TEABERRY
PRESS



This catalogue is dedicated
to the memory of

DORRALL DWAINE BERRY
and to
BETTY JEAN FERRELL

"There is much more evidence in the way things are done than the way things look, although the final evidence must be in the way things make one feel."

Timothy Berry
August 1992

THE *Intimate* COLLABORATION

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. UNIVERSITY OF TENNESSEE .

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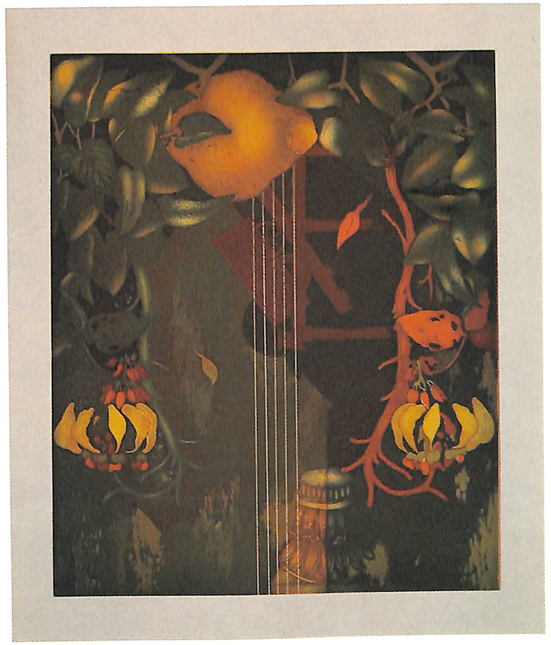
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UNIVERSITY OF TENNESSEE



TIMOTHY BERRY

CULTURE MINE
soft ground etching, aquatint
28-1/4" x 23-1/2"
1991
Pub: University of Tennessee
Art Department
Ed: 20

From the fifteenth century to the present, the intaglio printmaking processes have captivated, challenged and inspired the creative hand.

These techniques offer the ability to create an image, scrape it away, make changes, add elements, and rebuild the image, as in drawing or painting.

The very physical, sensual qualities of a print made from a copper, zinc, or steel plate have attracted artists to this medium for centuries. Since presses, supplies and other equipment were necessary, most artists went to printshops to produce etchings with master printers. In the historic European tradition, artists usually made prints in shops with printers who were seen as craftsmen/technicians. During the mid-15th century, the intaglio printmaking process probably developed from the European technique of "niello", the engraving of designs on metal surfaces such as armor, swords, guns, etc. Intaglio, from the Italian word meaning a "cut", is the process of transferring an image from "cuts" in a metal plate onto paper. Ink is applied into these cut areas, excess ink on the plate's surface is removed, and the plate, overlaid with paper, is rolled through a mechanical press. Under pressure, the paper is pushed into the cut areas and an intaglio print is thus created.

The earliest intaglio technique was engraving, the process of cutting into a metal plate manually with a sharp tool. The best of the early engravers were the German artists Schongauer and Dürer, the Italians Mantegna and Pollaiuolo, and the Flemish artist Peter Breughel. Their masterful prints were likely crafted by their own hand or by assistants. However, other engravers who were usually craftsmen and not artists, began to establish shops for the reproduction of images expertly copied from other art forms, especially popular paintings of the day. Although this was a democratic and economical way of generating more art for the public, it helped create an unfortunate attitude that printmaking was not a creative medium because it produced multiples.

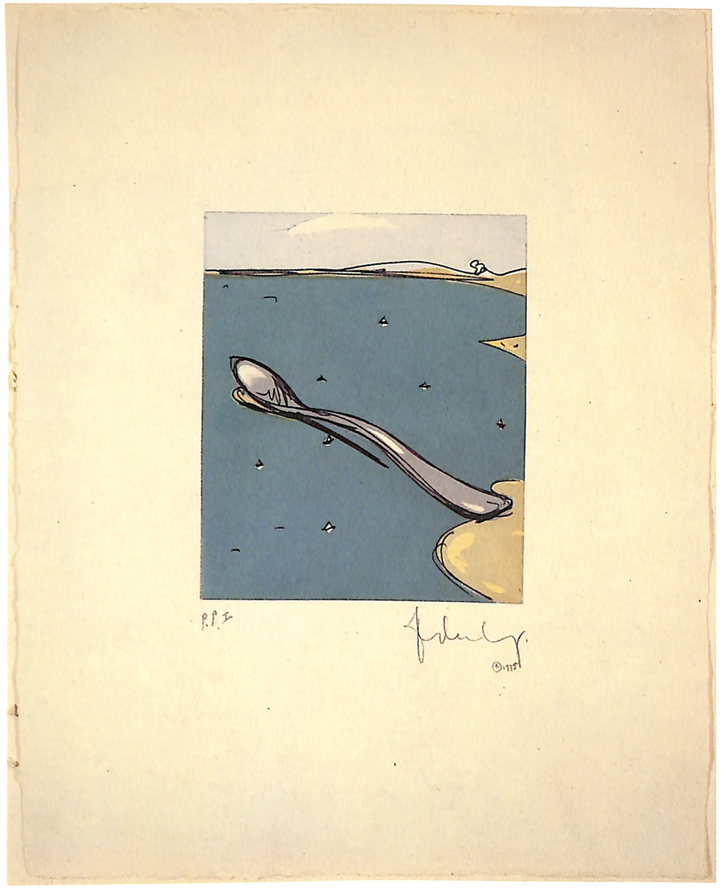


ROGER BROWN

SINKING
hardground etching, aquatint
26" x 22"
1976
Pub: The Artist
Ed: 50

"...I am often timid about entering into a printmaking project because I'm never confident that I will find a printing technique that will correspond to my painting technique in order to represent the images in my work... Tim's patience in working with the artist is unusual to the profession of printmaking where macho bravado often gets in the way of a more personal, idiosyncratic artist's approach to art..."

Roger Brown



It was not until the mid-17th century that the reputation and popularity of the painters Rembrandt of Holland and Goya of Spain brought renewed respect and acceptance of the printmaking medium as both an original and an expressive medium. Therefore, some 150 years after the creation of those early innovative engravings, the printmaking process was re-energized by the activity of two great artists working in a newly developed intaglio process called "etching." Derived from the German word "atzen", to cause to eat, etching is a method of making a printing plate by using acid to eat away areas of the metal through an acid resistant ground.

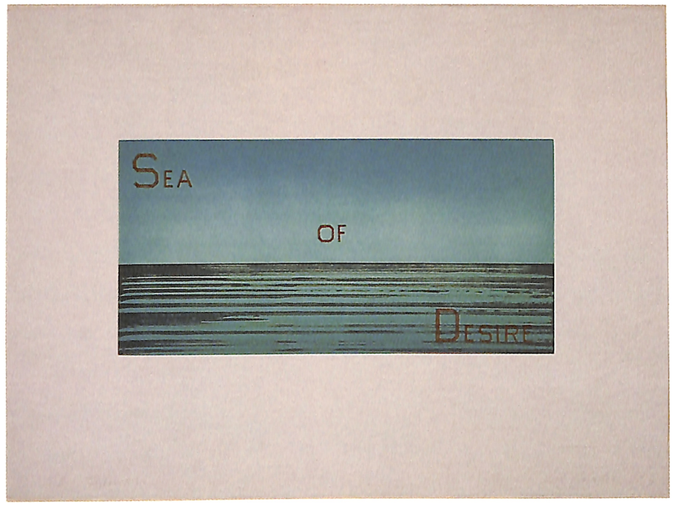
CLAES OLDENBURG

SPOON PIER
soft ground etching, aquatint
28" x 22"
1975
Pub: Landfall Press
Ed: 50

Historically, the market for prints has also fluctuated since prints were first collected in the late 15th century. Early drypoints, mezzotints, and etchings had few prints pulled from each plate. As technology increased, so did the number of prints produced from a single plate. With the development process of steel plating, it became possible to increase a plate's production dramatically.

Factors that determine collectibility include artist's reputation, rarity, quality, and originality. It has long been accepted that an original print must be one that the artist has created and printed or has supervised before signing. Therefore, an artist does not have to personally pull every print in an edition for it to be an original, but must be responsible for its production by authorizing a technician and reviewing the results. Photographic (off-set) lithography is a modern off-shoot of the reproductive print shop in that it creates numerous prints for the public market which were photographically reproduced from a painting, watercolor, drawing, or any other original work of art. Therefore, a print from this process cannot be considered an original print.

Printmaking began as a democratic way to make art economically available to a broader public. However, with the development of the various printing techniques, qualities that are unique to them, not to be found or duplicated in other media, have greatly inspired artists throughout printmaking history. One only has to view the linear quality in engravings and drypoints, the richness of tone in softground etching, mezzotints, and aquatints to realize their uniqueness within the visual arts.With the explosion of interest in printmaking in the United States in the last three decades, a number of shops now exist in which artist and printer collaborate in a process that leads to a final print. Many of the print workshops, such as Gemini, G.E.L., U.L.A.E., Tyler Graphics, and the Tamarind Institute, act also as publishers, which means that the workshop is responsible for marketing as well as producing the print. These shops usually have a staff of printers, sales people, and directors, and are housed in rather large spaces. A majority of print shops in the United States also produce in several mediums: woodcuts, lithographs, serigraphs or etchings. Others may offer combinations of prints and cast paper, unique prints, hand colored editions, monotypes or sculptural multiples. Offering a range of mediums to the artist has allowed some print workshops to be more competitive in the evolving commercial art market.



ED RUSCHA / JIM GANZER

SEA OF DESIRE
hardground, aquatint
22-1/2" x 30"
1983
Pub: Centrum Foundation
Ed: 40

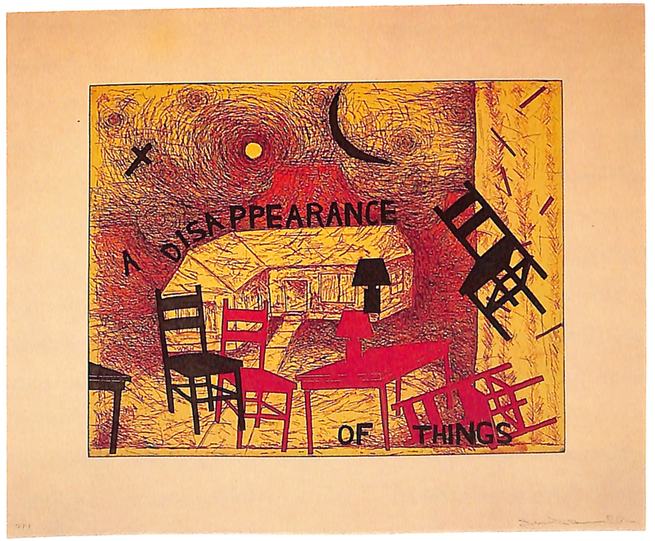
"...It took the patience and inventive guidance of this master of printing, Timothy Berry, to coax and cajole these two artists (Jim Ganzer and myself) into giving birth to the Sea of Desire collaborative etching. This could not have happened without the involvement of the commanding officer of Teaberry Press..."

Ed Ruscha



DEBORAH ORAPALLO

CROWN PRINCE
softground, aquatint
16" x 19"
1987
Pub: Rutgers Print Archives
Ed: 50



TERRY ALLEN

A DISAPPEARANCE OF THINGS
etching, aquatint
22-1/2" x 27"
1986
Pub: Rutgers Print Archives
Ed: 50

A unique printmaking workshop that has maintained the quality of its editions over the past eighteen years by specializing in one medium is Teaberry Press. Dedicated to producing only intaglios, Teaberry is owned and operated by artist/printer Timothy Berry. After learning traditional etching techniques in Europe, and widely exhibiting his own intaglio prints, Mr. Berry moved back to the U.S. and was invited to start his own intaglio workshop at Landfall Press in Chicago. This was the beginning of Teaberry Press which Berry subsequently moved to the San Francisco Bay area in 1977.

Several unique factors are responsible for the success and significance of the print produced at Teaberry. Mr. Berry has continued to produce his own art as well as maintain his commitment to collaborating as a printer. This special combination of artist/printer has been a catalyst in nurturing the creative development of each print through the proofing process to the final piece. This collaboration between printer and artist is a delicate situation where the slightest incident, instruction, intrusion, or accident could cause a print to succeed or fail. Mr. Berry's understanding of the creative process, the thinking that is involved in artmaking, is a significant advantage in the "shared process" of making a print. The refusal to diversify into other print mediums has allowed Mr. Berry to concentrate on the quality of the collaborative process and on the printing of the editions. The intimate setting and studio atmosphere that has been a trademark of Teaberry Press over the years has attracted some very important contemporary artists. Many of these had never made a print before and have since been recognized for significant contributions to printmaking.Since its beginning, Teaberry has produced high-quality prints that reflect the unique individuality of each artist. With only one other individual present, a master printer, the artists feel free to explore for themselves the numerous technical possibilities of this historic medium. With this freedom of exploration and expert technical consultation, great prints have been created. Teaberry Press has indeed evolved as the "Intimate Collaboration" between artist and technician.

-Sam Yates . Ewing Gallery Director

"...The nice thing about working with Tim Berry is he's so personable and pleasant to be with that he makes you feel like you're having a personal relationship with the printmaking process rather than a sterile, removed one like some print shops. He shares his knowledge and experience with you without overenthusiastic recommendations, allowing you to work at your own pace. My only regret is that I had the experience of working with Tim just once; I look forward to working with him on future projects..."

Charles Arnoldi

A PERSONAL HISTORY
by Timothy Berry

While attending evening art classes in 1972 at Morley College in London one of my instructors invited me to come and work part-time at the intaglio press, Studio Prints. There I learned the skills of editioning and more importantly saw a potential way to make a living.

The following year I began editioning prints for artist Norman Ackroyd, one of my instructors in graduate school at The Central School of Art, also in London. A few other American students and I were also drawn to Petersburg Press where a friend was doing editions with artists David Hockney, Jim Dine, Richard Hamilton, and R.B. Kitaj. It was the romance of collaboration on that level, combined with the financial realities of a painter trying to maintain a studio, that together urged the formation of Teaberry.

When I returned to the U.S. in 1974, my brother, who was living in Chicago at the time, suggested I visit Jack Lemon's Landfall Press. Friends had told him that Jack was having a difficult time starting up his etching facility due to the lack of a knowledgeable platemaker, collaborator, and printer. I went to see Lemon, who decided to take a chance on me. I spent a week with Claes Oldenburg working on what was to become Spoon/Pier. I decided to stay and finish the year at Landfall, completing the 1975 publication "The Landfall Press Etching Portfolio," which included Seasonal Gate by William T. Wiley, Spoon Pier by Claes Oldenburg, F.W. by Robert Cottingham, Tomales Bay by William Allen, Wrapped Venus, Bologna by Christo, and Nude on Iron Bench by Philip Pearlstein. With its publication, the evidence was in, the word was out, and I had what resembled a reputation and what felt like a career.

In 1975, I went out on my own as Teaberry Press, a name inspired by a childhood nickname. I remained in Chicago doing etching projects in conjunction with Landfall, as well as independent Teaberry projects. The very first of these were the four Jim Nutt etchings — I'm Not Stopping, Yoo Hoo Little Boy, Oh My Goodness and You're So Coarse (Tisk, Tisk), published by Jim himself. Soon Roger Brown came in and did two etchings which he also published himself. Both these projects proved to me that the publication and collaboration aspect of art could succeed outside of the large presses. One could function at a certain level in regard to quality of artists, and the projects themselves could be successful on all levels without being totally informed by the marketplace. I was excited and saw a future for myself as an artist without a bartending job. Meanwhile, William T. Wiley kept showing up to "flog the muse," and a spirit of both awe and humor began drawing me to the West Coast, although I must admit the Chicago weather was a major tangible aspect of this decision.

In 1977, Teaberry set up in a rundown warehouse in Oakland, California; and the West Coast era had begun, where it continues today, four moves and one bridge later. Working one on one over the years with all these artists, I've managed to complete 196 projects. Recently things have slowed down as teaching becomes more interesting and as the painting begins to move out of the studio. As I enter the second half of my life and the eighteenth year of Teaberry, I realize that I spent my time as a young man working with "older" artists. As I now become one of these older artists, I enjoy sharing lessons learned with younger artists through teaching. There's a natural logic in this.

I guess that's the best way to describe Teaberry and introduce you to this exhibition. For Timothy Berry it's been a life, not just a way to make a living. Any successes that you see on the wall can be directly attributed to this approach. I love what I do, and whenever possible I do what I love — who could ask for anything more?

Far Left: Tim Berry's Studio
Near Left: Tim Berry's Studio and Press
Far Right: Tim Berry working in his studio
Near Right: Tim Berry in his studio









Photography by Peter deLory

Intaglio is a term which describes all techniques of printmaking that involve the application of ink onto a textured plate surface. The excess ink is then wiped off the surface so that only the recessed areas of the plate remain inked. Paper is applied to the inked plate and then run through a press.

The intaglio process dates back to the 15th century when artists, such as Albrecht Dürer and Peter Brueghel, incised lines into plates with a burin which is a tool with a V-shaped point.

By the 18th century, intaglio was widely used not only by artists, but also by book publishers as a means to distribute information and images to the masses.

GLOSSARY

This exhibition includes a number of intaglio techniques, all of which use acid for the biting of the metal plate except drypoint and engraving.

Drypoint: A technique of drawing directly onto the plate with a sharp pointed tool such as a "stylus".

Engraving: The process of incising a design in hard material, often a metal plate, usually copper.

Etching: A process which exposes a metal plate to acid in order to create a textured surface which will later hold ink. Hard ground, soft ground, and aquatint are three acid-resist grounds used in the etching process to control or to prevent the acid's bite in areas of the plate.

Aquatint: The application of a porous ground made by applying and heating rosin particles on a plate used to create varied tones which is a special forte of Teaberry Press.

Hard ground: An acid resistant ground which must be drawn into to expose the plates to acid.

Soft ground: A malleable acid resistant ground that must be either drawn on or pressed into to expose the plate to acid.

Photo-intaglio: Uses a photographic positive which is mechanically transferred onto the plate with a light-sensitive emulsion, then etched.

Monotype: A single, unique impression made from a flat surface or plate.

Teaberry Press uses copper plates as did the early masters of this medium. However, contemporary artists may choose from a variety of other plate materials such as zinc, steel, and plastic, as well as copper. Copper may be etched by nitric acid or a "Dutch mordant" solution of hydrochloric acid and potassium chlorate. Zinc and steel must be etched by nitric acid only. Plastics are purely a drypoint medium.

Teaberry Press, as do other presses, uses 100% cotton fiber rag paper instead of wood pulp based paper because of its non-acidity which enhances the longevity of the print.

Many contemporary artists choose to work in intaglio for a number of reasons such as its variety of techniques, its embossment capabilities and its editioning potential, and its rich tradition.

The Intimate Collaboration: Prints from The Teaberry Press

The following pages form a complete list of prints created at Teaberry Press as of September, 1992.

Height precedes width in the dimension listing.

All plates were made by Timothy Berry except as noted.

Specifications for works reproduced in this inventory are indicated with a ∞.

Prints included in the exhibition, "The Intimate Collaboration" are indicated with a ◦.



MARK ADAMS

ROSE IN JAR
aquatint
14" x 15-1/2"
1981
Prnter: RT
Plate: TB
Ed: 50

CALIFORNIA POPPIES
aquatint
14-3/4" x 15-3/8"
1981
Printer: RT
Plate: TB
Ed: 100

THREE PEARS
etching
5-1/4" x 6-1/4"
1981
Printer: TB
Plate: DK
Ed: 25

PENCILS AND CARD
etching
5-1/4" x 6-1/4"
1981
Printer: TB
Plate: DK
Ed: 25

ALUMINUM BALLOON
etching
5-1/4" x 6-1/4"
1981
Printer: TB
Plate: DK
Ed: 25

STRAINER
etching
5-1/4" x 6-1/4"
1981
Printer: TB
Plate: DK
Ed: 25

FILOLI TOPIARY
etching
5-1/4" x 6-1/4"
1981
Printer: TB
Plate: DK
Ed: 25

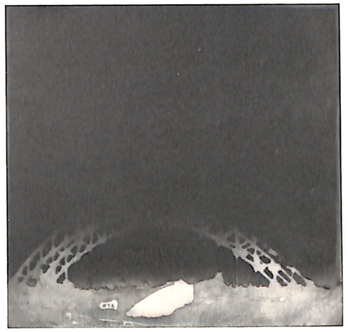
∞ ✲ *BLACK WATER JAR*
aquatint
24" x 22-1/2"
1982
Pub: The Artist
Ed: 35

T. BERRY
etching
3" x 3"
1982/88
Ed: 20

✲ *CIGAR BOX*
aquatint
22-1/2" x 21-1/2"
1983
Pub: The Artist
Ed: 75

SOCCER BALL
aquatint
14-1/2" x 16"
1983
Printer: RT
Plate: TB
Ed: (75) ed stopped at 24

WATER JAR, STATE II
aquatint
16-1/4" x 16-3/4"
1984
Printer: RT
Plate: TB
Ed: 100



NORMAN ACKROYD

SOCCER BALL
aquatint
14-1/2" x 16"
1983/87
Printer: HG
Ed: 25/75-75/75

BETH'S LETTUCE SOUP
aquatint
12-1/8" x 15-1/8"
1984
Printer: RT
Ed: No Ed

BETH'S SOUP
aquatint
12-1/8" x 15-1/8"
1984/89

GLASS WITH SPOON
etching, aquatint
10-1/2" x 11"
1989
Ed: 50

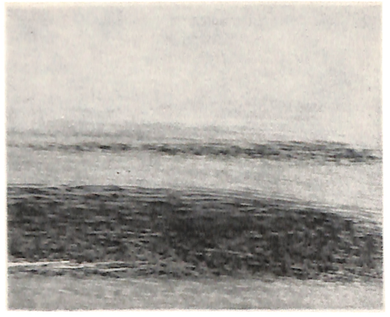
∞ ✲ *RAINBOW BRIDGE*
aquatint
30-1/2 "x 23"
1974
Pub: The Artist
Ed: Unknown



PETER ALEXANDER

∞ ✲ *BALOO*
aquatint
22-1/2" x 26"
1982
Pub: Centrum Foundation
Ed: 50

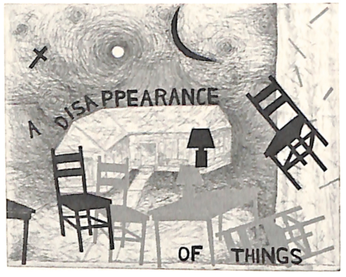
GOOEY DUCK
aquatint
17" x 18-1/2"
1982
Pub: Centrum Foundation
Ed: 50



WILLIAM ALLAN

SMALL TOMALES BAY
aquatint
20" x 15"
1974
Pub: Landfall Press
Ed: 35

∞ ✲ *TOMALES BAY*
aquatint
28-1/2" x 22-1/2"
1975
Pub: Landfall Press
Ed: 50



TERRY ALLEN

∞ ✲ *A DISAPPEARANCE OF THINGS*
etching, aquatint
22-1/2" x 27"
1986
Pub: Rutgers Print Archives
Ed: 50

SERIES OF MONOTYPES
22-1/2" x 30"
1986
Pub: Green Shoes Publishing

SONG BIRD WITH CHINESE FEET
hardground
8" x 8-3/4"
1987
Pub: Green Shoes Publishing
Ed: 12

ZIPPO
drypoint, aquatint
15" x 15"
1987
Pub: Green Shoes Publishing
Ed: 12

SERIES OF MONOTYPES
various sizes
1990
Pub: Anderson Ranch Arts Center



ROBERT ARNESON

ROCK CUP
soft ground
11" x 12"
1974/77
Pub: Landfall Press
Ed: 10

CALIFORNIA BRICK
soft ground, aquatint
16" x 16-1/2"
1975
Pub: Landfall Press
Ed: 50

BROKEN BRICK
soft ground, aquatint
16" x 16-1/2"
1975
Pub: Landfall Press
Ed: 50

✲ *FLAT BRICK*
etching, aquatint
10-1/2" x 15"
1977
Pub. Landfall Press
Ed. 50

∞ ✲ *ANGLE BRICK*
etching
10-1/2" x 15"
1979
Pub: Landfall Press
Ed: 50



CHARLES ARNOLDI

✲ *UNTITLED*
soft ground, hard ground, aquatint
17" x 22-1/2"
1982
Pub: Centrum Foundation
Ed: 50

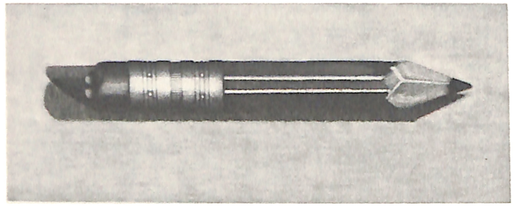
UNTITLED
hard ground, aquatint
15" x 17-1/4"
1982
Pub: Centrum Foundation
Ed: 50



JOHN BAEDER

✲ *SILVER TOP DINER (PLATE)*
MORGANS
soft ground etching, aquatint
22-1/2" x 30"
1983
Pub: Morgan Gallery
Ed: 50

✲ *SILVER TOP DINER*
soft ground etching, aquatint
22-1/2" x 30"
1988
Pub: Modernism Gallery
Ed: 75



TIMOTHY BERRY

∞ ✲ *STILL LIFE WITH PENCIL*
aquatint, soft ground
17" X 22-1/2"
1976
Pub: The Artist
Ed: 35

HUBRIS
softground, aquatint
20" x 15"
1986
Ed: 15
Pub: Teaberry Press

IT'S NATURE'S WAY
softground, aquatint
23" x 18"
1986
Ed: 20
Pub: The Artist

SERIES OF 10 MONOTYPES
1989

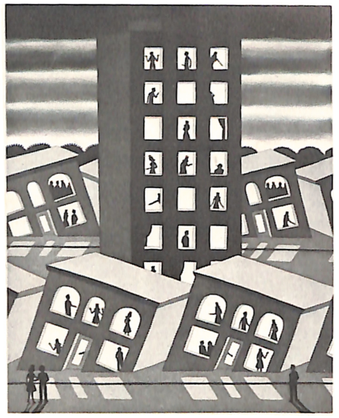
WIDSOM SERIES
aquatint
28" x 22"
1989
Pub: The Artist

NOTRE DAME SERIES
aquatint
28" x 22"
1989
Pub: The Artist

✲ *CULTURE MINE*
soft ground etching, aquatint
28-1/4" x 23-1/2"
1991
Pub: University of Tennessee
Art Department
Ed: 20

DETAILS
softground, aquatint
18" x 15"
1991
Ed: 15
Pub.: The Artist

MY NATURE
woodcut, etching
20" x 24"
1992
Ed: 10
Pub: The Artist



ROGER BROWN

∞ ✲ *STANDING WHILE ALL AROUND ARE SINKING*
hardground etching, aquatint
26" x 22"
1976
Pub: The Artist
Ed: 50

✲ *SINKING*
hardground etching, aquatint
24" x 19"
1976
Pub: The Artist
Ed: 50



SQUEAK CARNWATH

ELEMENTS MATTER
hardground, softground, aquatint
19-1/2" x 22-1/2"
1983
Pub: Velick Editions
Ed: 15

WORDS UNDER
hardground, aquatint, softground
21" x 16"
1983
Pub: Velick Editions
Ed: 35

DAY SCENE
hardground, aquatint
21" x 16"
1983
Pub: Velick Editions
Ed: 35

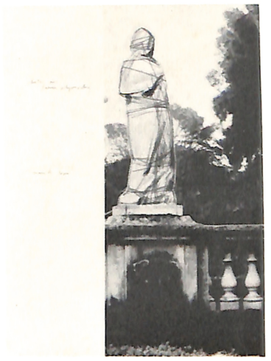
MOON NIGHT
hardground etching, aquatint
21" x 16"
1983
Pub: Velick Editions
Ed: 35

BLACK COLUMN
hardground etching, aquatint
13-3/4" x 11-1/4"
1984
Pub: The Artist
Ed: 15

TOO LONELY
hardground etching, aquatint
13-3/4" x 11-1/4"
1984
Pub: The Artist
Ed: 15

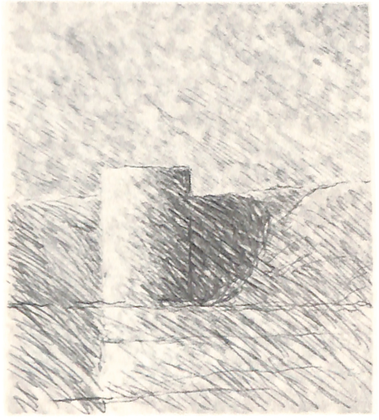
∞ ✲ *REASON TO BELIEVE*
soft ground, hard ground, aquatint
20" x 17-3/4"
1989
Pub: Rutgers Print Archives
Ed: 50

SERIES OF MONOTYPES
20" x 20"
1991
Pub: Anderson Ranch Arts Center



CHRISTO

∞ ✲ *WRAPPED VENUS, BOLOGNA*
etching, photoetching, chine colle
28" x 22"
1974
Pub: Landfall Press
Ed: 50



GORDON COOK

∞ ✲ *PT. RICHMOND WATER TOWER*
etching, aquatint
18-1/2" x 17"
1983
Pub: Campbell Gallery/
Smith Anderson Gallery
Ed: 22

MILK BOTTLE
softground, aquatint
1983
26-1/2" x 22-1/2"
Pub: Charles Campbell Gallery
Ed: 50



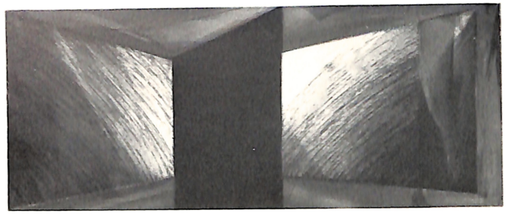
ROBERT COTTINGHAM

∞ ✲ *F.W.*
hardground etching, aquatint
28" x 22"
1975
Pub: Landfall Press
Ed: 50

✲ *ICE*
soft ground drawing
31" x 22"
1975
Pub: Landfall Press
Ed: 50

CARLS
hardground etching, aquatint
17-1/4" x 17-1/4"
1977
Pub: Landfall Press
Ed: 30

STAR
hardground etching, aquatint
17-1/4" x 17-1/4"
1977
Pub: Landfall Press
Ed: 30



LADDIE DILL

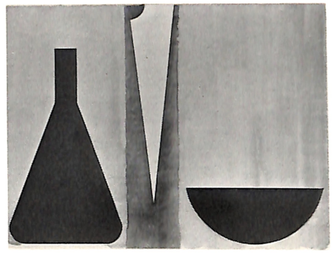
ASHALND SERIES (4 PRINTS TOTAL)
softground, aquatint
22-1/2" x 30"
1979
Pub: Landfall Press
Ed: 50

∞ ✲ *UNTITLED*
softgrund etching, aquatint
15-1/2" x 26"
1982
Pub: Centrum Foundation
Ed: 50

UNTITLED
softgrund etching, aquatint
15-1/2" x 26"
1982
Pub: Centrum Foundation
Ed: 50

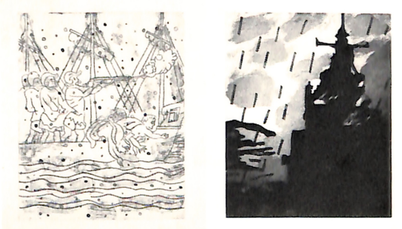
✲ *UNTITLED MONOTPYE*
softground, aquatint
various sizes
1985
Pub: 3EP

SERIES OF UNTITLED MONOTYPES
softground, aquatint
18" x 24"
1989
Pub: Anderson Ranch Arts Center



JAMES FORD

∞ *WHITE KNIFE*
series of monotypes
22" x 28-3/4"
1988
Pub: 3EP



RUPERT GARCIA

∞ ✲ *THEN AND NOW*
softground, aquatint, relief
24" x 40"
1991
Pub: Rutgers Print Archives
Ed: 50



OLIVER JACKSON

∞ ✲ *UNTITLED I*
drypoint
36" x 48"
1985
Pub: The Artist
Ed: 35

UNTITLED II
drypoint
35-3/4" x 23-1/2"
1985
Pub: The Artist
Ed: 35

UNTITLED III
drypoint
35-1/4" x 47-1/2"
1985
Pub: The Artist
Ed: 32



JACOB KAINEN

∞ ✲ *CLOUDY TROPHY*
hardgrond etching, aquatint
27" x 22-1/2"
1975
Pub: The Artist
Ed: 40

STRANGER FROM OMAHA
hardground, aquatint
16" x 20"
1975
Pub: The Artist
Ed: 43

JACKPOT
hardground etching, aquatint
22" x 26"
1976
Pub: The Artist
Ed: 50



TOM KNECHTEL

∞ ✲ *SIRIENS*
hard ground, aquatint
17" x 14"
1979
Pub: Rubicon Gallery
Ed: 35

ARTIFICAL FIRE
hard ground etching, aquatint
17" x 14"
1979
Pub: Rubicon Gallery
Ed: 50



DON NICE

∞ ✲ *BULL DURHAM*
hardground etching, aquatint
18" x 18"
1976
Pub: Landfall Press
Ed: 25



JIM NUTT

∞ ✲ *I'M NOT STOPPING*
hardground etching
13-3/4" x 15"
1976
Pub: The Artist
Ed: 50

✲ *YOU HOO-LITTLE BOY*
hardgrond etching
13-3/4" x 12-3/8"
1976
Pub: The Artist
Ed: 50

✲ *OH! MY GOODNESS*
hardground etching
20-1/2" x 20-1/2"
1976
Pub: The Artist
Ed: 50

✲ *YOU'RE SO COARSE (TISK, TISK)*
hardground etching
19" x 16"
1976
Pub: The Artist
Ed: 50



CLAES OLDENBURG

∞ ✲ *SPOON PIER*
soft ground etching, aquatint
28" x 22"
1975
Pub: Landfall Press
Ed: 50



DEBORAH ORAPALLO

∞ ✲ *CROWN PRINCE*
softground, aquatint
16" x 19"
1987
Pub: Rutgers Print Archives
Ed: 50



SABINA OTT

∞ *SUB ROSA*
series of monotypes
monotype, oil on canvas
30" x 22"
1992
Pub: Anderson Ranch Arts Center



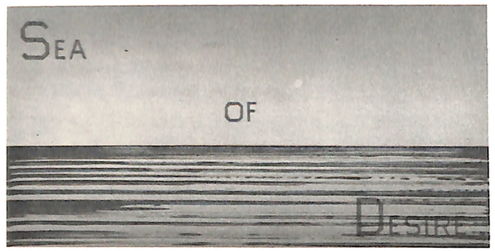
ED PASCHKE

∞ ✲ *HAT*
etching
15-3/4" x 14"
1976
Pub: Landfall Press
Ed: 10



PHILIP PEARLSTEIN

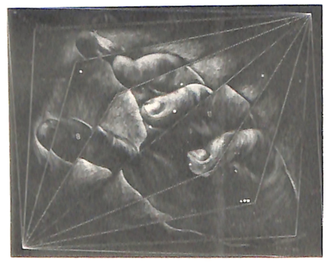
∞ ✲ *NUDE ON IRON BENCH*
soft ground etching
22-1/4" x 28-1/2"
1976
Pub: Landfall Press
Ed: 50



ED RUSCHA/JIM GANZER

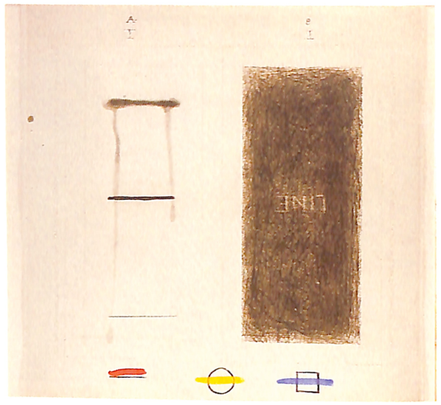
∞ ✲ *SEA OF DESIRE*
hardground, aquatint
22-1/2" x 30"
1983
Pub: Centrum Foundation
Ed: 40

BRAVE MEN RUN IN MY FAMILY
softground, aquatint
22-1/2" x 30"
1983
Pub: Centrum Foundation
Ed: 50



IRVIN TEPPER

∞ ✲ *EPISTEMIC*
aquatint etching
22-1/2" x 24-1/2"
1987
Pub: Mark Fredious Editions
Ed: 24

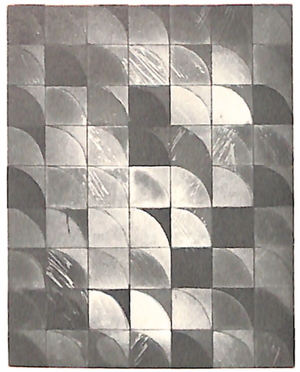


PAT STEIR

∞ ✲ *LARGE LINE*
drypoint, watercolor, aquatint
20" x 20"
1976
Pub: Landfall Press
Ed: 15

BURIAL MOUND SERIES
drypoint (7 prints total)
10" x 10"
1976
Pub: Landfall Press
Ed: 35

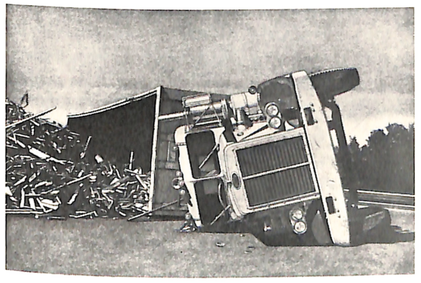
LINE POEM
drypoint (5 prints total)
4" x 4"
1976
Pub: Landfall Press
Ed: 10



ANNE THORNYCROFT

WOODNISH
hardground etching, aquatint
17" x15"
1983
Pub: Silk, Inc.
Ed: 35

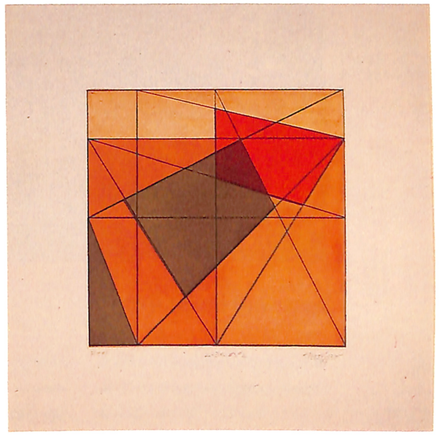
∞ *WINTER HILL*
hardground etching, aquatint
17" x 15"
1983
Pub: Silk, Inc.
Ed: 35



JIM TORLAKSON

∞ *DAILY CITY WRECK*
hardground, aquatint
23-1/2" x 28-1/2"
1975
Pub: Achenback Foundaton/
Graphic Arts Council
Ed: 50

COCONUT GROVE
etching, aquatint
15" x 14-1/2"
1976
Pub: James Torlakson
Ed: 76



JACK TWORKOV

✲ *INTAGLIO PRINT #1*
hardground etching, aquatint
16" x 16"
1979
Pub: Landfall Press
Ed: 35

✲ *L-SF-ES-#1*
hardground etching, aquatint
16-1/4" x 16"
1979
Pub: Landfall Press
Ed: 50

∞ ✲ *L-SF-ES-#2*
hardground etching, aquatint
16-1/4" x 16"
1979
Pub: Landfall Press
Ed: 50

✲ *L-SF-ES-#3*
hardground etching, aquatint
16-1/4" x 16"
1979
Pub: Landfall Press
Ed: 50



BETH VAN HOESEN

BASKET OF CAMELLIAS
aquatint, drypoint, etching
9-1/2" x 10-1/2"
1979/91
Ed: 50

DURER CAN
aquatint, drypoint,
etching, watercolor
15-7/8" x 13-1/4"
1980/82
Printer: TB, RT
Plate: TB, DK
Ed: 80

PEACHES
aquatint, drypoint
15-7/8" x 12-3/4"
1981
Printer: TB, RT
Plate: TB, DK
Ed: 100

∞ ✲ *BORIS*
etching, aquatint
22" x 20"
1981
Pub: The Artist

THREE ROSES
drypoint, etching, aquatint,
watercolor
13-3/8" x 10-3/4"
1982
Printer: TB, RT
Ed: 40

FUNGI
aquatint, drypoint, etching,
watercolor
10-5/8" x 11-1/8"
1982
Printer: DK
Plate: TB, DK
Ed: 25

BUSTER
aquatint, drypoint, etching,
watercolor
19-7/8" x 17-3/4"
1982
Printer: TB, RT
Ed: 100

SUFFOLK SHEEP
aquatint, drypoint, watercolor
13-3/4" x 16-7/8"
1982
Printer: TB, RT
Ed: 100

MOLE
drypoint, watercolor
5-1/2" x 7-1/8"
1982
Ed: 25

STRIPED TOWEL
aquatint, drypoint, watercolor
12-7/8" x 10-7/8"
1982
Printer: ST
Ed: 30

ALEX & CLAIRE
aquatint, drypoint, watercolor
18-7/8" x 19-3/4"
1982
Printer: H/G
Ed: 35

MORE PIGS
drypoint, aquatint
7-1/2" x 8-1/4"
1983
Ed: 30

DANIEL (NEWBORN VI)
drypoint
7" x 6-1/2"
1983
Ed: 15

AcB FERREE
drypoint
6-7/8 x 9"
1983
Ed: 15

MATTHEW
drypoint
6-1/4" x 5-1/8"
1983
Ed: 15

JACQUELINE
drypoint
5-5/8" x 7-1/8"
1983
Ed: 15

NANCY (NEWBORN VII)
drypoint
4-3/8" x 3-3/4"
1983
Ed: 15

EMMETT
drypoint
4-1/8" x 3-7/8"
1983
Ed: 15

BABY BOY EATON
drypoint
6-1/4" x 5-1/8"
1983
Ed: 15

BABY GIRL YOUNG
drypoint
5-1/8" x 4-1/2"
1983
Ed: 15

LORRAINE
drypoint
6-1/4" x 5-1/8"
1983
Ed: 15

KAMI ELIZABETH
drypoint
8" x 6-1/2"
1983
Ed: 15

BARBARA
drypoint
7-1/8" x 4-1/4"
1983
Ed: 15

ZACHARY
drypoint
6-1/8" x 6-1/8"
1983
Ed: 15

BABY BOY THOMAS
drypoint
5-1/8" x 5"
1983
Ed: 15

ELIZABETH SETSU' 1 MONTH
drypoint, watercolor
5-5/8" x 7"
1983
Ed: Not ed.

BABY GIRL STANLEY
drypoint
6-3/4" x 3-3/4"
1983
Ed: Not ed.

CHRISTOPHER
drypoint, watercolor
5-1/4" x 4-7/8"
1983
Ed: Not ed.

ZACHARY II
drypoint, watercolor
5-5/8" x 5"
1983
Ed: Not ed.

ANGELA
drypoint, watercolor
6-1/2" x 6-7/8"
1983
Ed: Not ed.

CHRISTOPHER & MATTHEW
drypoint, watercolor
5-1/2" x 8-1/2"
1983
Ed: Not ed.

BABY ANDERSON
drypoint, watercolor
6-7/8" x 5-1/8"
1983
Ed: Not ed.

IMOGENE, 2ND STATE
aquatint
8-3/4" x 6"
1984
Printer: JC
Ed: 12

CAP, 2ND STATE
aquatint
8-7/8" x 5-3/4"
1984
Printer: MJ
Ed: 11/25

GRAPES, 2ND STATE
aquatint, drypoint
6" x 4-5/8"
1984

BUGS
etching, aquatint, drypoint,
watercolor
10-5/8" x 13-1/4"
1985
Ed: 50

BOOTS
drypoint, watercolor
13-7/8" x 16-7/8"
1985
Ed: 50

KEWPIE
aquatint, drypoint
9-1/4" x 11"
1985
Printer: JC
Ed: 3/25

WRAPPED FLOWERS
aquatint, drypoint, etching,
watercolor
16-3/8" x 13-7/8"
1985
Printer: H/G
Ed: 13/50

∞ ✲ *BROWN BEAR*
drypoint, aquatint, etching,
watercolor
14-3/8" x 20-1/4"
1985
Printer: H/G
Ed: 50

TOPPY
etching, aquatint, drypoint,
watercolor
12-3/4" x 15-1/4"
1985
Printer: H/G
Ed: 50



THREE DUCKS
aquatint, watercolor
8-3/8" x 11-7/8"
1987
Ed: 25

AXOLOTLES
aquatint, etching
7-1/2" x 7-7/8
1987
Printer: JC
Ed: 17

BRUGET'S FROG
etching, drypoint, aquatint
5-5/8" x 4"
1988
Printer: JC
Ed: 15

FRINGEHEAD
etching, aquatint, drypoint
6" x 9-3/8"
1988
Printer: JC
Ed: 10

FLAMINGO SLEEPING
aquatint, drypoint
13-1/4" x 11-1/2"
1988
Printer: H/G
Plate: TB, SG
Ed: 30

ELEPHANT SEAL
drypoint, aquatint, etching
6-7/8" x 10-3/8"
1988
Printer: JC
Ed: 16

PIKE
aquatint, etching, watercolor
13-3/4" x 16-7/8"
1988
Ed: 25

COWS IN FIELD
softground etching, aquatint
13-7/8" x 16-3/4"
1988
Ed: 30

RANCH CATS
softground etching, aquatint
7-1/8" x 8-3/4"
1988
Ed: 20

GOLF
aquatint, watercolor
7" x 9"
1988
Ed: 15

BAY BOATS
aquatint, etching, drypoint, watercolor
14" x 17-1/2"
1988
Ed: 35

DOUBLE ROSE
softground etching, drypoint, aquatint
13-5/8" x 11-1/4"
1989
Printer: JC
Ed: 40

SPAGHETTI AND CLAMS
aquatint, etching
8-3/4" x 10-3/4"
1990
Ed: 20

NINE LITTLE DOLLS
aquatint, etching, watercolor
6-1/4" x 8-3/4"
1990
Printer: JC
Ed: 25

OLIVE LOAF
aquatint, watercolor
7" x 7"
1990
Ed: 20

DOLL FRIENDS
aquatint, drypoint
6-1/2" x 6"
1990
Printer: JC
Ed: 33

JAN'S DOLL
aquatint, etching, drypoint
10-7/8" x 9"
1990
Printer: JC
Ed: 27

PATRICIA'S DOLL
aquatint, drypoint, watercolor
8-3/4" x 7-1/4"
1990
Printer: JC
Ed: 26

DOLLS ON SETTEE
aquatint, etching, drypoint
10-1/4" x 13-1/8"
1990
Printer: HG

OKA
aquatint, drypoint, etching, watercolor
12" x 9-1/2"
1990
Ed: 30

HOLOGRAM GLASSES
aquatint, drypoint
7-1/4" x 7-3/4"
1990
Ed: 25

ZACK
aquatint
9" x 7-1/2"
1990
Ed: 25

PALE HORSE
aquatint
17" x 12"
1991
Ed: 50



WILLIAM T. WILEY

✲ *I HOPE YOU LEARNED YOUR LESSON*
etching
28-1/4" x 22"
1974
Pub: Landfall Press
Ed: 50

SEASONAL GATE
hardground, lithograph
28" x 22"
1974
Pub: Landfall Press
Ed: 50

SCARECROW
hardground, aquatint
22-1/2" x 18"
1974
Pub: San Francisco Art Dealers Association
Ed: 60

C.D.
drypoint
22" x 30"
1975
Pub: Landfall Press
Ed: 10

BOOK "SUITE OF DAZE"
50 books, bound, with 13 hand pulled etchings
1976
Pub: Landfall Press

DOWN THE LINE
hardground
18-1/2" x 14-1/2"
1976
Pub: Landfall Press
Ed: 25

HANGING UP THE FRAME
softground
18-1/2" x 14-1/2"
1976
Pub: Landfall Press
Ed: 25

BEGINNING PASSES
aquatint
18-1/2" x 14-1/2"
1976
Pub: Landfall Press
Ed: 25

✲ *THE GLITTERING REMAINS*
soft ground, aquatint
18-1/2" x 14-1/2"
1976
Pub: Landfall Press
Ed: 15

✲ *GREEN SHOES*
State 1 & II
etching, aquatint
22" x 29-3/4"
1977
Pub: Landfall Press
Ed: 25

PLANKS POOL
softground
22-1/2" x 23"
1980
Pub: Nelson Atkins Museum
Ed: 50

TOO MANY SIDES
hardground
17-1/2" x 15-1/2"
1980
Pub: Wizdumbridge
Ed: 35

STUDIO LIGHT
hardground
11" x 11"
1980
Pub: Wizdumbridge
Ed: 20

✲ *I KEEP FOOLIN' AROUND*
etching
26" x 26"
1981
Pub: Wizdumbridge
Ed: 50

✲ *I KEEP FOOLIN' AROUND (PLATE)*

✲ *THE ENVIRONMENT I*
etching
22-1/2" x 15"
1986
Pub: Wizdumbridge
Ed: 13

THE ENVIRONMENT II
etching
22-1/2" x 15"
1986
Pub: Wizdumbridge
Ed: 12

✲ *UNTITLED*
monotype with etching
30" x 22-1/2"
1986
Pub: Wizdumbridge
Ed: 25

DR. KING
hardground
13" x 22-1/2"
1986
Pub: Wizdumbridge
Ed: 20

COUNT NOWHERE
hardground
22-1/4" x 15"
1986
Pub: Wizdumbridge
Ed: 20

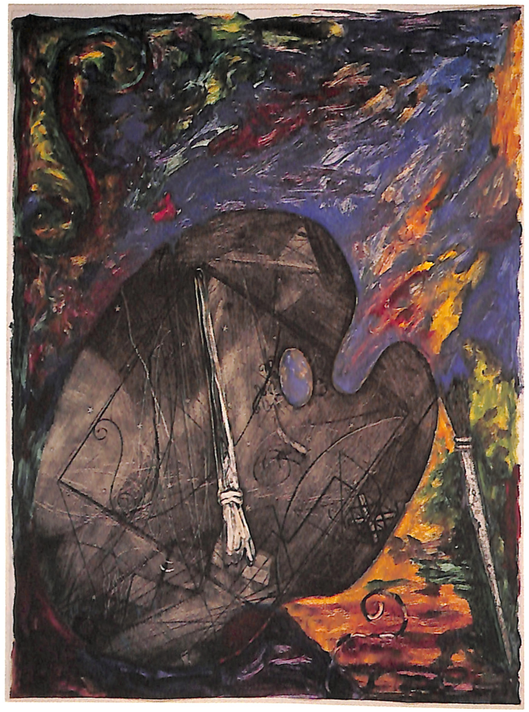
WHERE'S THE BEEF
hardground, aquatint
15-1/2" x 26"
1986
Pub: Wizdumbridge
Ed: 25

BREAK THE RULE
softground
27" x 22-1/2"
1986
Pub: Wizdumbridge
Ed: 25

NOTHING IS...AS IT SEEMS
hardground, softground, aquatint
27-1/4" x 22-1/2"
1986
Pub: L.A. Graphic Arts Council
Ed: 50

✲ *PILGRIM'S REPAIR*
soft ground, collage
21" x 18"
1989
Pub: Rutgers Print Archives
Ed: 50

SERIES OF 14 MONOPRINTS



WILLIAM T. WILEY

TIM'S PALETTE... BRUSH
monoprint with etching
30" x 22-1/2"
1986
Pub: Wizdumbridge

"...Working with Tim Berry's Teaberry Press was-is-has been a good experience for me. Tim's shop is always pretty simple and straightforward — small operation, minimal mess and hassle... We have done a number of projects together including a book of etchings and text for Landfall Press in Chicago where Tim and I first worked together back in the 70's. Since then Tim has been in the Bay area and I have worked in two of Tim's studio shops — one in Oakland and one in San Francisco, and will probably do so again in the near future. Besides being an excellent printer and artist in his own right, I feel a close friendship with Tim. It has been a pleasure to know him and to work with him. I have a great deal of respect for Teaberry Press, the technique and the integrity... Printing has affected my work (painting and drawing). They feed each other back and forth. I feel fortunate to know about printing and to have been able to learn and work in the various approaches to printing and etching in particular. A lot of that has to do with knowing Tim and working at Teaberry..."

William Wiley

ACKNOWLEDGEMENTS

In 1988, my colleagues Pam Longobardi and Andy Saftel suggested that the Ewing Gallery might consider contacting their friend, San Francisco artist Tim Berry, who also was proprietor of Teaberry Press, regarding an exhibition of prints. After meeting with Mr. Berry and visiting his print shop in San Francisco, plans were laid to begin the organization of a touring exhibition and catalog publication.

I would like to thank the following individuals for their contributions to this exhibition project: Cindy Spangler, Jerry Brown, Tim Massey, Cary Staples, Sandra Walker, Pam Longobardi, and Andy Saftel.

This exhibition documents the significant contributions to contemporary printmaking by Teaberry Press. Because Teaberry Press is a one-person operation (Tim Berry) and an intaglio press that does not publish the prints it produces, its public recognition is not as familiar as that of the larger print presses. However, its reputation among print archivists and scholars is exemplary.

The importance of this small, independent, non-publishing intaglio workshop cannot be overstated. A contribution of this magnitude to the history of printmaking certainly needs to be shown as a collective body of work. Many of the prints from Teaberry Press are in important private and museum collections throughout the world. However, the Ewing Gallery believes that this is a very important survey of contemporary printmaking in that it shows the collective body of Teaberry prints for the first time.

Sam Yates

*The **Intimate** Collaboration:*

Prints from Teaberry Press

Ewing Gallery of Art & Architecture .

University of Tennessee . Knoxville

Director . Sam Yates

Registrar . Cindy Cook Spangler

Preparator . Jerry Brown

Catalog Design . Cary Staples

Photos on pages 12 & 13 . Peter deLory

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acknowledged for its partial support

of the framing of this exhibition.

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