The Anderson Gallery of Contemporary Graphic Art

Legends of Lithography
Prints from Universal Limited Art Editions

FINE ARTS MUSEUMS OF SAN FRANCISCO
Legendary Lithography: Prints from ULAE

by Karin Breuer, Curator
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Legendary Lithography: Prints from ULAE celebrates the extraordinary accomplishments of the late Tatyana Grosman and Bill Goldston, past and present directors of Universal Limited Art Editions (ULAE), one of America's premier fine art print publishers. Located in West Islip, Long Island, ULAE is renowned for specializing exclusively in lithography during the first decade of its existence (1957–1967).

The history of ULAE is replete with many stories that verge on the legendary, most involving Mrs. Grosman. Perhaps the best known is Mrs. Grosman's serendipitous discovery in 1957 of two fine Bavarian lithographic stones in a garden walkway of her West Islip home. The discovery of the stones came at a time when Mrs. Grosman and her husband, Maurice, were searching for an alternative to their business of screenprinting reproductions of contemporary artworks. The subsequent purchase of a printing press for fifteen dollars led to the development of their lithographic workshop that would soon attract the attention of the print world.

The first artist selected to work at the fledgling press in 1957 was thirty-four-year-old Larry Rivers, whom Mrs. Grosman had met on a transatlantic trip in 1950. The Grossmans continued to invite young artists to work at the press, introducing many of them to lithography for the first time: Lee Bontecou, Jim Dine, Helen Frankenthaler, Jasper Johns, Marisol, Robert Rauschenberg, James Rosenquist, and others.

Lithographs by these artists from the Anderson Graphic Arts Collection and the Achenbach Foundation for Graphic Arts have been selected for the exhibition as much for their importance in contemporary print history as for the interesting stories surrounding their creation. For example, Claes Oldenburg's Tea Pot and Jasper Johns' Cup 2 Picasso are examples of Mrs. Grosman's legendary obsession with unusual and fine quality printing papers. Tea Pot was printed on handmade Balinese toilet paper, and Cup 2 Picasso was printed on paper made from glass.
Another aspect of working at ULAE was Mrs. Grosman's extraordinary hospitality. Artists were treated to elaborate *al fresco* lunches under the catalpa tree in the yard adjacent to the studio and the Grosmans' home. Rauschenberg treated the home as a kind of materials laboratory, as did Oldenburg and Dine. The objects depicted in Oldenburg's *Tea Pot* and Dine's *Double Apple Palette with Gingham* came from the Grosmans' kitchen and workshop. The leaves in Matisol's *Catalpa Maiden* came from the tree under which the Grosmans' luncheons were held.

The exhibition features lithographs spanning the history of ULAE from Johns' *Hand* (1963) and Rauschenberg's *Breakthrough II* (1965) to Elizabeth Murray's *Down Dog* (1988) and Kiki Smith's *My Blue Lake* (1995), each an important contribution to the history of contemporary American lithography and each with its own story of creation and collaboration.

For further reading:

5. **Cup 2 Picasso, 1973**  
Color lithograph on glass paper made by Fred Siegenthaler in Basel, Switzerland  
19 3/4 x 12 1/8 in.  
Field 168, UALAE: 1231  
Printed by Bill Goldston and James V. Smith  
1996.74.229

6. **Marisol (Escobar)**  
b. Paris, France 1930  
**Catalpa Maiden about to Touch Herself, 1973**  
Color lithograph on handmade gray Munillo paper  
40 5/16 x 27 3/4 in.  
Printed by Bill Goldston and John A. Lund  
1996.74.281

7. **Robert Motherwell**  
Provincetown, Massachusetts  
**The Celtic Stone, 1970–1971**  
Color lithograph  
41 3/8 x 29 5/8 in.  
Belknap 72  
Printed by Ben Berns and David Umholz  
1996.74.316

8. **Elizabeth Murray**  
b. Chicago, Illinois 1940  
**Down Dog, 1988**  
Color lithograph on twelve pieces of Arches paper attached to a Japanese paper backing and formed into an irregular shape  
50 3/4 x 41 in. (irreg.)  
Printed by Keith Brinzenhofe, Douglas Volle, and Richard Dawson  
1996.74.32.6

9. **Claes Oldenburg**  
b. Stockholm, Sweden 1929  
**Tea Pot, 1975**  
Lithograph on Balinese handmade paper tipped onto brown Moriki Japanese paper  
18 1/4 x 21 in.  
Platzker 129  
Printed by Bill Goldston and John A. Lund  
Gift of Linda Unrad Gore  
1996.148

10. **Robert Rauschenberg**  
b. Port Arthur, Texas 1925  
**Breakthrough II, 1965**  
Color lithograph  
48 3/8 x 33 15/16 in.  
Printed by Ben Berns  
Achenbach Foundation for Graphic Arts purchase  
1996.80.60

11. **Tanya, 1974**  
Lithograph with embossing on handmade Richard de Bas paper  
22 1/2 x 15 3/8 in.  
Printed by Bill Goldston and John A. Lund  
1996.74.412

12. **Veils I, 1974**  
Lithograph on handmade J. Whatman paper  
22 5/8 x 30 11/16 in.  
Printed by Bill Goldston and James Smith  
1996.74.408

13. **James Rosenquist**  
b. Grand Forks, North Dakota 1933  
**Off the Continental Divide, 1973–1974**  
Color lithograph on Japanese paper  
42 15/16 x 79 3/16 in.  
Varian 61  
Printed by Bill Goldston and James Smith  
1996.74.426

14. **Kiki Smith**  
b. Nuremberg, Germany 1954  
**My Blue Lake, 1995**  
Color lithograph and photogravure  
43 1/2 x 54 3/4 in.  
Printed by Craig Zammiello  
Museum purchase, gift of Michael Wilsey and the Lucille Brugh Memorial Fund  
1997.143

15. **Saul Steinberg**  
Rannicul-Sarat, Romania 1914–1999  
New York, New York  
**The Museum, 1972**  
Color lithograph on Barcham Green paper  
20 3/4 x 28 3/8 in.  
Printed by Zigmunds Priede  
1996.74.437