5-25-1966

The effect of aqueous materials and papers on subject matter

Gordon Myer

Follow this and additional works at: http://scholarworks.rit.edu/theses

Recommended Citation
THE EFFECT OF AQUEOUS MATERIALS AND PAPERS ON SUBJECT MATTER

Gordon C. Myer

Candidate for the Master of Fine Arts
in the College of Fine and Applied Arts of
the Rochester Institute of Technology

Date of Submission: May 25, 1966
Advisor's Name: Fred Meyer
To my four girls
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>v</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>1    The Art of Papermaking</td>
<td>1</td>
</tr>
<tr>
<td>2    Oriental Technique and Influence</td>
<td>6</td>
</tr>
<tr>
<td>3    English and American Influence</td>
<td>14</td>
</tr>
<tr>
<td>4    General Procedures</td>
<td>20</td>
</tr>
<tr>
<td>5    Results and Conclusions</td>
<td>26</td>
</tr>
<tr>
<td>Footnotes</td>
<td>34</td>
</tr>
<tr>
<td>Bibliography</td>
<td>35</td>
</tr>
<tr>
<td>Supply Sources</td>
<td>39</td>
</tr>
<tr>
<td>Plate</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>I.</td>
<td>LANDSCAPE. Watercolor and ink on Grumbacher paper.</td>
</tr>
<tr>
<td>II.</td>
<td>Items from the author's paintbox.</td>
</tr>
<tr>
<td>III.</td>
<td>Handmade paper by the author formed from cotton rags.</td>
</tr>
<tr>
<td>IV.</td>
<td>&quot;Cornstalk&quot; paper made by the author from vegetable materials.</td>
</tr>
<tr>
<td>V.</td>
<td>STORM AFT. A painting on the author's handmade paper in which little size has been used.</td>
</tr>
<tr>
<td>VI.</td>
<td>THOUGHTS OF HOME. Handmade paper that has been sized heavily with gelatin.</td>
</tr>
<tr>
<td>VII.</td>
<td>TWO FINCHES ON TWIGS OF BAMBOO. Emperor Hui-tsung.</td>
</tr>
<tr>
<td>VIII.</td>
<td>Anonymous (second century A.D.) Ink and color on a clay surface.</td>
</tr>
<tr>
<td>IX.</td>
<td>A BUDDHIST TEMPLE IN THE MOUNTAINS Li Ch'eng.</td>
</tr>
<tr>
<td>X.</td>
<td>TWO BIRDS. Chu Ta.</td>
</tr>
<tr>
<td>XI.</td>
<td>THE PEACH-BLOSSOM SPRING. Shih-T'ao.</td>
</tr>
<tr>
<td>XII.</td>
<td>UNIVERSAL FIELD. Mark Tobey.</td>
</tr>
<tr>
<td>XIII.</td>
<td>AFTER THE TORNADO. Winslow Homer.</td>
</tr>
<tr>
<td>XIV.</td>
<td>Experiments with Fine Art papers.</td>
</tr>
<tr>
<td>XV.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>XVI.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>XVII.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
</tr>
</tbody>
</table>

iv.
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVIII.</td>
<td>Experiments with Fine Art papers. (Continued)</td>
<td></td>
</tr>
<tr>
<td>XIX.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
</tr>
<tr>
<td>XX.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
</tr>
<tr>
<td>XXI.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
</tr>
<tr>
<td>XXII.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
</tr>
<tr>
<td>XXIII.</td>
<td><strong>COUNTRY ROAD.</strong> Painted on Tweedweave cover weight paper.</td>
<td>25</td>
</tr>
<tr>
<td>XXIV.</td>
<td><strong>HOMELAND.</strong> Painted on Linweave Spectra double weight paper.</td>
<td>26</td>
</tr>
<tr>
<td>XXV.</td>
<td><strong>FENCE ROW.</strong> Painted with acrylics on Bienfang rough paper.</td>
<td>28</td>
</tr>
<tr>
<td>XXVI.</td>
<td><strong>CITY AND SEA.</strong> Watercolor and colored ink sticks on Scintilla paper.</td>
<td>29</td>
</tr>
<tr>
<td>XXVII.</td>
<td><strong>COMPOSITION WITH RED.</strong> Watercolor on 3-M art fabric.</td>
<td></td>
</tr>
<tr>
<td>XXVIII.</td>
<td><strong>THOUGHTS OF HAIKU.</strong> Watercolor on Kochi printmaking paper.</td>
<td>30</td>
</tr>
<tr>
<td>XXIX.</td>
<td><strong>WOODLAND LAKE.</strong> Painted with watercolor and ink on Chauke Oriental paper.</td>
<td>31</td>
</tr>
<tr>
<td>XXX.</td>
<td><strong>CLIFFDWELLERS.</strong> (Example one).</td>
<td></td>
</tr>
<tr>
<td>XXXI.</td>
<td><strong>CLIFFDWELLERS.</strong> (Example two).</td>
<td></td>
</tr>
<tr>
<td>XXXII.</td>
<td><strong>CLIFFDWELLERS.</strong> (Example three).</td>
<td></td>
</tr>
<tr>
<td>XXXIII.</td>
<td><strong>Sweeping Storm.</strong> Watercolor and ink on Bienfang paper.</td>
<td>33</td>
</tr>
<tr>
<td>XXXIV.</td>
<td><strong>VERTICAL COMPOSITION.</strong> Watercolor on Kochi Oriental paper.</td>
<td></td>
</tr>
<tr>
<td>XXXV.</td>
<td><strong>LANDSCAPE.</strong> Watercolor on D'Arches watercolor paper.</td>
<td></td>
</tr>
</tbody>
</table>
PLATE I

LANDSCAPE
Watercolor and Ink on Grumbacher paper.
Introduction

In this thesis, the author has chosen to be concerned primarily with the effect of material and papers on a work of art. It is realized, only too well, that materials and technique are only one aspect of a work of art, but one that is felt to be extremely meaningful.

The last quarter of a century has produced many new methods and materials -- probably more than any period in history. One can certainly be intrigued by such material and mediums as the new polymer acrylic paints, felt tip pens and markers, maskoid, and aluminum canvases to mention but a few. The invention of these new materials and media were, without a doubt, activated by personal visions and spurred by the demands in a contemporary society.

While dwelling at one point on these new materials the author was also reminded that there is much truth in the old Japanese adage "Search the old and you shall find the new." While it is most probable that this was written in reference to the study of paintings, the author has also felt that a search into the materials and techniques of the past would be a most rewarding venture. The author has always had a certain fascination for unusual and unique materials. In fact, his paintbox, during the past two decades, has been a collection of traditional items along with the unusual, such as Chinese ink stick and slurzi stone, bamboo pens and oriental brushes.
When one mentions materials certainly near the top of any watercolorist list has to be an examination of papers. What else has as much appeal and fascination as a beautiful piece of handmade paper--rough paper, smooth paper, thin paper, rag paper, and synthetic paper.

During the fall quarter the author was doing a series of paintings all involved with the same subject matter. The paintings were done in a variety of medias--watercolor, inks and acrylics--on assorted papers, and it was noted that the method, feeling and effect of the paintings varied considerably in relation to the medium and paper chosen. This reaction to the materials involved was brought up in a conversation with Professor Meyer, and it was stated that this might be an avenue worthy of exploration. With more exploration and thought the topic chosen was "The effect of materials and papers upon subject matter."

It is hoped that through exploration and research a thorough knowledge of a "craft," while not a guarantee of achievement, can give one a better vocabulary that opens possibilities that can be fulfilled by the individual vision of the artist.
Items from the author's paintbox.
THE ART OF PAPERMAKING

"Paper will tolerate anything."
French Proverb

Today we are living in an age of intriguing wonders; the greatest, by far, in the history of mankind. Science is showering new discoveries upon us with assembly-line regularity. As a nation, and as individuals, we have grown accustomed to great developments and as with most new developments we are fleetingly intrigued, but seldom amazed.

Perhaps it is not so unusual then that we should regard with even greater equanimity the board of new materials that our industries shower upon us in a constant stream. If one were asked to make a list of industries' greatest achievements during the past half century it is probable that such items as television, synthetic fabrics, and plastics certainly would appear on the list. However, this writer feels just as certain that one of industries' achievements is so common and ordinary that it would be ever so easily overlooked -- paper.

The development of paper has been as spectacular as perhaps any material developed during the past fifty years. (Certainly until the author undertook some research into the making of paper was this at all realized.) For centuries the growth of the paper industry was at a standstill for a lack of raw material. Today much of the value of paper lies in its abundance and availability to all to the point where it is
considered expendable. During the past few years industry has discovered the extreme versatility of paper.

If one were to look backward into history it would seem that the Egyptians were the first people to develop a material that might be called paper, though papyrus might be stretching the meaning of the word. Before this written records were made upon stone, clay, metal, wood, wax tablets, ivory, vellum, leaves, bark and parchment to mention the more obvious materials that history has passed down to us and can still be found in museums.

The first "giant" step into the realm of papermaking was by Ts'ai Lun, about 105 A.D. in China. He suggested the use of silk and ink in place of the stylus and bamboo tablets then being used. Later, it is believed, that the art of making paper from vegetable matter reduced to pulp was also first conceived by Ts'ai Lun. However, some authorities now feel that the Aztec and Maya civilization also had developed a paper at approximately the same time. Exactly how much earlier or later than that of the Chinese cannot be ascertained, as almost all early Maya and Aztec books were burned in an attempt by the Spanish to "civilize" the pagans they had conquered. It is known that the Maya papermaking preceded the Aztec, but that the Aztec improved upon the Maya method. The basic method used was that of soaking and beating the fibers of the Ficus plant into sheets where it was then polished smooth and then sun-dried to give a smooth surface of good quality. In fact there exists still in the America's a people who still make paper exactly as was done for Montezuma in centuries past -- the Otomi Indians of Mexico.
The original Chinese paper, as well as all paper made in Europe up to the nineteenth century when the paper machine was perfected, was formed, each sheet separately, in a hand mold. The mold was rectangular and first made of woven cloth, later bamboo strips and much later of wire mesh. The cloth was fine enough to retain the fibers and yet open enough to permit the water to drain through.

The vegetable matter, or other material, was probably macerated with a crude mortar and pestle. After the substance had been sufficiently pulverized the mass was mixed with water to a "milk-like" consistency. The cloth covered mold was dipped into the pulp and sufficient fiber gathered upon its surface to form a delicate web of soggy paper. The mold was then shaken four ways, this action causing the fibers to cross and become matted as the excess water drained through the mold. In the original method the wet glistening paper was allowed to dry upon the cloth covered mold before it was removed.

This process necessitated a considerable number of molds. It is thought that on a later date an ancient Persian genius discovered a more efficient way of making sheets of paper by rolling the wet, fibrous pulp upon a board which enabled the workmen to use the same mold over and over again. It was not until about the fifteenth century that paper-makers removed the paper from the mold by "couching" it onto sheets of felt.

The Chinese guarded their knowledge of papermaking as a secret for many centuries before it was finally learned by the Arabs and Moors about the eighth century. The art eventually made its way to Bagdad, then through Egypt on to Morocco where it was first produced about the
year 1100. Here again authorities differ. Some feel that the knowledge went first to Italy, then on to Spain, as there was a mill set up in Fabriano about 1276. Within short order the art spread across the continent. There were mills producing paper in France in 1189, Germany 1320, England 1494 and Holland and Russia, slow to learn the art, about 1586. The dates of 1575 and 1690 represent the introduction of paper-making in the New World. In Spanish Mexico the European type of paper-making had its origin in 1575; and in English America the first mill was established by a native of Germany, William Rittenhouse, who built his mill near Philadelphia about 1690.

The development of paper-making in America was confined primarily to the east coast, especially Pennsylvania, New York and New England. As far as can be ascertained there were about 185 mills in production of paper at one time or another with by far the greater amount -- about sixty -- being in Pennsylvania. Many of the mills had difficulty in surviving because of the constant shortage of linen and cotton rags and the absence of trained personnel to produce a suitable grade of paper.

The first machine-made paper was developed about 1799 and this development promptly put the handmade paper mill out of business. As far as can be ascertained there are only a few mills where handmade paper is still made in Europe, and in America there is only one.

The author felt that this research into paper would not be complete without actually attempting the making of paper. Using both cotton rags and vegetable material -- corn stalk and various weeds -- pulp was made by first hand grinding and then being placed in a ball mill. A mold and deckle of approximately 7 x 10 was constructed and the
experiment ended by the producing of about six sheets of cotton paper and four sheets of a corn stalk type of paper. The method of production was similar to that which has already been described in the making of Chinese paper. The only process not included would be the description of couching, which is a rolling of the wet paper from the mold on to a piece of felt before it is left to dry, rather than allowing the paper to dry upon the mold itself.

Included in this thesis are samples of the handmade paper the author has produced. The plates following page five shows paper made from cotton and corn stalk. Also included are plates of paintings done on cotton paper. The first paper has a heavy sizing applied, and the second has very little. This paper, although small in size and rough in texture, certainly takes the watercolor well and gives one a certain pride and sense of accomplishment.
Handmade paper by the author formed from cotton rags.
"Cornstalk" paper made by the author from vegetable materials.
STORM AFT
A painting on the author's handmade paper in which little size has been used.
THOUGHTS OF HOME
Handmade paper that has been sized heavily with gelatin.
ORIENTAL TECHNIQUE AND INFLUENCE

"There are pictures in poems and poems in pictures."
Wang Wei - T'ang Dynasty

In the orient the great arts have always been calligraphy, painting and poetry. The essence of oriental culture has for centuries been symbolized by the ink loaded brush. Painting and writing are considered interchangeable in that they require the same materials -- ink, brush and paper. The unique character of oriental painting developed as a result of the use of their materials. Painting on paper or silk calls for fluid ink and watercolor pigments which are suitable to these light absorbent materials. Artists, over many centuries, have greatly admired the aesthetic qualities these materials have produced and, therefore, have retained and developed these distinctive materials to a very high level.

One factor which certainly was to help promote calligraphy in the orient was patronage by the elite or ruling classes, especially imperial patronage. One of the greatest patrons of art and literature was the second Chinese emperor of the T'ang Dynasty, T'ai-tsung. Another patron who is quite familiar to most students of Eastern art is the Sung emperor, Hui-Tsung. He is famous for his meticulously executed lifelike paintings of flowers and birds.

The art of calligraphy requires time to learn, years to develop
TWO FINCHES ON TWIGS OF BAMBOO
Emperor Hui-tsung (eleventh century A.D.) Ink and colors on silk.
skill in execution of the strokes, and a lifetime in which to become a master. These facts are not easily accepted in the twentieth century pattern of living and, therefore, the practice of calligraphy has suffered considerably. Other factors which have hastened the decline has been the invention of the fountain pen and typewriter.

Although the author does not plan to go into a history of oriental art it is interesting to note that there are records of true painting in China done on silk dating from around the third century. They were drawn in fine black ink brush lines with flat washes of color filling in the areas, thus showing that even at this point in history the style had developed which was to remain basic for many centuries.

Within a few hundred years Buddhist priests had carried the ink stick and bamboo handled brush to Japan. History records this to be about the sixth century. The Japanese soon became adept in their use, and for the past fourteen centuries have been contributing to the cultural heritage of ink painting.

In orthodox Chinese styles the color washes are flat and ungraduated; color is almost never used as it is in the West to model form or to describe the fall of light on a surface. Strangely enough the technique of illusionistic shading to give plasticity to the forms of painting was introduced to China from the West about the sixth century. Before this time the Chinese were quite unfamiliar with this device, which was remotely derived from the late classical art of the Mediterranean region and transmitted to China by way of northern India and the oasis cities of Central Asia. One of the first artists to make use of this device was Chang Seng-yu, an early sixth century master.
Anonymous (second century A.D.)
Ink and color on a clay surface.
PLATE IX

A BUDDHIST TEMPLE IN THE MOUNTAINS
Li Ch'eng (tenth century) Ink and colors on silk.
Chang's painting must have been a bit disturbing in their time; old conventions were being violated. The practice of shading never seemed to progress much beyond the elementary stages and was used into the Tang dynasty, and even occasionally later.

The eleventh century poet-painter Wang Wei, again the Tang dynasty, is credited by later critics to be the greatest single contributing person in the development of ink-monochrome landscape painting. Other innovations of his were the "broken ink" method, a means of breaking by deeper toned accents the flatness which can easily affect ink-wash painting, and also the use of textured strokes.

Artists from the mid-Tang period came to rely less and less on color and more in the description and expressive power of brush line considered to be the Chinese trademark.

Another interesting factor in Chinese painting is that Chinese painting was not traditionally a landscape oriented painting. Until approximately the ninth century the human figure occupied the dominant position. During the next few centuries the interest shifted from man to nature and by the eleventh century the shift was completed, never again to be reversed. From that time on it was landscape painting that was to show the characteristic features of the oriental tradition.

The technique of ink monochrome, displaying extraordinary vitality of brushwork, was well suited to Li Ch'eng, who was considered by many to be the greatest master of Chinese landscape painting. His influence on painting was profound.

The experimental attitude toward materials with which many modern occidental artists hope to become famous certainly has a long tradition
if we look to the oriental past. For centuries artists have carried out various extremes of experimentation. Werner Speiser states,

"We read of one eighth century master who spread silk on the floor and spattered ink freely onto it, then turned the result into a recognizable landscape by the addition of some brush lines. Another painted with a worn-out brush, still another with his own braided hair, dipped in ink. The prize for eccentricity must go to the painter who faced in one direction and painted in another, waving the brush in time to music. Most of these men worked while drunk, in a frenzy only partly aesthetic. Today's "action painters," when they claim Oriental precedents for their styles, are more right than they may realize." ¹

Koa Ch'e-p'ei, 1672-1734, was a much later master who, besides working in the traditional manner, developed an unorthodox style of finger painting as well as other innovations. He developed an elaborate finger painting technique which made use of the finger and sides of the hand to apply broad strokes and washes of ink and color. He grew one fingernail to extra length and by splitting it he made it function as a pen.

One normally thinks of Oriental artists as having a mental picture of the final composition before he starts to paint. In fact, there is a saying in Japan concerning the painting in calligraphy "mind before, brush after." In this style the artist strived toward a skilled "carelessness" in the control of the brush. The coordination between mind, eye, hand and brush must be such as to give the resulting strokes living spontaneity, strength and beauty.

During the Sung period a technique originated by which the painting was developed by a series of dots and lines. The Yuan painters
enlarged upon this technique, frequently discarding the use of outline and constructing their forms by a series of lines and strokes, dots and hooks often placed one on top of the other. In this manner a composition could develop with the artist's thoughts and could take considerable time to complete -- on occasion months or even years.

The author enjoys most the two Ch'ing Dynasty individualists Chu Ta and Shih-t'ao. Painting was for Chu Ta a means of communication, and his use of brush work was expressive but seldom fluent. When the brush strokes were made with the brush loaded unevenly with ink, marked variations in tone appear within it. The strokes are sometimes applied so wet that the edges blur as the ink flows onto the silk. At other points the stroke is dry and scratchy. Through all this variety of brushwork runs a constant and very distinctive quality which prevents Chu Ta's work from being confused with that of any other painter.

The supreme master among the individualists, according to most authors, and the author's other favorite, has to be Shih-t'ao. His work is varied and very untraditional. In his paintings the brush strokes show the contrast between the soft and wet washes and crisp dry edges. In setting forth his ideas in painting he depended very little on existing styles but was to have said, "I paint in my own style." He is perhaps the most inventive of all later oriental artists. The universality of his work is due in part to his free and often un-Chinese attitude toward his brush work. Few, if any, other oriental painters used the brush more pictorially and with relatively little emphasis on precision and accuracy of the stroke. Painting was to Shih-t'ao "one stroke" painting in the sense that the entire painting was
TWO BIRDS
Chu Ta (1625-1705) Ink on paper.
PLATE XI

THE PEACH-BLOSSOM SPRING
Shih-T'ao (1641-1717) Ink and colors on paper.
done in relation to the first stroke.

According to Benjamin Rowland the middle of the nineteenth century "there occurred a discovery of momentous significance that was to influence profoundly the whole later course of Western painting. This was the discovery of Japanese Art." This occurred primarily through the opening of Japan to foreign trade in 1853 by Commodore Perry. Within a short time after this event various connoisseurs were intrigued by the beauty of color prints that they found being used as wrapping paper for various items of trade. By 1862 a shop had opened in Paris selling Japanese prints and other art items from the orient.

During the modern period -- the nineteenth and twentieth centuries -- it is fair to say that Japanese artists have led the Eastern world in the arts, especially in the field of woodblock printings. Contemporary Japanese, in the field of calligraphy, have also produced some exceedingly fine artists. This is an abstract art with which they are completely familiar, and their products have influenced Western styles of painting.

One of the first Western artists of this period to be influenced by the Japanese prints, especially the works of Hiroshige, was Whistler. The print "Sudden Rain at Ohashi" by Hiroshige, which is one of the author's favorites and is one of the best known Japanese prints, so impressed Van Gogh that he painted his own version of it.

In discussing Japanese woodcuts and their influence on artists Oskar Kokoschka once said: "What I did learn from the Japanese, by the way, is something altogether different from arrangements is a plane or good taste in color. The French pinched that from them. What I learned
from them is rapid and precise observation of movement. The Japanese
have the sharpest eyes in the history of painting. Every horse in their
pictures jumps properly, every butterfly settles correctly on its petals,
every wood-cutter swings his adze as he should; indeed, every movement
of man and beast is accurately reproduced. Movement. But movement
exists only in space, in three-dimensional space. That's what I learned
from the Japanese.4

Two of the authors favorite contemporary artists who have been
influenced by Oriental painting are Morris Graves and Mark Tobey. Graves
works much of the time in monochrome watercolor and gouache on the thin-
est quality paper. This technique is calculated to suggest both the
 tonality and fragility of Oriental painting, although his subjects and
moods many times are far removed from the oriental point of view. On
occasion Graves has expressed feelings on disillusionment and death
which is not at all oriental in nature. To the oriental death is an
"accepted inevitable thing that comes to all men, and is without interest
as a subject for morbid introspection or artistic inspiration."5

When viewing the paintings of Mark Tobey many of the most recog-
nizable forms are derived from calligraphy and ornamentation of the Far
East. He spent considerable time in China and Japan studying, under an
oriental master, the art of painting with sumi. Tobey once said, "There
is no such thing as a distinctly original style. Every artist has his
patron saints whether or not he is willing to acknowledge them. When an
influence is strong enough give in to it."6 His paintings seldom show
specific oriental forms but rather a thoroughly assimilated general in-
fluence of China and Japan. Tobey's aim is similar to that attributed
PLATE XII

UNIVERSAL FIELD
Mark Tobey, 1949. Tempera and pastel.
by George Rowley to the two modes of thought that lie behind Chinese painting -- Confucianism and Taoism. They both sought inner reality in a fusion of opposites.

Perhaps the person who has been compared most incorrectly to various oriental artists is John Marin. Although Marin's paintings are extremely expressive and done in a highly individual type of calligraphy with a free handling of the medium, here the comparison is almost at an end for in the last analysis the aims and technique are quite different. The excitement Marin creates with his brisk executions and unpredictable accidents in the medium are in no way a part of the Oriental tradition of painting, for no matter how brief may be the oriental artist's statement there is always complete control of the medium.

There are some basic differences in philosophy between the Japanese and Chinese artists when working in their own traditional styles. The Japanese painter uses broad sweeps of color washes, sometimes without outlines to show his gentle native landscape, whereas the Chinese were more fascinated by the grandeur of mountains in all their moods. Japanese brush work was softer and calmer expressing a lyricism which the Japanese attribute to their milder climate. The Chinese painter was awed by the grandeur of nature and suggested delights the human soul will find by seeking identity with it; the Japanese approached his landscape in a more friendly mood and beckons the spectator to share in its simple pleasures.

To a westerner who feels often saturated with the blinding colors of the twentieth century the oriental, with their linear and calligraphic interpretations, stand out even monochromatically as the most colorful of all.
"In every art it is good to have a master."
George Herbert

Any discussion of modern English painting has to start with the two "masters" of the early nineteenth century, Turner and Constable.

The author had the fortunate opportunity to view the paintings of Turner for considerable time in New York City. His oils the author enthusiastically studied, but the watercolors are rightfully treasures of the British Isles. The warm tones, achieved usually on a smooth paper, with many times a brown calligraphic line, or "wet in wet" with dry brush accents, reflect both the poetic serenity and imagination of a true master. Turner's mastery of the watercolor medium was a preliminary to his mastery in oils of the atmospheric effects of his later years.

"Turner invented a new kind of reality, not the illusion of a scene or an event. He pulled the spectator into the activity of his surfaces. To make sense as representation Turner's code must be put through a decoding machine -- the mind of the observer. His audience participates in a sense impossible in classical painting."?

It is easy to feel that without the experimental work of pioneer eighteenth century watercolorists, such as Paul Sandly, and without the technical experiments in watercolor by Turner, the importance of light and color in all its subtlety would not have been revealed hence not allowing Turner to create similar effects in oil.

Andrew Ritchie said of Turner in describing his contribution in
light exploration, "Turner's discovery that light is color and color is light we now see is the foundation on which much of modern art is based."

John Constable was a great student of the Dutch masters upon which the British school of painting is based. His paintings have great freedom of brushwork and a spontaneous evocation of atmospheric effects. The author enjoys a special feeling kinship to Constable in respect to subject matter, for Constable had a tendency to concentrate on a limited number of landscape scenes. He chose to observe and paint the same subject over and over seeking to penetrate beneath the skin of appearance to an "inner core" of reality.

Two contemporaries of Turner and Constable worthy of mention are William Blake and Samuel Palmer.

William Blake used transparent watercolor washes in combination with ink drawing. In this manner the outline Blake considered to be of extreme importance was maintained and gave his mystical painting much of their unique qualities.

Samuel Palmer was influenced considerably by William Blake. Palmer developed his imaginative, poetic work by combining watercolor, gouache and pen and ink in skillful combinations. He was at his best when in close association with nature, especially at her ecstatic or picturesque moments.

In the twentieth century many of the artists of the British Isles looked to their immediate past for poetic inspiration, especially Nash and Sutherland.

Paul Nash has left an impressive legacy of colorful landscapes that show a personal love of nature extending the English tradition of
Turner and Constable.

The author feels that Graham Sutherland is one of the most unique and personal painters to come from Great Britain in contemporary history. His free use of calligraphy and watercolor washes, as well as his paintings in gouache, are fresh, powerful and significant in this century with its unquiet lives. Sutherland lists among his sources of inspiration: Blake, Turner, Nash and the drawings of Henry Moore. He stated in regard to his work and the inspiration for it,

"as one grows older, of course things one likes vary. My aim is always to catch and pin down the essence of that aspect of reality which moves me -- to fix and mark out the shape of my sensation."9

The traditional English watercolor had a tremendous effect on the American master of the nineteenth century -- Winslow Homer. In the early 1880's he traveled to England and France, and after that time his paintings became more atmospheric and his colors became deeper. Homer's purest artistic achievement was in watercolor, for he brought to America a fresh free handling of a medium which was previously meticulously colored drawings. His paintings had an impressionistic spirit with their stark simplification and daring color. In his later years a new audacity appeared in his color harmonies as he learned how to secure the maximum effect through the use of simple bold combinations. He did to American painting what Walt Whitman did for our poetry -- he made it "native to our own earth and air."10 Homer knew the quality of his craft for he once said, "You will see, in the future I will live by my watercolors."11

One of twentieth century America's strongest, most productive
PLATE XIII

AFTER THE TORNADO
Winslow Homer. 1899. Watercolor.
and original artists has to be John Marin. He was the dominant figure of the twenties, and yet Marin produced some of his finest work in his fifth decade of painting. Early in the 1900's Marin travelled to Europe where he showed his first attack upon the central problem of his art: how to translate the light and movement of nature into the shimmering fresh radiant color of his paintings. He wrote in 1928: "My works are meant as constructed expressions of the inner senses, responding to things seen and felt." His paintings aim to express the poetry of the actual things in nature, but nature has been transposed to a new place of excitement and described in a colorful shorthand. Marin's watercolors were used in a staccato, expressive style that was new yet handled with the authority of Homer. Several of his technical devices, such as the self-enframing image and the emphasis on both depth and flatness of the picture plane at the same time, were Marin's original graphic inventions.

Charles Demuth is another artist who has left us a rich and varied treasure of subject matter. He was grouped during his lifetime with the so-called "Immaculates" who made sharp cleanliness of technique a foremost principle -- much like Charles Sheeler. Yet at periods of his life he dispensed with any pencil drawing and achieved his effects by violent slashing of whites and darks set off against a washed and blotted background. His later watercolors often developed a disturbing quality, even a suggestion of decadence about them. It is an interesting factor to notice how Demuth, especially in his later years, uses various media as the subject he painted varied. Tempera was used in his architectural subjects, oil for his industrial scenes, and watercolors for his flower
studies and some of his later figure paintings. Probably he felt a little bit frustrated, as do many watercolorists, by the common critical judgment that has a tendency to place watercolors in a slighter category than oils.

Demuth's inspiration came from Europe, and he once said,

"John Marin and I drew our inspiration from the same source, French Modernism. He brought his up in buckets and spilt much along the way. I dipped mine with a teaspoon, but I never spilled a drop."

The work of Charles Burchfield and the painter's inspired handling of commonplace American subject matter has earned him an esteemed place in contemporary art. He has become a master of watercolor in light and tone. He can objectively and expressively paint the scenes of power and grandeur of modern industry as well as the poetry of the forces of nature.

American watercolor painting has expanded as much during the past twenty-five years as any art form in history during a similar period. Whole phases in the work of individual artists, important turning points in the development of certain painting styles, derive their basic impetus directly from the aqueous media. The author believes that the Americans already mentioned as well as painters like Andrew Wyeth, Dong Kingman, Morris Graves, Ben Shahn, and Mark Tobey have contributed greatly to the art of America.

This "mushrooming" of the use of aquarelle is due to a number of factors:

The artistic, graphic, and dramatic qualities of watercolor painting have improved considerably in the past few years.

The number of expert aquarellists has multiplied remarkably --
contributing many good teachers to the cause.

Many methods or techniques are now in use -- not just the pure traditional watercolor. The paints have multiplied to include gouache, tempera, casein and acrylics.

Gone is the belief in "pure" watercolor. Paintings today are worked until all artistic requirements are met without destroying their freshness.

The world's treasure of art has been highly enriched by the unique contributions of the American watercolorist over the past quarter of a century.
"Things out of hope are compassed oft with venturing."

Shakespeare

The first undertaking in initiating this study was to collect various papers and materials that might be used for experimental purposes. To do this letters were sent to paper manufacturers and distributors telling basically in what area the research was to be attempted and asking them to send samples of the various items they manufacture or distribute that would be worthy of consideration. Many catalogs are free, but most sample pads of art papers required a small fee. Local firms were personally contacted. The paper distributors were exceedingly generous, both in information and sample materials. At first many of the printing paper distributors were reluctant to discuss their particular product -- not because they did not want to take the time, but because they felt their products would be of little value in the fine arts field. From the sample pads and catalogs that were collected (see the end of the bibliography for a list of firms contacted) orders were sent out acquiring the materials that the author felt might be in some way usable.

In the process of collecting this material it was deemed advisable to do some research and experimenting in the actual making of paper. As this process has already been described in chapter one the author feels
no necessity to go further into this process, but mentions it only to show the sequence of events.

The first experiments tried with the various papers obtained was to take small pieces of each type acquired and see how they reacted to simple technical devices the author generally uses in his painting procedure. The papers were all subjected to the following "treatment": a strip of paper was emersed midway into water, then a wash of color was applied to the whole sheet in two rapid strokes. While still wet a second, more intense, color was applied onto the first -- wet in wet. While the paper was wet an attempt was made to remove the paint by scrapping with a knife. Next the paper was scored and drawn upon with a Chinese ink stick. Later it was tested for absorption by holding an ink loaded brush to the paper for ten seconds. After the paper had dried it was misused further by the application of sandpaper and ink eraser and finally it was checked for its ability to have paint removed by wetting an area with clear water, blotting and erasing with a kneaded eraser. The following inserts show the results of this experiment. (Papers are grouped by category -- art, printmaking, printing, oriental and synthetic.)

The next aspect was to take various papers and do quick compositions, approximately 11 x 18 (this is "sample size" given by many of the firms). The author reacted to the papers as spontaneously as possible using any materials and media that seemed appropriate at the time. The medias involved were: watercolor (both student and professional grade), India inks (both black and colored), casein and acrilic.
PLATE XIV

Experiments with Fine Art papers

Grumbacher - 80 lb. - American

Copperplate - 140 lb. - English

Watchung "Rough" - 140 lb. - American
PLATE XV

Experiments with Fine Art papers

Morilla "Superior" - 140 lb. - American

New Millburn - 300 lb. - English

Strathmore - 140 lb. - American
PLATE XVI

Experiments with Fine Art papers

D'Arches - 140 lb. - French

Whatman - 80 lb. - English

Fabrino - 80 lb. - Italian
PLATE XVII

Experiments with Fine Art papers

J. Green - 140 lb. - English

Russell Flint - 80 lb. - English

High Art - Textural Illustration Board (Heavy Weight) - American
PLATE XVIII

Experiments with printing papers

Linweave Textra - double weight - Cover stock

Strathmore Chroma - 65 lb. - Text

Strathmore Bouquet - 65 lb. - Text
PLATE XIX

Experiments with printmaking papers

Kochi - Oriental

Tleableau - French

Taiten - Oriental
PLATE XX

Experiments with Oriental papers

Chauke - heavy - Japanese

Mingei - dyed paper - Japanese

Kaji - Japanese
PLATE XXI

Experiments with Oriental papers

Kiwashi - Japanese

Okawaia - Japanese

Ogura - Japanese
PLATE XXII

Experiments with Oriental papers

Kozu - Japanese

Experiments with synthetic papers

Scintilla - multi-media paper

3-M Art Fabric
The papers were subjected to the following techniques:

a. Dry brush and "wet in wet" watercolor painting -- both on white and colored paper, using various qualities of paint.

b. Watercolor washes with calligraphic lines applied before and after the paper had dried. India ink with brush and pen, felt tip pens and markers, as well as black and colored "Chinese" ink sticks were used for the calligraphy.

c. Gouache and casein on colored paper.

d. Colored ink on wet paper.

e. Combining paper collage and watercolor -- gluing with acrilic matt medium colored paper upon wet paper and then painting.

f. Acrilic used as watercolor in wet technique.

g. Washes of watercolor and ink with chalk and charcoal accents.

In several of the above methods it was possible to make use of many of the watercolorist "tricks" such as using maskoid, scraping paint while wet, incising with knife or brush handle, changing the texture of paper before painting with sandpaper or "meat hammer," printing with sponges and cardboard, painting directly from the tube for texture, applying paint with rollers, blotting with tissues, and softening edges with sandpaper or erasers.

The papers used in the above procedure were:

**Printing Papers** -

Andorran - cover weight - double thick, Weyerhaeuser Paper Co., Genesee Valley Paper Co., Dist.
23.

Tweedweave - cover and text weight, Curtis Paper Co.,
Genesee Valley Paper Co., Dist.

Eagle-A Embossed - cover weight, Brown & Co.,
Genesee Valley Paper Co., Dist.

Starwhite Vellum - cover weight, Weyerhaeuser Paper Co.,
Genesee Valley Paper Co., Dist.

Gainsborough - cover weight, Crocker Hamilton Papers, Inc.,
Genesee Valley Paper Co., Dist.

Torino - cover and text weight, Weyerhaeuser Paper Co.,
Genesee Valley Paper Co., Dist.

Teton - cover weight, Simpson Lee Paper Co.,
Genesee Valley Paper Co., Dist.

Blue Ridge - cover weight, Standard Paper Manufacturing Co.,
Fine Papers, Dist.

Howard Offset - cover weight, St. Regis Paper Co.,
Fine Papers, Dist.

Linweave Textra - cover and text weight, Linweave Paper Co.,
Fine Papers, Dist.

Linweave Spectra - cover and double weight, Linweave Paper Co.,
Alling & Cory Co., Dist.

Strathmore Chroma - 80 lb. weight, Strathmore Paper Co.,
Alling & Cory Co., Dist.

Strathmore Pastelle - cover weight, Strathmore Paper Co.,
Alling & Cory Co., Dist.

Strathmore Beau Brilliant - cover weight, Strathmore Paper Co.,
Alling & Cory Co., Dist.

Strathmore Grandee - cover basic weight, Strathmore Paper Co.,
Alling & Cory Co., Dist.

Synthetic Papers -

3-M Art Fabric - Minnesota Mining & Manufacturing Co.

Scintilla Multi-media Paper - Bienfang Paper Co.
The next step was to develop a series of paintings of a more serious nature using some restraint as to color, subject matter and paint application. A subject was painted many times, in various medias, trying to extract from the subject only the essence of what is important, and truly not all of that.

Someone once said something to the effect that artists should "beware of gossiping with paint," and with this the author agrees enthusiastically. This group of paintings were done stressing an "adorning" of the subject and a simplicity of composition. In this manner the author hoped to leave room for the spectator to "work with the painter" in reading into the work various qualities and marginal materials which are within the common experience of the painter and the spectator. It is not easy for the author to think in this way, and he
has been gently forced to observe nature more closely and identify with the subject in a more intense manner. However, there has now developed a feeling of elation and growth from the discipline involved in working in this manner.
COUNTRY ROAD
Painted on Tweedweave - 80 lb. cover weight (goldenrod color).
RESULTS AND CONCLUSIONS

"There is craft in daubing."
Thomas Fuller

It is extremely difficult and dangerous to generalize, but the author has arrived at some findings that he feels are worthy of mention.

Printing Papers -

Heavy cover stock "handles" well; in fact I would rate some of it far above economy grades of American watercolor paper, especially Andora-80 lb. cover, Beau Brilliant-80 lb. cover and Linweave Spectra-double thick. "Linweave Spectra" in a double weight is extremely durable if the artist likes to dig, cut and scratch the surface. In fact, the author has even decided to order a supply in place of an economy grade watercolor paper now being used at the junior and senior high school level. This would be especially helpful for those "watching their supply budget." The author's painting inserted after page twenty-six is done on Linweave Spectra-double weight.

Most of the cover weight papers will "take a stretch" well. Some very interesting effects can be achieved by working with one or two colors on colored printing papers or, as already has been mentioned, by using paper collage and paint. In the latter method one paper is glued upon another color with acrilic mattr medium before painting directly upon the two surfaced. Sections of the top paper may be cut.

26.
PLATE XXIV

HOMELAND
Painted on Lineweave Spectra - double weight
away with a razor blade if desired, but do not cut the bottom paper as it will tear during the drying and stretching process.

The author also noted a few disadvantages to working with the printing papers: The text weights tear and rip easily, some of the brighter colors have a tendency to "bleed" if they are soaked before you start painting, the thinner weights dry quickly, not giving a lot of time to paint "wet in wet," and some of the embossed and highly textured papers have a tendency to lose their texture as they dry.

One factor, still to be discovered, may be the handicap of the chemicals used and their reaction upon the colors. Certainly paper of dubious quality with impurities will cause deterioration in what may be an otherwise fine handling of color.

**Fine Art Paper -**

The author has worked primarily with the rough papers as he feels they have more eye appeal, and also the effects that were attempted "came off" better with the rougher texture.

D'Arches is the author's favorite. Its off-white color and rough-grained texture are a real advantage in creating atmospheric effects of mist, rain and fog.

For subjects that demand more contrast the pure white papers such as Fabrino, Whatman, and, in the economy grade, a 140 lb. weight Bienfang do the job extremely well.

The cold pressed papers seem to give a little more delicate gradation of color than the rough papers give, and also the colors are more brilliant.
The gelatin size that is on most rough papers of a heavy weight can be a bit disturbing for one working "dry brush." The author recommends that they be soaked and stretched before attempting to paint upon them.

The new acrylic paints can be used like watercolor quite effectively on both rough and smooth papers. The paints dry quickly -- sometimes too fast -- and any "wiping out" must be done while the paints are still moist. The acrylic paint does not seem to "spread" as easily as true watercolor and its staining power limits its ability to scrape sections white with a knife. The author's painting inserted after page twenty-eight is painted with acrylics used as watercolor.

Crisbrook and Imperial papers, the author finds, have to be worked a little slower in the wet technique, otherwise the paint "takes off" from the brush with extreme abandon.

A disadvantage to working on some of the smooth papers is the "lack of grain" for describing foliage and texture. This can be quite disarming to the person who is used to relying upon the texture to help "win the battle," especially those who work with the "dry brush" technique.

In trying to develop some of the more serious paintings the author also found it a bit disturbing not knowing well enough how a paper "worked." He highly recommends that once a paper is found that seems to suit the needs of the individual artist, it is better to stay with it and not skip around.

**Synthetic Papers** -

Scintilla, which is a fiberglass product, gives some nice effects if your brush stroke echoes the "fiber texture" quality of the paper.
FENCE ROW
Painted with acrylics on Bienfang rough paper.
It lends itself to more decorative treatments of subject matter. The paper shrinks little and dries slowly, allowing more painting time if you are painting with "wet in wet." Colored inks and drawing with the ink stick works especially well on this paper. Perhaps a disadvantage is that it will not take the knife for scraping or incising, and the paint goes on hard to the point where you have to "scrub" to get it to go into the paper. The painting that is inserted after page twenty-nine is done with watercolor and colored ink sticks on Scintilla paper.

If one wants very soft lines and delicate colors that have a blended pastel quality to them the 3-M art fabric would be worth considering as a possibility. Its working qualities when wet give very unusual effects which have to be tried to be understood. It dries slowly and gives extremely soft edges to forms. Fine details are best added with pen or "dry brushed" when the paper has dried. The paper does not scratch or scrape well and the color fades considerably. A word of warning -- do not stand the painting up until it has dried thoroughly. The paint permeates through to the board and when tilted while wet the paint seems to slide right down the middle of the paper -- much to the artist's alarm and dismay. The painting following page twenty-nine and Plate XXVI is done on 3-M art fabric.

Printmaking Papers -

Tleableau is an extremely thin, almost transparent, paper which lends itself well to soft washes and delicate colors. Unusual and unique effects can be obtained by putting washes of color on the paper and then mounting it on top of an ink or charcoal drawing on rough textured paper or canvas. The overlapping has a tendency to mellow the
CITY AND SEA

Watercolor and colored ink sticks on Scintilla paper.
COMPOSITION WITH RED
Watercolor on 3-M art fabric.
harshness of the underlying drawing.

Kochi is a smooth thin paper with somewhat of a blotter-like quality to it. When wet it is easy to run washes onto its surface and it fades very little. The paper dries quite rapidly and, therefore, the author recommends doing paintings of a small size. The paper becomes translucent when soaked which creates a small problem if placed on a painting surface which is discolored. The author especially enjoyed working on this paper and does not know whether it is because he feels the paintings attempted on the paper "came off," or if psychologically the paper and the personality go together. The painting inserted after page thirty is done on Kochi paper.

Oriental Papers -

There are many interesting oriental papers, each having different qualities which will attract and intrigue the individual's personality. Most of the paper tears easily when wet and paint cannot be removed by scraping with a knife. The heavier papers normally dry slowly and the colored paper has a tendency to bleed when being soaked. Many oriental papers lack, or have very little, sizing and, therefore, have the "blotter-like" quality that is sometimes distracting. Some of the colored papers lend themselves nicely to compositions with large areas of negative space or as the basic color of objects within the composition. Drawing directly on the wet paper with Chinese ink sticks to accent washes also gives a nice effect.

Many of the oriental papers have fiberous material or texture in their makeup which looked appealing in swatch books, but when ordered they were found to have little to offer for painting purposes. This
THOUGHTS OF HAiku
Watercolor on Kochi - Oriental printmaking paper.
would include: Taiten, Ungei, Kinwashi, Unryu and Shimofuri. The papers the author experimented with which seemed to be the most stimulating would be Chauke-heavy and Jyonaka.

The author has had the opportunity to experiment with only a dozen various papers and knows that there are numerous more that would be worthwhile acquiring and using. One particular factor which is worth mentioning is that while working with this group of oriental papers the subject matter and the handling of the media both took on characteristics which show a definite oriental influence. This was certainly not intended as the paintings were planned and executed in the same manner as on the other types of paper. The author attributes much of this influence to a conscious knowledge of the type of paper and subconscious reaction to the subject matter and materials at hand during the painting session. The painting on the insert following page thirty-one is done on Chauke-heavy weight with watercolor and ink.

* * * * *

As the author reviewed the works of the past and his own work from this study, it seems that regardless of the period in history in which they are used all media and materials exert a tremendous influence on the attitude toward subject matter. Included as examples are three paintings of basically the same composition which have been done with slightly different media on different types of paper. In the first example watercolor washes are used with charcoal and chalk accents on oriental paper. The second is done with colored and black
WOODLAND LAKE
Painted with watercolor and ink on Chauke - Oriental paper.
CLIFFDwellERS (Example one)
Watercolor on Kochi Oriental paper with accents of charcoal and chalk.
CLIFFDWELLERS (Example two)
Black and colored ink on "Scintilla" synthetic paper.
CLIFFDWELLERS (Example three)
Watercolor and ink on Whatman watercolor paper.
ink, applied with both brush and pen, on synthetic paper; and the third is done with watercolor paper with watercolors and India ink accents. Each painting has unique features that the other two do not include, and the author feels that the primary factor in causing the appearance of these qualities is the paper. Certainly the media tends to shape the "artist's vision" of what he can or cannot do, but it is my contention that it is more a subconscious battle between the artist and his paper that controls the overall qualities that eventually hang upon the wall or are placed in the "circular file."

An area that is felt to be a failing among contemporary painters is the lack of emphasis on framing. Too little consideration is given to this "art" which can be, in the eyes of this writer, a large factor in the success or failure of many paintings. In this group of paintings considerable time was taken to find a way of enhancing the painting -- not just covering it with a piece of glass or nailing on some stripping, as seems to be the common tendency of contemporary painters. As one views the various shows of recent work it is appalling the poor taste that is shown for the frames -- especially from people who claim to have created something of beauty.

It is hoped that this thesis has awakened within the author new horizons in this "craft" and the possibilities of the artist making a contribution, however small, to the world about him. It is also hoped that it will guide the author into a better understanding and appreciation of the relationship of art to nature, and that this will lead to an evaluation of life which is the basic foundation of artistic expression.
EAST AND WEST

East

Infinite Canvas
Ashes thrown to the spring wind
My spirit -- Nullity.

West

Infinite Canvas
Footprints obscured in the snow
Enduring vibrations.

Gordon C. Myer - 1966
SWEEPING STORM
Watercolor and ink on Bienfang paper.
VERTICAL COMPOSITION
Watercolor on Kochi Oriental paper.
LANDSCAPE
Watercolor on D'Arches watercolor paper.


5. Rowland, p. 126.


BIBLIOGRAPHY

The Art of Papermaking


Oriental Technique and Influence


*English and American Influence*


**General Material and Technique**


Other Sources


SUPPLY SOURCES

Adhesive Products Corp., Bronx, New York
Aiko's Art Material Import, Chicago, Illinois
Alling & Cory Company, Rochester, New York
Andrew/Nelson/Whitehead, New York, N.Y.
Anjac Products, Long Island City, N.Y.
The Appleton Coated Paper Company, Appleton, Wisconsin
Art Specialty Company, Chicago, Illinois
Austen-Display, Inc., New York, N.Y.
Charles T. Bainbridge's Sons, Brooklyn, New York
The Beckett Paper Company, Hamilton, Ohio
Bee Paper Company, Inc., Passaic, New Jersey
Bienfang Paper Company, Metuchen, New Jersey
Bocour Artist Colors, Inc., New York, N.Y.
Cornell University Campus Store, Ithaca, New York
The Crayon, Watercolor and Craft Institute, Newton, Connecticut
Favor Ruhl & Watson Company, Chicago, Illinois
Fine Paper - Division of Mead Corp. - Rochester, New York
Genesee Valley Paper Company, Rochester, New York
Graphic Products Corp., Rolling Meadows, Illinois
M. Grumbacher, Inc., New York, N.Y.
T. G. Millers, Inc., Ithaca, New York
Minnesota Mining & Manufacturing Company, St. Paul, Minnesota
The Morilla Company, New York, N.Y.
National Card, Mat & Board Company, Chicago, Illinois
New Masters, Cambridge, Massachusetts
Oriental Artist, Horse Shoe, North Carolina
Oxford Paper Company, New York, N.Y.
Permanent Pigments, Cincinnati, Ohio
The Politec Company, San Francisco, California
Alexander Pitkoff Distributor, Brooklyn, New York
Rochester Art Supply, Rochester, New York
T. J. Ronan Paint Corp., Bronx, New York
Rupasco Paper Corp., Brooklyn, New York
Sakura Color Products Corp., Osaka, Japan
The Sanford Ink Company, Bellwood, Illinois
Shiva Artist Colors, Paducah, Kentucky
Strathmore Paper Company, West Springfield, Massachusetts
Sullivan Art Supply Store, Rochester, New York
Technical Papers Corp., Boston, Massachusetts
Utrecht Linens, New York, N.Y.
S. D. Warren Company, Boston, Massachusetts
F. Weber Company, Philadelphia, Pennsylvania
Winsor & Newton, Inc., New York, N.Y.