

# Landfall Press Inc.



Tasmanian School of Art Gallery.

# LANDFALL

AN EXHIBITION OF HAND-PULLED LITHOGRAPHS  
PRINTED AT LANDFALL PRESS, CHICAGO .

DESIGN AND LAYOUT OF CATALOGUE AND INSTALLATION OF EXHIBITION:  
JON BENNETT, MARION HARDMAN, GORDON HARRISON-WILLIAMS, JONATHAN  
HOLMES, JAN JENDA , BOB JENYNS, MILAN MILOJEVIC, LUTZ PRESSER,  
PAUL TAYLOR.

TYPING: MARGARET APPLETON.

PRINTING: MONOTONE ART PRINTERS, HOBART.

PUBLISHED BY THE TASMANIAN SCHOOL OF ART GALLERY, JUNE, 1979.  
T.C.A.E., HOBART, TASMANIA .

In 1975, I graduated from the Tasmanian School of Art having majored in the field of printmaking. I had been working almost completely in the medium of lithography and had become totally absorbed with the process, its techniques and its potentials. It was at this time that I started to view art not only as a printmaker but quite specifically as a lithographer. This led me to an interest in working as a printer.

There is no course available to postgraduates in Australia which offers instruction to Master Printer level and, indeed, there are very few Print Shops established for use by local artists - most artists producing lithographs, or any print for that matter, are printing them as well. It was because of this that I had to look abroad to gain the necessary skills to become a Master Printer.

In 1976, I was awarded an Overseas Travel Grant by the Visual Arts Board of the Australia Council. At the same time, Rod Ewins, head of Printmaking at the Tasmanian School of Art, was visiting various print shops and Colleges in the U.S.A., including Tamarind, Landfall, Fox Graphics and Impressions, and it was through his meeting with Jack Lemon, director of Landfall Press that I was able to receive my apprenticeship at Landfall.

Until a few decades ago, lithography - the art of drawing on porous limestone with grease crayon, pencil or wash - was a dying art in the U.S.A.; printers who could satisfy the exacting demands of artists were located only in Europe. Of course, facilities did exist in the U.S.A. and artists were producing lithographs but until Universal Limited Art Editions (which published lithographs by many of the New York School artists) and Tamarind, most artists were going to Europe.

The Tamarind Lithography Workshop was particularly important in the development of American printshops. It was created in 1959 by June Wayne, a prominent Californian artist, who had experienced the frustration of making lithographs. At Tamarind, artists could make lithographs regardless of whether or not they had worked in the medium before, since the workshop allowed them to work in close collaboration with highly skilled printers using the best possible equipment.

Tamarind also trained its printers so that they could anticipate and carry through any request by an artist and it is important to note that the Workshop has not only published a significant volume of lithographs but has also trained a number of highly skilled Master Printers who have established themselves everywhere. One of those is Jack Lemon, the Director and Master Printer of Landfall Press.

Landfall Press is regarded as one of the finest lithographic workshops in the United States. It was established by Lemon in 1970 who aimed to create and edition hand-printed lithographs of the best possible quality. Since then the workshop has pulled over 700 editions by some of the foremost artists working the 1970's. Artists who have worked with Landfall include: Vito Acconci, William Allen, Terry Allen, Robert Arneson, Christo, Chuck Close, Robert Cottingham, Laddie John Dill, Jim Dine, Allen Jones, Alfred Leslie, Sol le Witt, Don Nice, Claes Oldenburg, Denis Oppenheim, Philip Pearlstein and William T. Wiley.

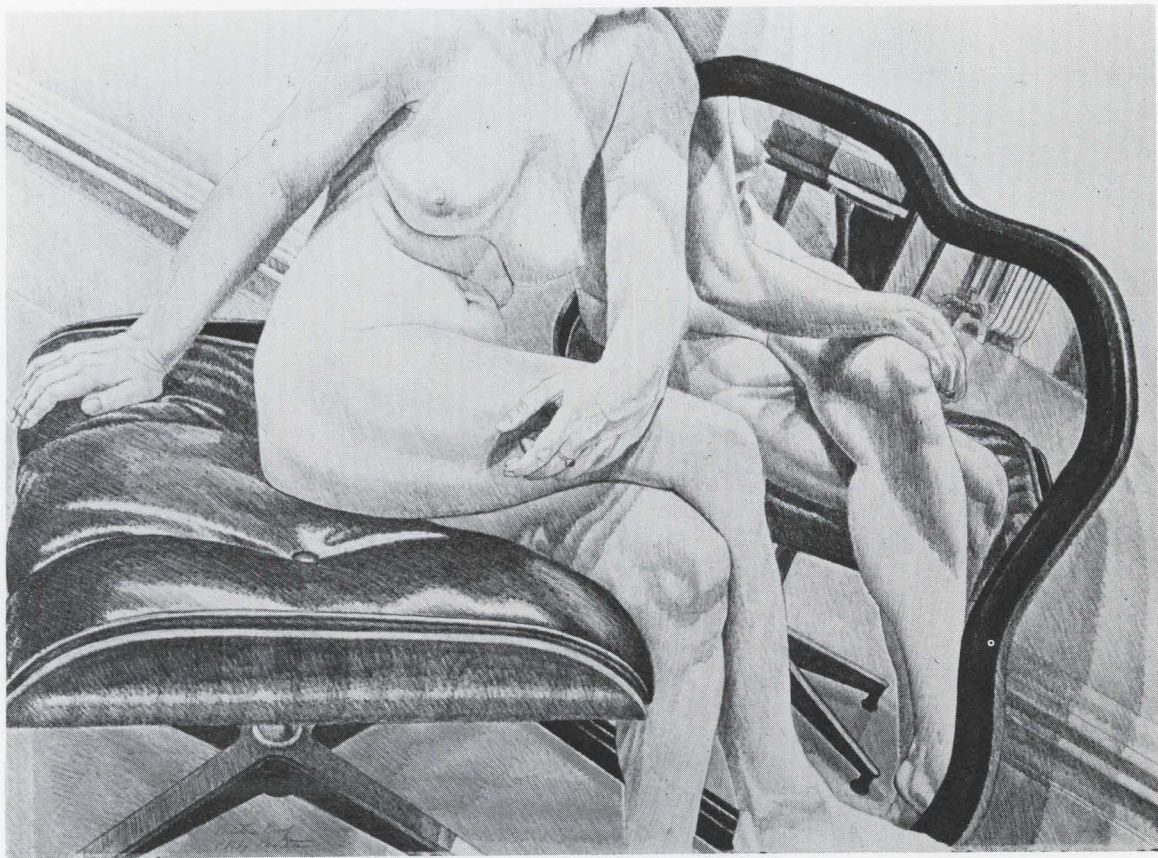
To meet the individual requirements of each artist, Landfall has developed a multitude of processes and techniques. Editions numbering from 10 - 200 in single and multiple colours (up to 37 colours) have been printed on a wide variety of surfaces ranging from hand-made paper and cloth to nylon and chamois hide. Artists work in close collaboration with Jack Lemon or one of his assistants and are involved in the print from the initial drawing or the stone through to the final signing and numbering of the individual prints.

I worked as apprentice printer at Landfall for almost two years - my duties included everything from mopping floors, making coffee and printing. I grained stones for five weeks when I arrived, then proceeded to assist Jack Lemon, printing and collaborating with artists like Vito Acconci, Robert Cottingham, Laddie John Dill, Robert Indiana, Luis Jimenez, Don Nice, Philip Pearlstein and W.T. Wiley.

This exhibition represents a selection of Printers' Proofs which I worked on, assisting Jack Lemon during my two years at Landfall Press (1977-1978).

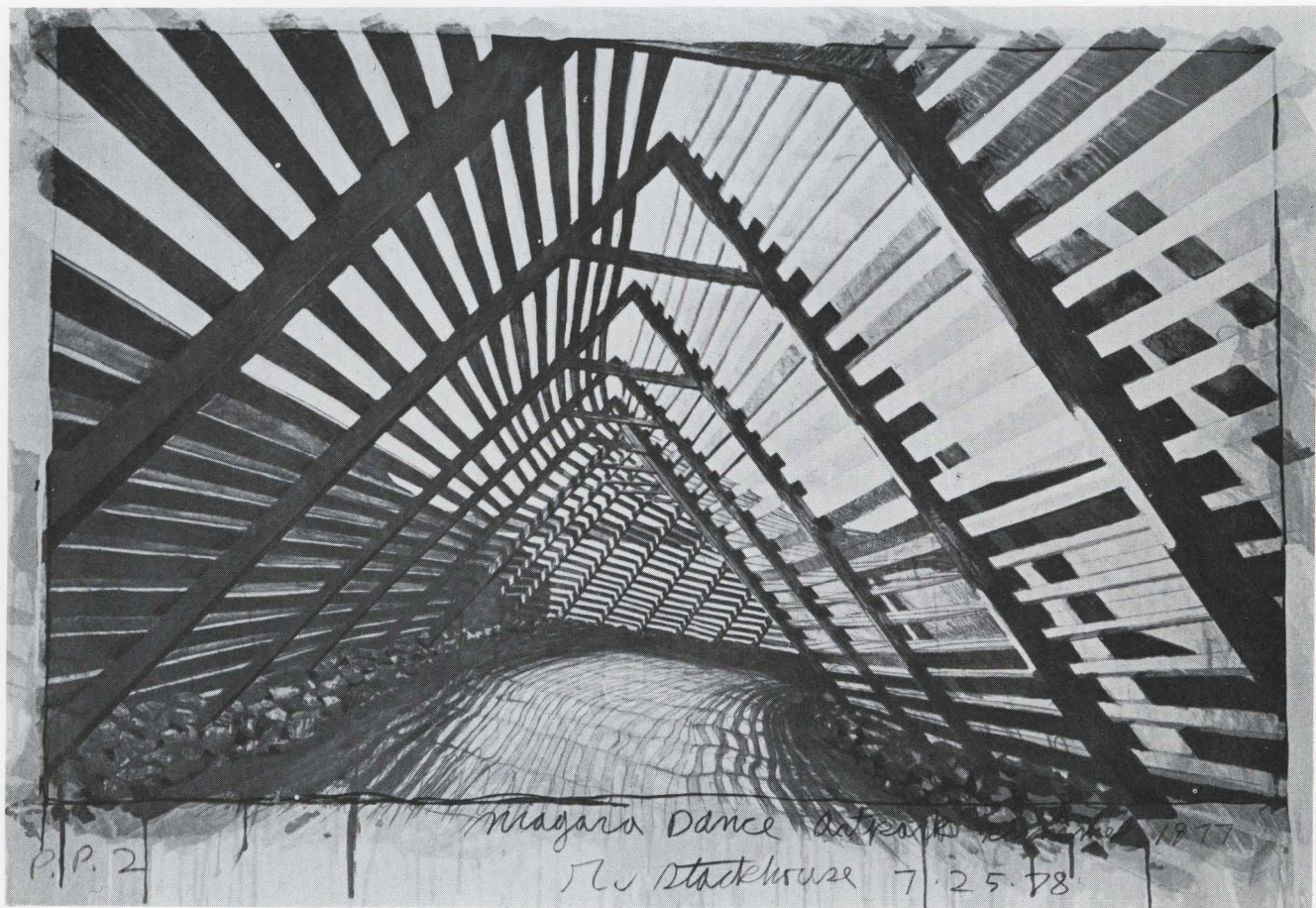
Milan Milojevic, June, 1979.

ROBERT COTTINGHAM	Women - Girls	17-1/8" x 17-1/8"	1978	3 Colours
LADDIE DILL	Untitled	35" x 48"	1978	6 Colours
LADDIE DILL	Portal No. 1	21" x 40"	1978	3 Colours
LADDIE DILL	Portal No. 2	34" x 26"	1978	6 Colours
LADDIE DILL	Portal No. 3	28" x 48"	1978	5 Colours
LADDIE DILL	Portal No. 4	18" x 26"	1978	2 Colours
MARTHA ERLEBACHER	Still Life No. 1	25" x 34-1/4"	1978	5 Colours
MARTHA ERLEBACHER	Still Life No. 2	25-1/2" x 34-3/4"	1978	5 Colours
ROBERT INDIANA	South Bend	30-1/2" x 28"	1978	7 Colours
LUIS JIMENEZ	Bronco (Cowboy)	39-1/2" x 28"	1978	5 Colours
LUIS JIMENEZ	Bronco (Horse)	39-1/2" x 28"	1978	5 Colours
BARBARA KOHL	Homage to Square - Granny	30" x 22-1/4"	1977	5 Colours
DON NICE	Buffalo	31-3/4" x 47-3/4"	1977	11 Colours
PHILIP PEARLSTEIN	Two Nudes on Blue Coverlet	28" x 39"	1977	5 Colours
PHILIP PEARLSTEIN	Legs	14" x 17"	1978	1 Colour
PHILIP PEARLSTEIN	Nude with Rocker	23-1/4" x 33-3/4"	1977	3 Colours
PHILIP PEARLSTEIN	Nude on Eames Stool	27-3/4" x 19-5/8"	1977	4 Colours
WILL PETERSEN	Untitled	18" x 24"	1977	4 Colours
ROBERT STACKHOUSE	'Niagara Dance' Summer, Art Pack 77	35" x 50"	1978	8 Colours
ROBERT WEAVER	No. 313	27" x 20-1/8"	1977	6 Colours
ROBERT WEAVER	B.N. 6477	24" x 18"	1977	4 Colours
KIMBAL WELLS	Burger Queen	26" x 20"	1977	1 Colour



PHILIP PEARLSTEIN

*NUDE ON EAMES STOOL*



ROBERT STACKHOUSE

NIAGARA DANCE; SUMMER ARTPARK 77



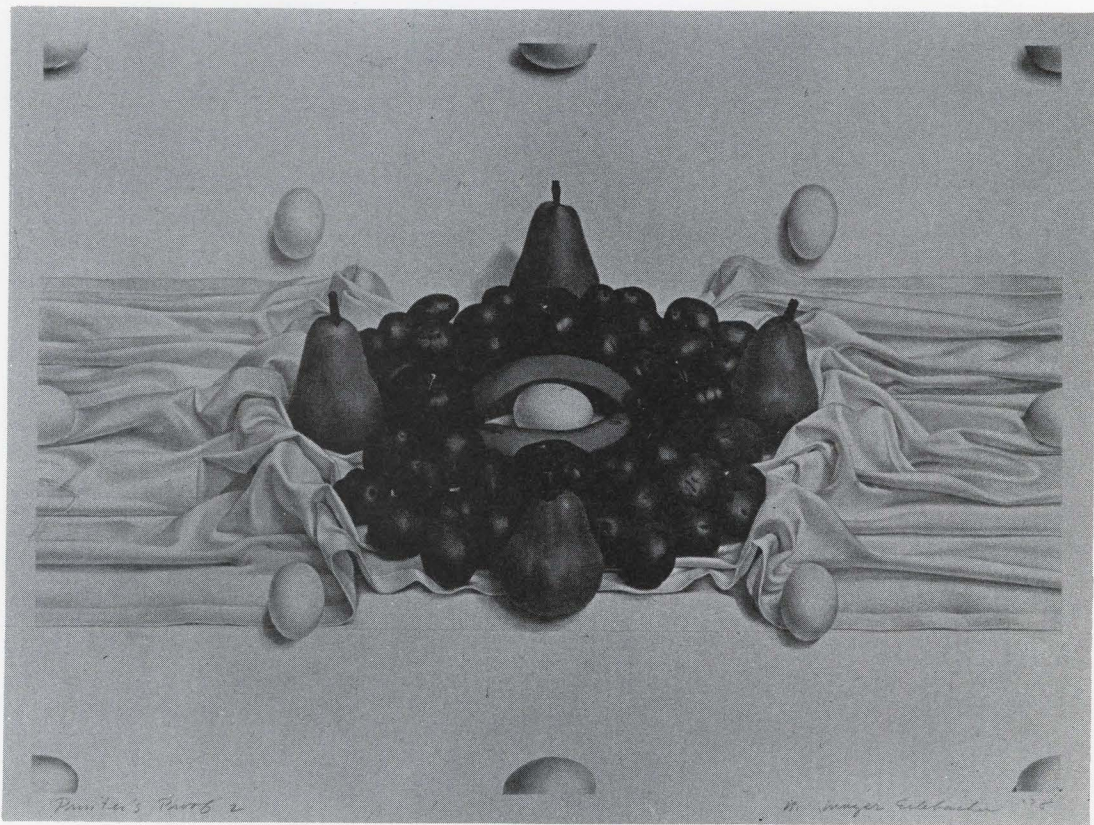
DON NICE

*BUFFALO*



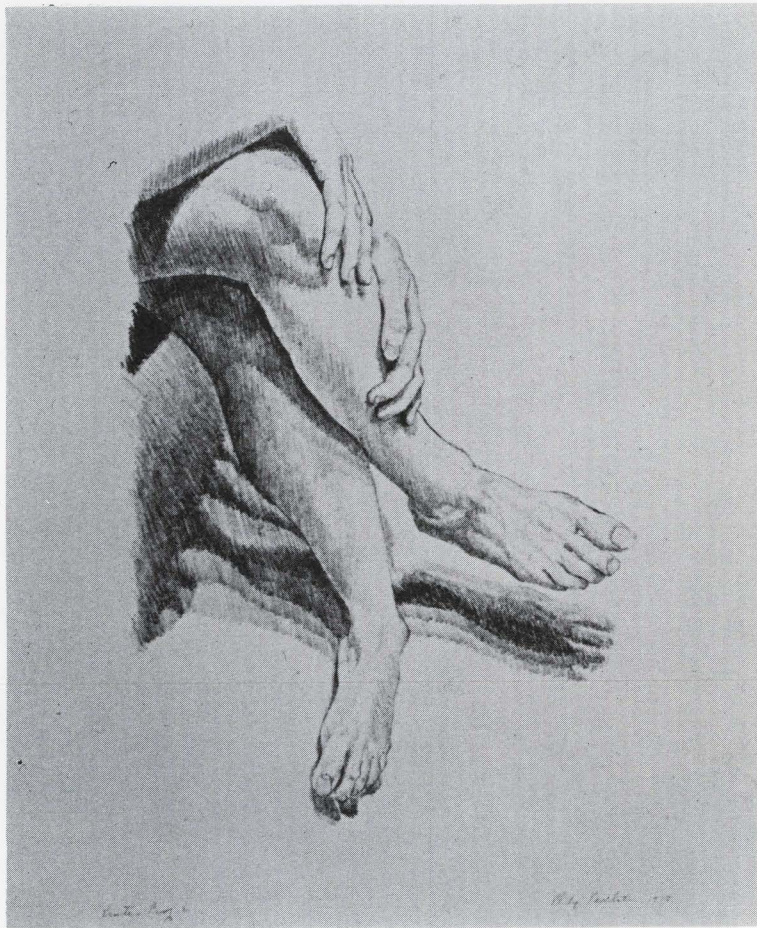
PHILIP PEARLSTEIN

*TWO NUDES ON BLUE COVERLET*



MARTHA ERLEBACHER

STILL LIFE # 1

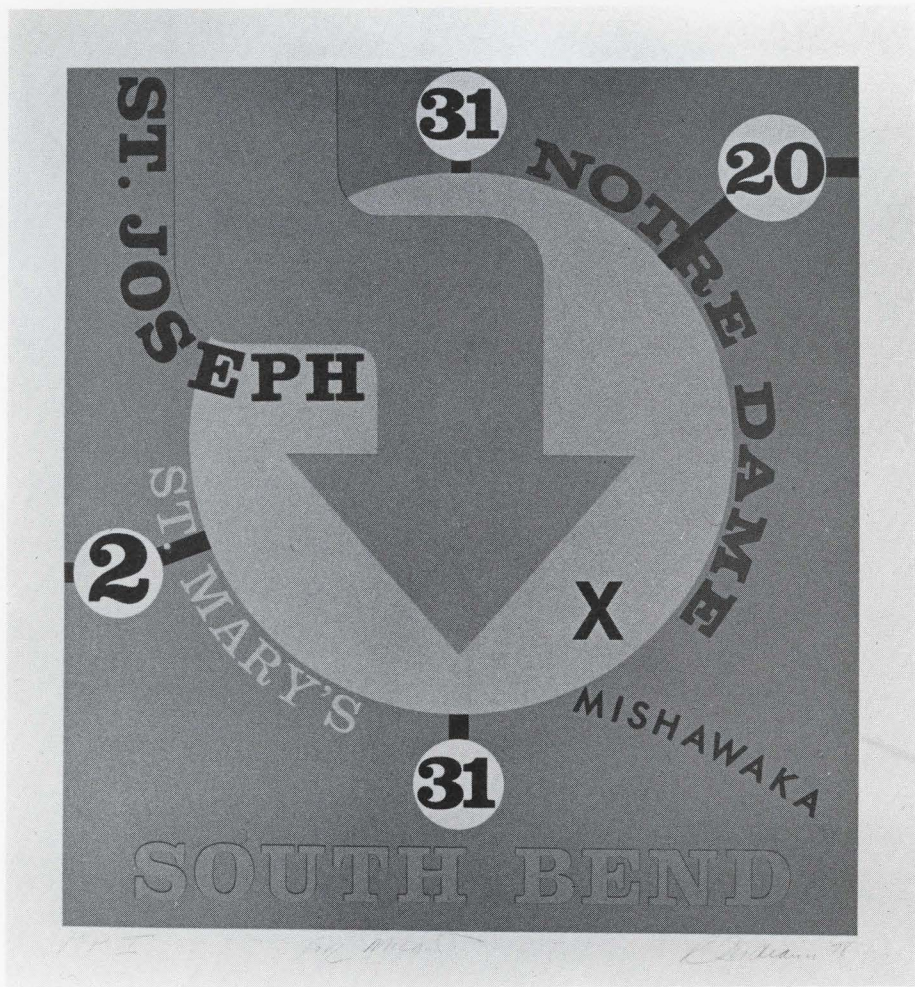


PHILIP PEARLSTEIN    *LEGS*



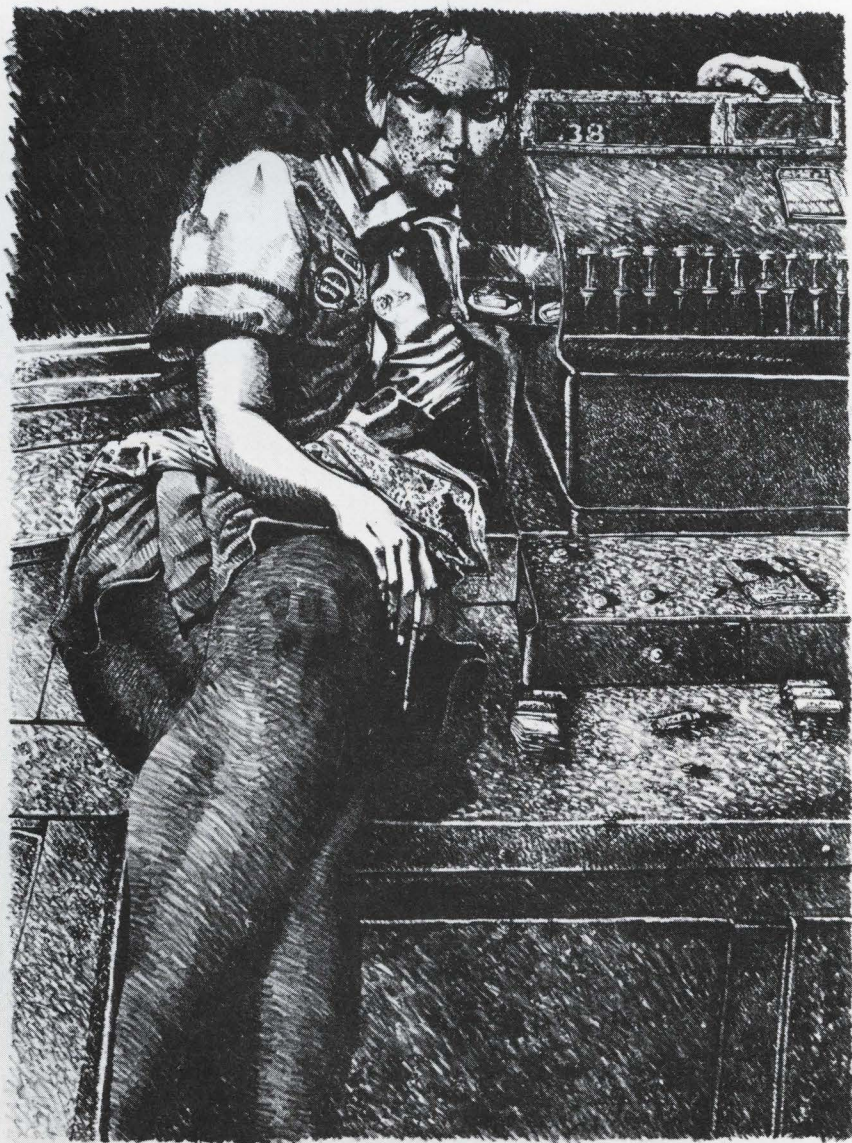
ROBERT COTTINGHAM

*WOMEN GIRLS*



ROBERT INDIANA

SOUTH BEND



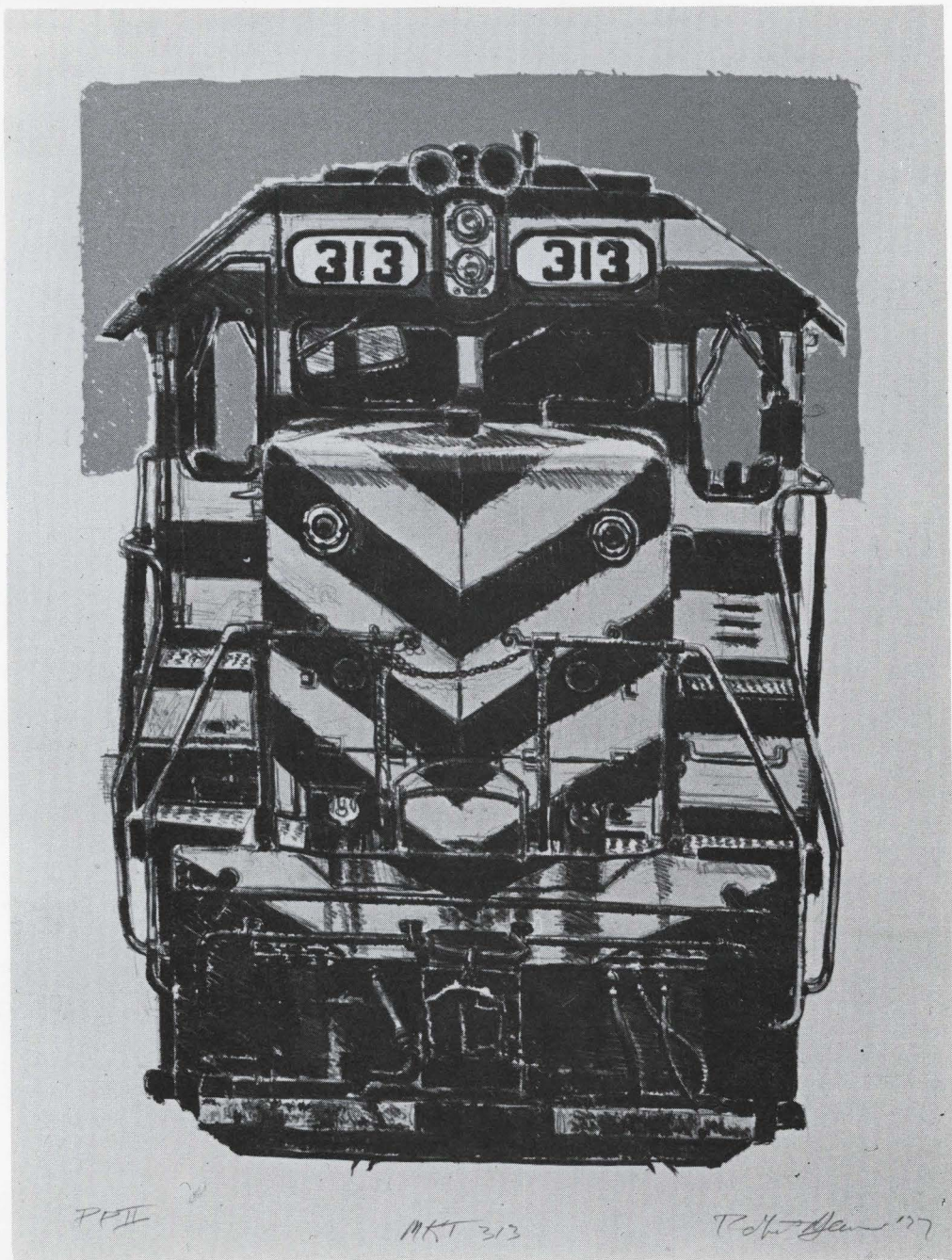
*Smiles Prof 2*

*Burger Queen*

*K.P. Wells 1977*

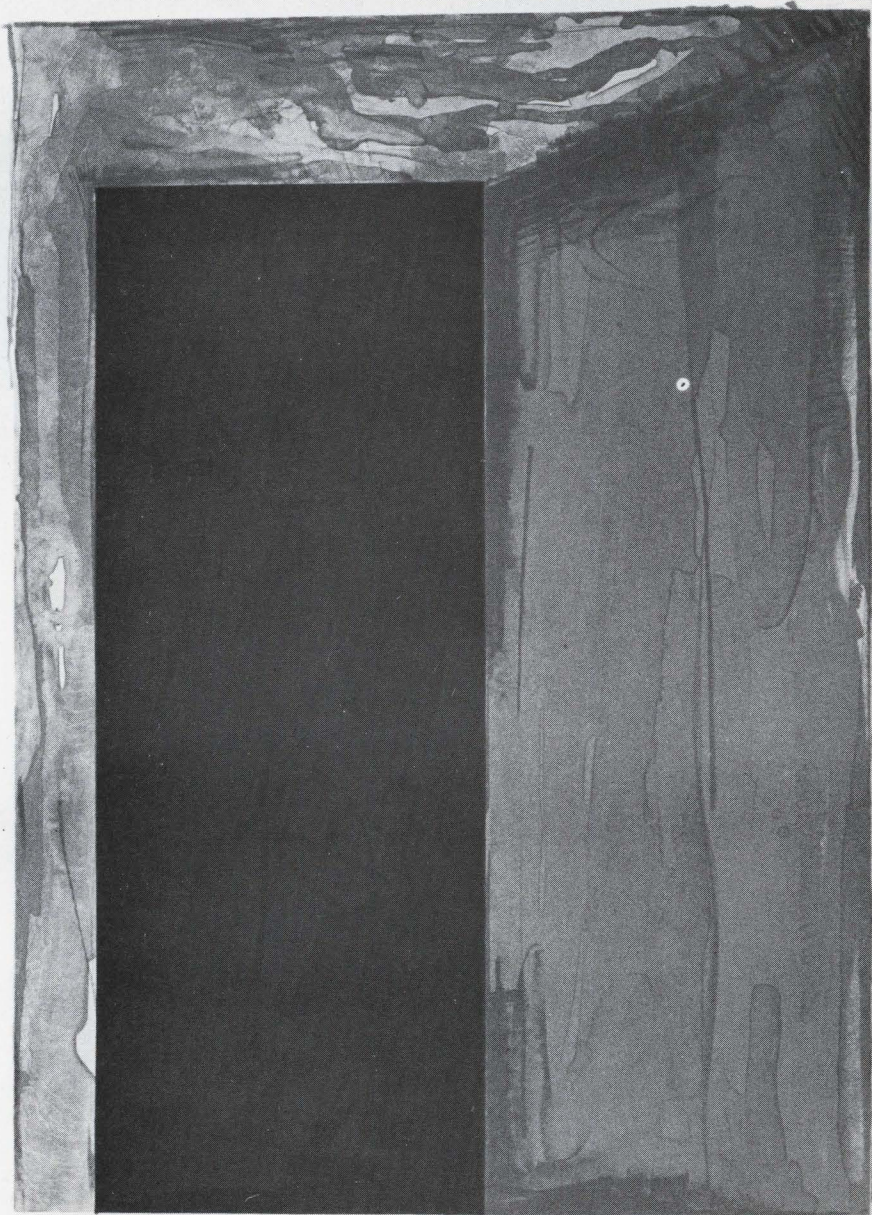
**KIMBAL WELLS**

*BURGER QUEEN*



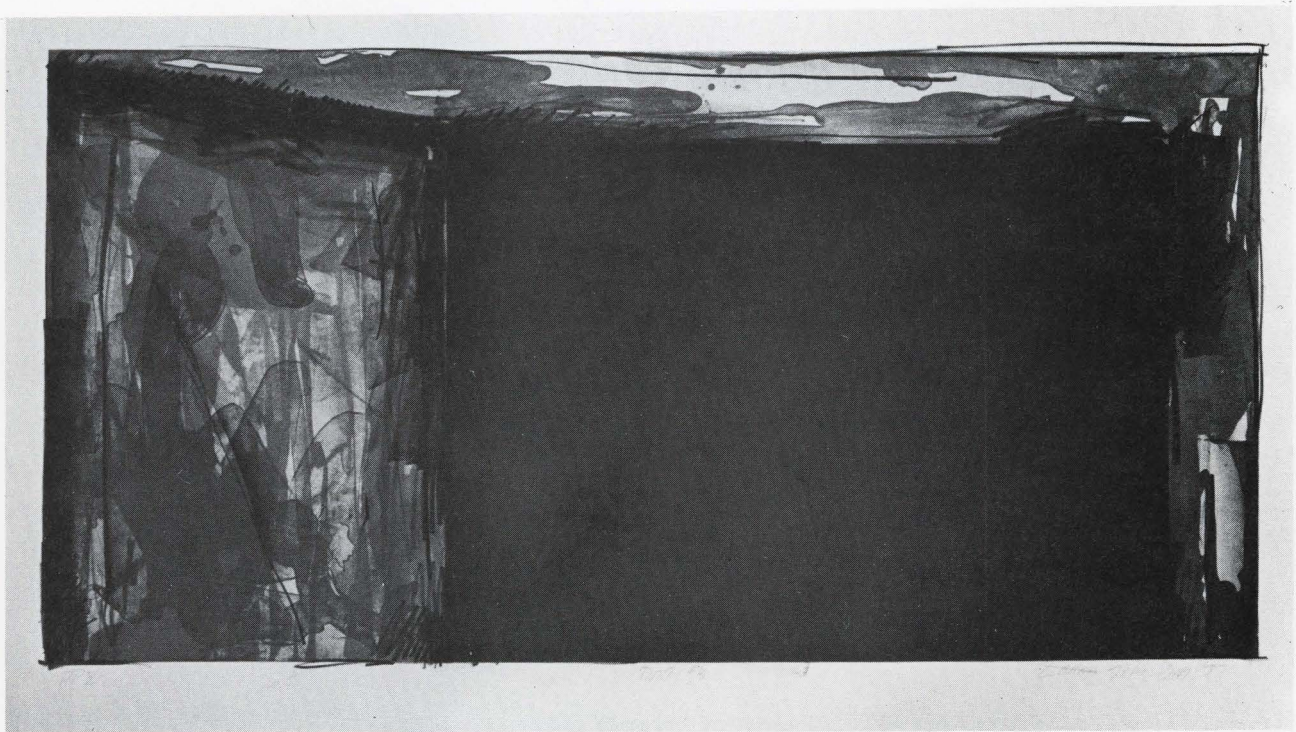
ROBERT WEAVER

MKT 313



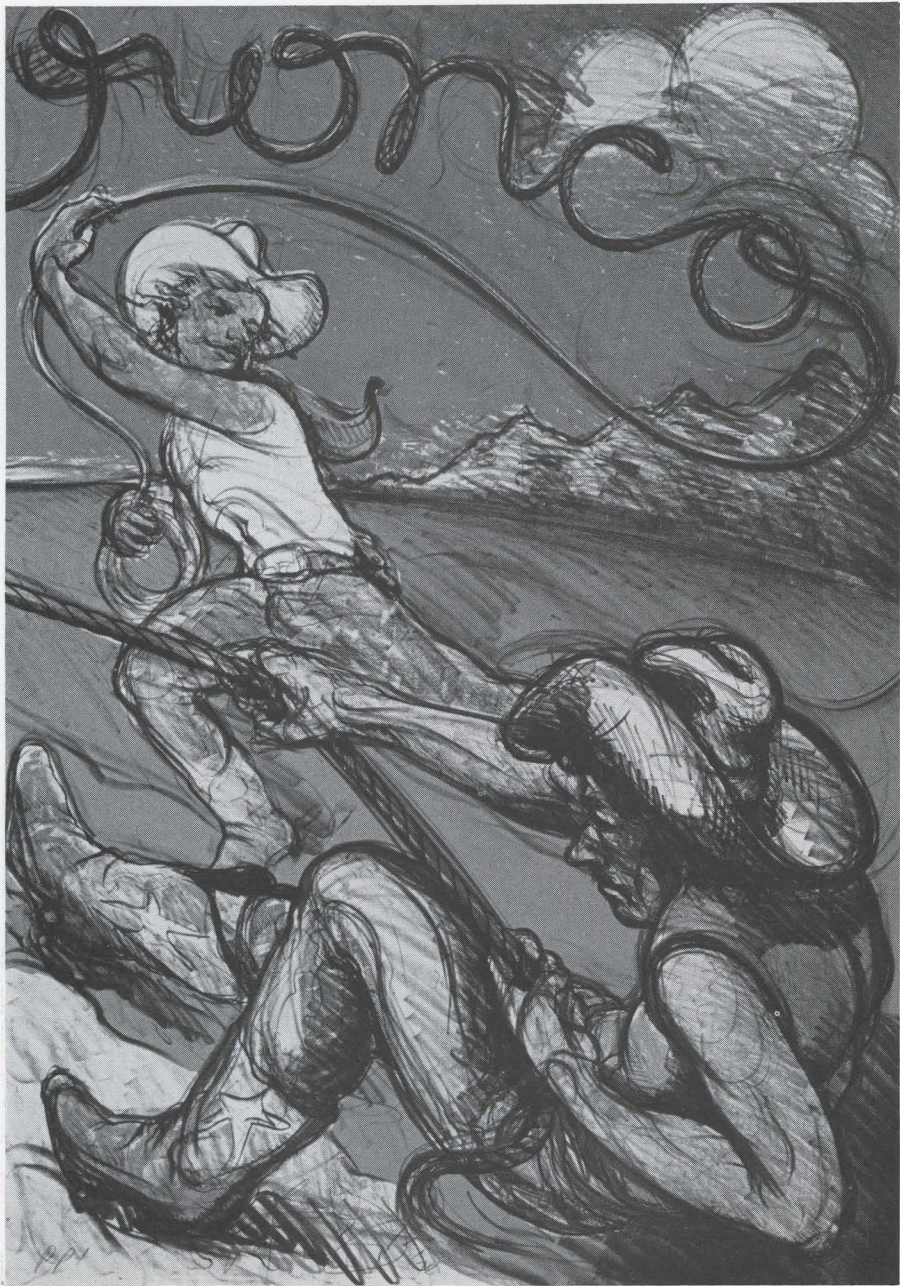
LADDIE JOHN DILL

PORTAL #2



LADDIE JOHN DILL

*PORTAL #3*



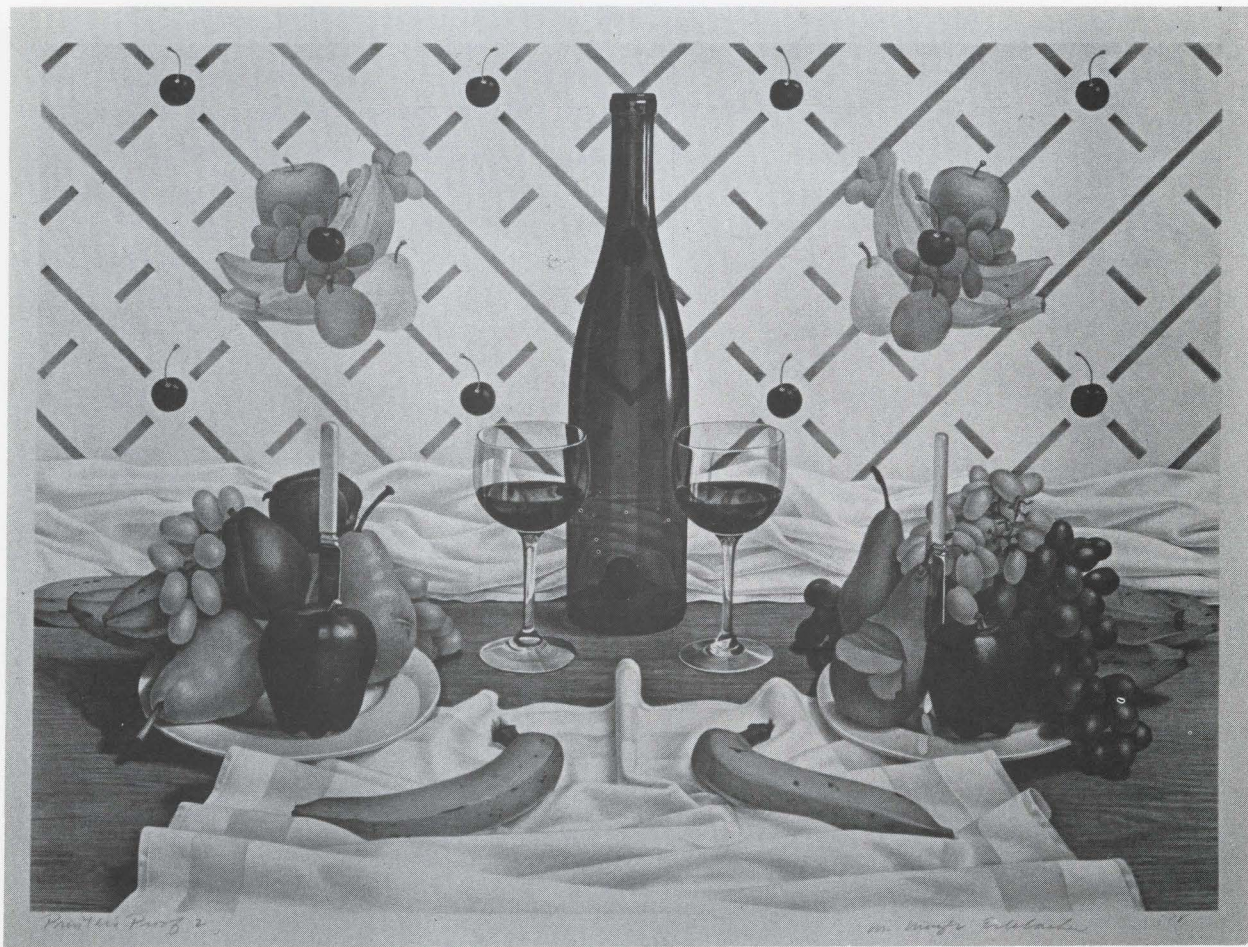
LUIS JIMENEZ

*BRONCO (COWBOY)*



LUIS JIMENEZ

*BRONCO (HORSE)*



MARTHA ERLEBACHER

STILL LIFE #2

**The  
Tasmanian  
School of Art**  
Established 1891

