10. *Enclosure* (9). Polychrome impression, $31\frac{1}{2}" \times 21\frac{11}{16}"$ (80×55 cm). First printed in 1965. Edition: 30. 4 blocks of *shina*-faced plywood, one being used for the relief. Paper: *torinoko*. Pigment: as above. Location: collection of the author.
- C-3. *Distant Memory* 22. Polychrome impression, $33\frac{7}{8}" \times 21\frac{11}{16}"$ (86×55 cm).

First printed in 1968. Edition: 50. 7 blocks of *shina*-faced plywood, one being used for the relief. Paper: *torinoko hankusa*. Pigment: as above. Location: collection of the author.

11. *Dark Change* 8. Polychrome impression, $21\frac{1}{2}'' \times 21\frac{1}{2}''$ (54.5×54.5 cm). First printed in 1970. Edition: 60. 6 blocks of *shina*-faced plywood, one being used for the relief. Paper: *torinoko hankusa*. Pigment: as above. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

- C-4. *Imagination* 21. Polychrome impression, $21\frac{1}{2}'' \times 21\frac{1}{2}''$ (54.5×54.5 cm). First printed in 1971. Edition: 50. 7 blocks of *shina*-faced plywood, one being used for the relief. Paper: *torinoko*. Pigment: as above. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

12. *Imagination* 39. Polychrome impression, $33\frac{1}{2}'' \times 21\frac{11}{16}''$ (85×55 cm). First printed in 1972. Edition: 50. 7 blocks of *shina*-faced plywood, one being used for the relief. Paper: *torinoko*. Pigment: as above. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

13. Untitled. Two-color impression, $10\frac{5}{8}'' \times 15\frac{13}{16}''$ (27×40 cm). First printed in 1957. Edition: 12. Lithography. Paper: drawing paper (of a special, rather glossy kind). Pigment: lithographic ink. Location: collection of the author.

ay-o

14. *Ah! It's the Sea of E* ("E" stands for M. C. Escher). Monochrome impression, $10\frac{1}{4}'' \times 7\frac{5}{16}''$ (26×18.5 cm). First printed in 1971. Edition: 200. Metal print, etching method. (The two figures in the center are hand-painted in watercolor.) Paper: white Arches Cover. Pigment: metal print ink. Printed by Hayashi Takeo. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

- C-5. *Rainbow*. Polychrome impression, $19\frac{5}{16}'' \times 27\frac{3}{8}''$ (49×69.5 cm). First printed in 1964. Edition: 20. Lithography. Paper: light *washi* related to *gasenshi*. Pigment: lithographic ink. Location: collection of Okabe Tokuzo, Hatanano, Kanagawa Prefecture.

15. *The Animated Rainbow VI*. Polychrome impression, $19\frac{11}{16}" \times 14\frac{9}{16}"$ (50×37 cm). First printed in 1965. Edition: 5. 1 screen frame only, using Scotch tape for the blocking, making a new register for each color; 19 printing stages. Paper: *Kentoshi*. Pigment: screen-print ink. Location: collection of Kubo Sadajiro, Tokyo.

16. *Animal A*. Polychrome impression, $20\frac{7}{8}" \times 28\frac{3}{8}"$ (53×72 cm). First printed in 1972. Edition: 55. 24 screen frames. Paper: *Kentoshi*. Pigment: screen-print ink. Printed by Okabe Tokuzo. Location: collection of the author.

17. *Wave C*. Polychrome impression, $21\frac{1}{2}" \times 28\frac{15}{16}"$ (54.5×73.5 cm). First printed in 1972. Edition: 65. 24 screen frames. Paper: *Kentoshi*. Pigment: screen-print ink. Printed by Okabe Tokuzo. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

- C-6. *Mr. & Mrs. Rainbow B*. Polychrome impression, $28\frac{3}{8}" \times 20\frac{1}{8}"$ (72×51 cm). First printed in 1971. Edition: 40. 37 screen frames. Paper: *Fukuishi*. Pigment: screen-print ink. Printed by Suketa Kenryo. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

18. *General Washington on White Charger by Unknown Artist* (from the *Nashville Skyline* series dedicated to Bob Dylan). Polychrome impression, $20\frac{5}{16}" \times 14\frac{3}{8}"$ (51.5×36.5 cm). First printed in 1971. Edition: 95. 19 screen frames. Paper: *Kentoshi*. Pigment: screen-print ink. Printed by Suketa Kenryo. Location: collection of the author.

19. *Old Man from the Mountain Hut*. Polychrome impression, $21\frac{1}{4}" \times 14\frac{3}{16}"$ (54×36 cm). First printed in 1953. Edition: 50. 6 blocks of *shina*-faced plywood, 11 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color mixed with rice paste for all 9 colors, plus 2 light blues printed with Japanese water-base color. Location: collection of Mr. and Mrs. Norman H. Tolman, Tokyo.

- C-7. *Holding a Bird*. Polychrome impression, $15\frac{15}{16}" \times 15\frac{9}{16}"$ (40.5×39.5 cm).

azechi umetaro

First printed in 1956. Edition: 50. (This print, a personal gift from the artist to the author, was printed in 1972 from the artist's old blocks, one of which had been amended. The artist signed it a.p. and dated it 1956.) 8 blocks of *shina*-faced plywood, 15 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of the author.

20. *Window of the Mountain*. Polychrome impression, $19\frac{3}{4}'' \times 14\frac{15}{16}''$ (50×38 cm). First printed in 1968. Edition: 85. 6 blocks of *shina*-faced plywood, 10 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of the author.
21. *Fear of the Mountain* (A). Polychrome impression, $20\frac{1}{8}'' \times 15\frac{3}{8}''$ (51×39 cm). Edition: I have in my possession three very different versions of the same print, all dated 1967 (the year in which the blocks were originally cut) and numbered as follows: 15/50, 26/50, 62/150. The artist told me that during the printing of the edition, he had altered one of the blocks, without giving me further details. I discovered that at the time of the alteration, he also enlarged the edition from 50 to 150. For the sake of convenience, I have identified the first 50 prints as version A, and the remaining 100 as version B, one of the blocks having been changed (the prints illustrated here are Nos. 26/50 and 62/150). In prints 15/50 and 26/50 (and the whole of the first 50 prints), a coating of black pigment covers the entire surface as background, except for the eyes, as a first printing step; in version B, the black is a different block used to outline the pattern and printed last. The smoke, the outline of the head and of the hands in particular, are very strongly accentuated in this second version. Also, using colored pigment on a black background (version A) gives a totally different effect than when the color is applied on a white ground (version B). The man in prints 15/50 and 62/150 has a nose, but the one in print 26/50 does not. The coloring of the sky changes from a rather bright emerald green (15/50) to a somber blue green (62/150); and the coloring of the clothing differs widely in each print. Also in print 26/50 the beard is black instead of gray, and the lips are burnt sienna instead of vermilion and pink. (For more detailed information concerning this artist's technique see Ronald G. Robertson,

Contemporary Printmaking in Japan.) Like the majority of Japanese printmakers, Azechi does not print the complete edition at once, but only according to the rhythm of demand. Thus, prints from blocks cut and first printed in 1967 are still being made in 1973. 6 blocks of *shina*-faced plywood, 10 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of the author.

22. *Fear of the Mountain* (B). Polychrome impression, $20\frac{1}{8}'' \times 15\frac{3}{8}''$ (51×39 cm). Edition: see above. 6 blocks of *shina*-faced plywood, 10 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of the author.
- C-8. *Winter Mountain*. Polychrome impression, $10\frac{5}{8}'' \times 9\frac{7}{16}''$ (27×24 cm). First printed in 1962. Edition: 100. 4 blocks of *shina*-faced plywood. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of the author.
23. *Mountaineer in a Circle*. Polychrome impression, $13\frac{3}{8}'' \times 8\frac{11}{16}''$ (34×22 cm). First printed in 1972. Edition: 150. 4 blocks of *shina*-faced plywood, 11 printing stages. (Although the blocks were first cut in 1967, the first attempts of the artist were not convincing and he discarded the print until early 1972. Trying new colors, he printed two a.p. in preparation for an exhibition. The print reproduced here is one of those two.) Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
24. *Man of the Mountain (1)*. Polychrome impression, $15\frac{13}{16}'' \times 11\frac{13}{16}''$ (40×30 cm). First printed in 1972. Edition: 185. 7 blocks of *shina*-faced plywood, 12 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment: Turner Artists' Poster Color. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
- C-9. *Three Men Shouting*. Polychrome impression, $20\frac{1}{8}'' \times 15\frac{3}{8}''$ (51×39 cm). First printed in 1968. Edition: 85. 6 blocks of *shina*-faced plywood, 8 printing stages. Paper: *kōzo* from Eichizen, Fukui Prefecture. Pigment:

Turner Artists' Poster Color. Location: collection of Dr. and Mrs. Kenneth Kun, Miami.

fukazawa shiro

25. *Red Tenioha*. Polychrome impression, $21\frac{7}{8}'' \times 15\frac{13}{16}''$ (55.5×40 cm). First printed in 1965. Edition: 15. 3 paperboards. (Having stuck down his paper on a table, the artist cut off three forms from a heavy paperboard and glued them onto another paperboard also fixed on the table. He then replaced the outer paperboard around these forms, inked one form at a time, removed the outer section, lowered the paper, and printed with the palm of his hand.) Paper: *Fukuishi*. Pigment: oil paint. Location: collection of the author.
26. *Torso*. Polychrome impression, $21\frac{7}{8}'' \times 15\frac{13}{16}''$ (55.5×40 cm). First printed in 1966. Edition: 15. 2 paperboards. Paper: *Fukuishi*. Pigment: Japanese water-base color. Location: collection of the author.
- C-10. *Poetry of Life-2*. Polychrome impression, $23\frac{13}{16}'' \times 20\frac{1}{8}''$ (60.5×51 cm). First printed in 1966. Edition: 30. 6 paperboards. Paper: *Fukuishi*. Pigment: Japanese water-base color. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
27. *Venus (4)*. Polychrome impression, $22\frac{7}{8}'' \times 22\frac{1}{16}''$ (58×56 cm). First printed in 1968. Edition: 8. 5 screen frames. Paper: *Kentoshi*. Pigment: oil-base screen-print ink. Location: collection of Mr. and Mrs. R. M. Deming, Washington, D. C.
28. *Time VIII*. Polychrome impression, $34\frac{11}{16}'' \times 29\frac{1}{8}''$ (88×74 cm). First printed in 1969. Edition: 13. 14 screen frames. Paper: *Kentoshi*. Pigment: vinyl-base screen-print ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
- C-11. *Sharaku and I*. Polychrome impression, $29\frac{1}{8}'' \times 29\frac{1}{8}''$ (74×74 cm). First printed in 1972. Edition: 75. 5 screen frames. Paper: *Kentoshi*. Pigment: oil-base and vinyl-base screen-print ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

29. *Work-C*. Polychrome impression, $28\frac{3}{8}" \times 29\frac{1}{8}"$ (72×74 cm). First printed in 1971. Edition: 17. 12 screen frames. Paper: *Kentoshi*. Pigment: vinyl-base screen-print ink. Location: collection of the author.
30. *Sharaku and I '73-A*. Polychrome impression, a multiple, $21\frac{1}{2}" \times 40\frac{9}{16}" \times 2\frac{9}{16}"$ (54.5×103×6.5 cm). First printed in 1973. Edition: 10. 4 screen frames, 4 printing stages for the inside of the clock forms (made of FRP polyester and each measuring $17\frac{1}{8}"$ [43.5 cm] in diameter and $1\frac{9}{16}"$ [4 cm] in depth). Pigment: vinyl-base screen-print ink. (To print on the irregular frames of the clocks, the artist used an oil-base screen-print ink [for adhesion] on wet clay and pressed this onto the clocks' frames. In addition, a number of small sections on which the same Sharaku scene is repeated in silver vinyl-base ink on *kōzo* paper have been pasted on the box form.) Location: collection of the author.

fukita fumiaki

31. *Fast and Slow Motion of a Body*. Two-color impression, $23\frac{5}{8}" \times 17\frac{15}{16}"$ (60×45.5 cm). First printed in 1958. Edition: 50. 1 block composed of layers of paper glued to plywood; 1 block of *shina*-faced plywood. Paper: *torinoko*. Pigment: Japanese water-base color for the blue; *sumi* mixed with Japanese water-base color for the black. Location: collection of the artist.
32. *The Floating*. Polychrome impression, $17\frac{11}{16}" \times 19\frac{1}{8}"$ (45×48.5 cm). First printed in 1961. Edition: 50. 1 paper block for the upper circle (a technique that the artist used until 1965); 2 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Japanese water-base color for the paper relief block; oil-base ink for the other two blocks. Location: collection of the artist.
33. *Genial Cloud*. Polychrome impression, $24" \times 17\frac{15}{16}"$ (61×45.5 cm). First printed in 1965. Edition: 50. 1 block composed of layers of paper glued to plywood; 3 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Sakura oil-base ink (the artist worked with Sakura Co. in order to devise an oil-base ink suitable for woodblock printing). Location: collection of the author.

- C-12. *First Thunderbolt*. Polychrome impression, $29\frac{1}{8}" \times 24"$ (74×61 cm). First printed in 1966. Edition: 50. 5 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Sakura oil-base ink. Location: collection of the author.
34. *Legend of the Stars*. Polychrome impression, $36\frac{1}{4}" \times 28"$ (92×71 cm). First printed in 1968. Edition: 50. 4 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Japanese water-base color in gradation from the center, processed by hand; oil-base ink in gradation from the center, gray to black, processed with a press; the bright dots, Neo Color Bright applied by hand. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
- C-13. *Hail*. Polychrome impression, $23\frac{7}{16}" \times 17\frac{11}{16}"$ (59.5×45 cm). First printed in 1969. Edition: 50. 3 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Japanese water-base color in gradation from yellow in the center to blue on top and at the bottom; 2 black oil-base inks for the horizontal and vertical lines. Location: collection of the author.
35. *Cross of Stars*. Polychrome impression, $23\frac{1}{16}" \times 17\frac{11}{16}"$ (58.5×45 cm). First printed in 1970. Edition: 50. 3 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Japanese water-base color in gradation from white in the center to blue; black oil-base ink processed with a press; heavy oil-base ink in gradation horizontally from yellow in the center to sienna on the sides. Location: collection of the author.
36. *Pisces*. Polychrome impression, $17\frac{11}{16}" \times 23\frac{1}{4}"$ (45×59 cm). First printed in 1971. Edition: 80. 3 blocks of *rawan*-faced plywood. Paper: *torinoko*. Pigment: Japanese water-base color in gradation; black oil-base ink processed with a press. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
37. *2 Squares 2 Holes*. Monochrome impression, $15\frac{13}{16}" \times 19\frac{1}{2}"$ (40×49.5 cm). First printed in 1963. Edition: none, only 4 a.p. 1 zinc plate, lithographic process. Paper: *Fukuishi*. Pigment: Toyo lithographic ink. Location:

funai yutaka

collection of Mr. and Mrs. James L. Hildebrand, London.

- C-14. *Rhythm*. Polychrome impression, $20\frac{1}{2}'' \times 16\frac{15}{16}''$ (52 × 43 cm). First printed in 1965. Edition: none, only 3 a.p. 3 zinc plates, lithographic process. Paper: drawing paper. Pigment: Toyo lithographic ink. Location: collection of the author.
38. *Ginger Ale*. Polychrome impression, $18\frac{15}{16}'' \times 23\frac{5}{8}''$ (48 × 60 cm). First printed in 1968. Edition: 25. 2 zinc plates, lithographic process. Paper: drawing paper. Pigment: Toyo lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
39. *Camouflage*. Polychrome impression, $23\frac{5}{8}'' \times 18\frac{15}{16}''$ (60 × 48 cm). First printed in 1968. Edition: 25. 2 zinc plates, lithographic process. Paper: drawing paper. Pigment: Toyo lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
40. *Da Capo II*. Polychrome impression, $20\frac{1}{2}'' \times 20\frac{1}{2}''$ (52 × 52 cm). First printed in 1970. Edition: 30. 2 screen frames. Paper: P.H.O. *Kentoshi*. Pigment: screen-print ink. Location: collection of Mr. and Mrs. Norman H. Tolman, Tokyo.
- C-15. *Union VI*. Polychrome impression, $27\frac{9}{16}'' \times 21\frac{7}{8}''$ (70 × 55.5 cm). First printed in 1970. Edition: 15. 2 screen frames. Paper: P.H.O. *Kentoshi*. Pigment: screen-print ink. Location: collection of Prof. and Mrs. Jerome A. Cohen, Cambridge, Mass.
41. *Analogy*. Monochrome impression, $18\frac{1}{8}'' \times 18\frac{1}{8}''$ (46 × 46 cm). First printed in 1971. Edition: 30. 1 screen frame. Paper: P.H.O. *Kentoshi*. Pigment: screen-print ink. Location: collection of Mr. and Mrs. Norman H. Tolman, Tokyo.
42. *Major Scale*. Polychrome impression, $25\frac{5}{8}'' \times 18\frac{1}{2}''$ (65 × 47 cm). First printed in 1971. Edition: 30. 2 screen frames. Paper: P.H.O. *Kentoshi*. Pigment: screen-print ink. Location: collection of Mr. and Mrs. Norman H. Tolman, Tokyo.

funasaka yoshisuke

43. *Work 60-3*. Polychrome impression, $10\frac{1}{4}" \times 12\frac{5}{8}"$ (26×32 cm). First printed in 1960. Edition: 4. 4 linoleum blocks. Paper: *torinoko*. Pigment: oil paint. Location: collection of the author.
44. *Untitled*. Polychrome impression, $17\frac{15}{16}" \times 13\frac{13}{16}"$ (45.5×35 cm). First printed in 1964. Edition: 5. 3 blocks of *shina*-faced plywood; 1 linoleum block. Paper: *torinoko*. Pigment: Japanese water-base color for the plywood; oil paint for the linoleum. Location: collection of the author.
45. *Lemon JE-23*. Polychrome impression, $13\frac{13}{16}" \times 9\frac{7}{8}"$ (35×25 cm). First printed in 1966. Edition: 6. 3 blocks of *shina*-faced plywood; 1 glass plate coated with polyester. Paper: *torinoko*. Pigment: Holbein and Newton watercolor for the plywood; printing ink for the polyester surface. Location: collection of the author.
46. *Work A26-1966*. Polychrome impression, $26\frac{3}{8}" \times 19\frac{11}{16}"$ (67×50 cm). First printed in 1966. Edition: 5. 2 blocks of *shina*-faced plywood; 1 glass plate coated with polyester. Paper: *torinoko*. Pigment: Holbein and Newton watercolor for the plywood; printing ink for the polyester surface. Location: collection of the author.
- C-16. *Arabesque F-9*. Polychrome impression, $26\frac{3}{8}" \times 19\frac{11}{16}"$ (67×50 cm). First printed in 1969. Edition: 10. 3 blocks of *shina*-faced plywood; 1 glass plate coated with polyester; 1 collage with lace and rubber mat sections. Paper: *torinoko*. Pigment: Holbein and Newton watercolor for the plywood; printing ink for the other surfaces. Location: collection of the author.
47. *Work S27-1970*. Polychrome impression, $22\frac{7}{16}" \times 22\frac{7}{16}"$ (57×57 cm). First printed in 1970. Edition: 20. 13 blocks of *shina*-faced plywood; 1 screen frame. Paper: *torinoko*. Pigment: water-base color, except for the large black surface printed with oil-base ink and overprinted in mat black with screen-print ink. The screen section was printed by Art Process, Tokyo. Location: collection of Mr. and Mrs. Jack Gellman, Paris.
- C-17. *Lemon-288*. Polychrome impression, $20\frac{7}{8}" \times 16\frac{9}{16}"$ (53×42 cm). First print-

ed in 1971. Edition: 130. 27 blocks of *shina*-faced plywood; 2 screen frames. Paper: *torinoko*. Pigment: water-base color; screen-print ink. The screen sections were printed by Art Process, Tokyo. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

48. *Work JY-19 1971* (a mistitling; the correct title is *White Space A8-1972*). Polychrome impression, $32\frac{11}{16}" \times 32\frac{5}{16}"$ (83×82 cm). First printed in 1972. Edition: 8. 12 blocks of *shina*-faced plywood. (The printed paper, cut in sections, is pasted on raised styrofoam.) Paper: *torinoko*. Pigment: water-base color. Location: collection of Mr. and Mrs. James L. Hildebrand, London.

hagiwara hideo

49. *Stone Flower: Blue*. Polychrome impression, $24\frac{1}{4}" \times 35\frac{7}{16}"$ (61.5×90 cm). First printed in 1960. Edition: 30. 4 blocks of *shina*-faced plywood; 1 printing stage for the back of the paper, 11 stages for the surface. (For the first printing stage, the artist applied dyes generously on a virgin block and laid the paper. With strong hand pressure and a special *baren*, he then forced the dyes through the paper in order to make a texture appear on the reverse. [For more detailed information see Ronald G. Robertson, *Contemporary Printmaking in Japan*]). Paper: *torinoko*. Pigment: dye, except for the small dots at the bottom printed with poster color. Location: collection of the author.
50. *Fantasy in Blue*. Polychrome impression, $33\frac{1}{2}" \times 23\frac{5}{8}"$ (85×60 cm). First printed in 1962. Edition: 30. 3 blocks of *shina*-faced plywood; 1 printing stage for the back of the paper, 12 stages for the surface (same process as above). Paper: *torinoko*. Pigment: dye, except for the floating circles printed with poster color. Location: collection of the author.
- C-18. *Man in Armor No. 2*. Polychrome impression, $33\frac{1}{2}" \times 23\frac{5}{8}"$ (85×60 cm). First printed in 1962. Edition: 30. 3 blocks of *shina*-faced plywood, 8 printing stages. Paper: *torinoko*. Pigment: dye mixed with mica. Location: collection of the author.
51. *Mask No. 11*. Polychrome impression, $33\frac{1}{2}" \times 23\frac{5}{8}"$ (85×60 cm). First

printed in 1964. Edition: 30. 1 block of *shina*-faced plywood, 6 printing stages. (The forms were cut off, inked separately, and put back in their respective places to be printed.) Paper: *torinoko*. Pigment: dye. Location: collection of the author.

52. *Frosty Morning (2)*. Polychrome impression, $11\frac{7}{16}" \times 16\frac{3}{8}"$ (29×41.5 cm). First printed in 1965. Edition: 50. 2 blocks of *shina*-faced plywood, 5 printing stages in the intaglio method. Paper: *torinoko*. Pigment: dye. Location: collection of the author.
53. *Fairyland No. 2*. Polychrome impression, $21\frac{1}{4}" \times 31\frac{1}{8}"$ (54×79 cm). First printed in 1966. Edition: 50. 2 blocks of *shina*-faced plywood, 3 printing stages in the intaglio method. Paper: *torinoko*. Pigment: dye. Location: collection of Mr. and Mrs. A. Gericic, Tokyo.
54. *At the Theater*. Monochrome impression, $24\frac{13}{16}" \times 34\frac{11}{16}"$ (63×88 cm). First printed in 1967. Edition: 5. The artist drew directly on stone, which was processed at the Michigan Art School. Paper: Rives BFK. Pigment: lithographic ink. Location: collection of Mr. and Mrs. Frank Korn, Tokyo.
- C-19. *Clown No. 1*. Polychrome impression, $18\frac{11}{16}" \times 24\frac{1}{4}"$ (47.5×61.5 cm). First printed in 1969. Edition: 50. 4 blocks of *shina*-faced plywood; 10 printing stages, plus 1 for the black lines. Paper: *torinoko*. Pigment: dye. Location: collection of Mr. and Mrs. A. Gericic, Tokyo.
- C-20. *Shadow No. 10*. Polychrome impression, $21\frac{7}{8}" \times 29\frac{11}{16}"$ (55.5×75.5 cm). First printed in 1972. Edition: 50. 4 blocks of *shina*-faced plywood. (I suspect that the black lines applied on the surface in light relief were obtained by some kind of stencil device, though the artist did not want to reveal this process to me.) Paper: *torinoko*. Pigment: dye, mixed with mica for the red. Location: collection of the author.
55. *Untitled*. Polychrome impression, $23\frac{5}{8}" \times 13\frac{3}{8}"$ (60×34 cm). First printed in 1968. Edition: 10. 1 zinc plate, lithographic process. Paper: *Kentoshi*. Pigment: Toyo lithographic ink. Location: collection of the author.

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56. *No Focus B-2*. Polychrome impression, $22\frac{1}{16}" \times 22\frac{1}{16}"$ (56×56 cm). First printed in 1969. Edition: 30. 4 zinc plates, lithographic process. Paper: *washi*, heavy *kōzo* type. Pigment: Toyo lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
57. *Gradation 72-2*. Polychrome impression, $23\frac{5}{8}" \times 17\frac{5}{16}"$ (60×44 cm). First printed in 1972. Edition: 60 (a retake of a larger print made in 1969 which ran to 10 prints). 1 zinc plate, lithographic process, 2 printing stages (the second printed in reverse to slot into the first). Paper: *shinhako*. Pigment: Toyo lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
58. *No Focus R-7*. Polychrome impression, $25\frac{3}{16}" \times 19\frac{11}{16}"$ (64×50 cm). First printed in 1970. Edition: 30. 3 aluminum plates, lithographic process. Paper: *torinoko* from Fukui Prefecture. Pigment: Toyo lithographic ink; copper powder used with a medium. Location: collection of the author.
- C-21. *Relativity 1-B*. Polychrome impression, $27\frac{13}{16}" \times 21\frac{7}{8}"$ (70.5×55.5 cm) including the embossed section. First printed in 1971. Edition: 30. 3 unworked zinc plates, processed by etching press. Paper: *torinoko* from Fukui Prefecture. Pigment: Toyo lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
59. *Work 72-3*. Polychrome impression, $24\frac{1}{4}" \times 34\frac{11}{16}"$ (61.5×88 cm). First printed in 1972. Edition: 30. 4 aluminum plates, lithographic process, 6 printing stages. Paper: *shinhako*. Pigment: Toyo lithographic ink. Location: collection of Mr. and Mrs. James L. Hildebrand, London.
- C-22. *No Focus 72-28*. Polychrome impression, $38\frac{3}{16}" \times 24\frac{7}{16}"$ (97×62 cm). First printed in 1972. Edition: 20. 5 aluminum plates, lithographic process. Paper: *shinhako*. Pigment: Toyo lithographic ink. Location: collection of the author.
60. *No Focus 73-5*. Polychrome impression, $27\frac{9}{16}" \times 17\frac{11}{16}"$ (70×45 cm). First printed in 1973. Edition: 40. 4 aluminum plates, lithographic process.