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Ewing Gallery of Art & Architecture

Art

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1992

## The Intimate Collaboration: Prints from Teaberry Press (Exhibition Catalogue)

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Timothy Berry

*Teaberry Press*

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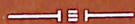
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TEABERRY  
PRESS

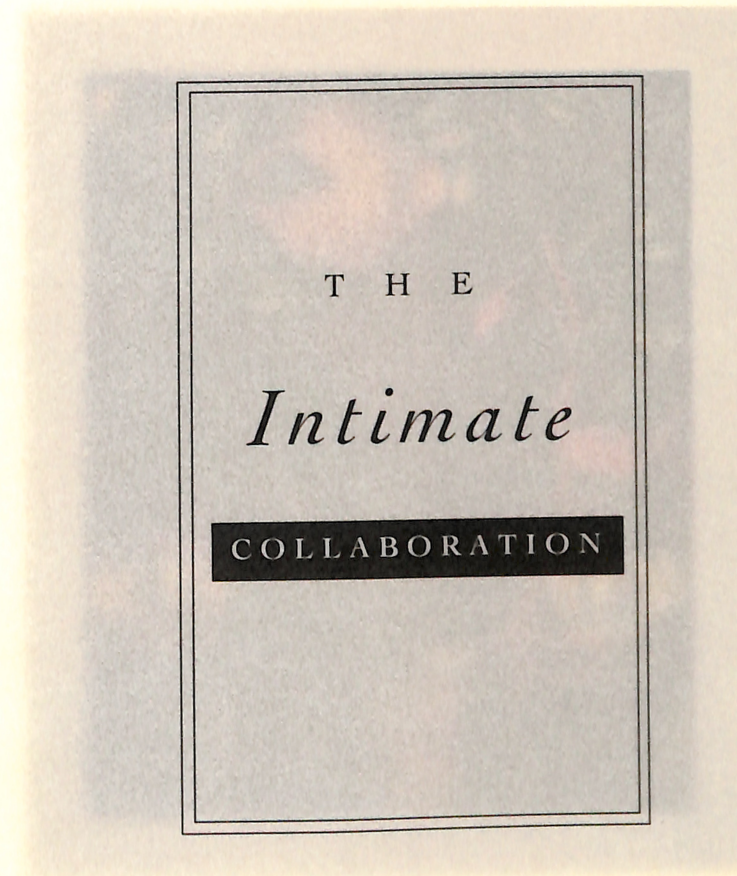


This catalogue is dedicated  
to the memory of

DORRALL DWAIN 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*



TIMOTHY BERRY  
DORRALL DWAIN BERRY  
BETTY JEAN FERRELL  
THE UNIVERSITY OF TENNESSEE  
THE EWING GALLERY OF ART & ARCHITECTURE  
KNOXVILLE, TENNESSEE

This catalogue is dedicated  
to the memory of

DORRAL EDWIN BERRY  
and to  
BETTY JEAN FERRELL

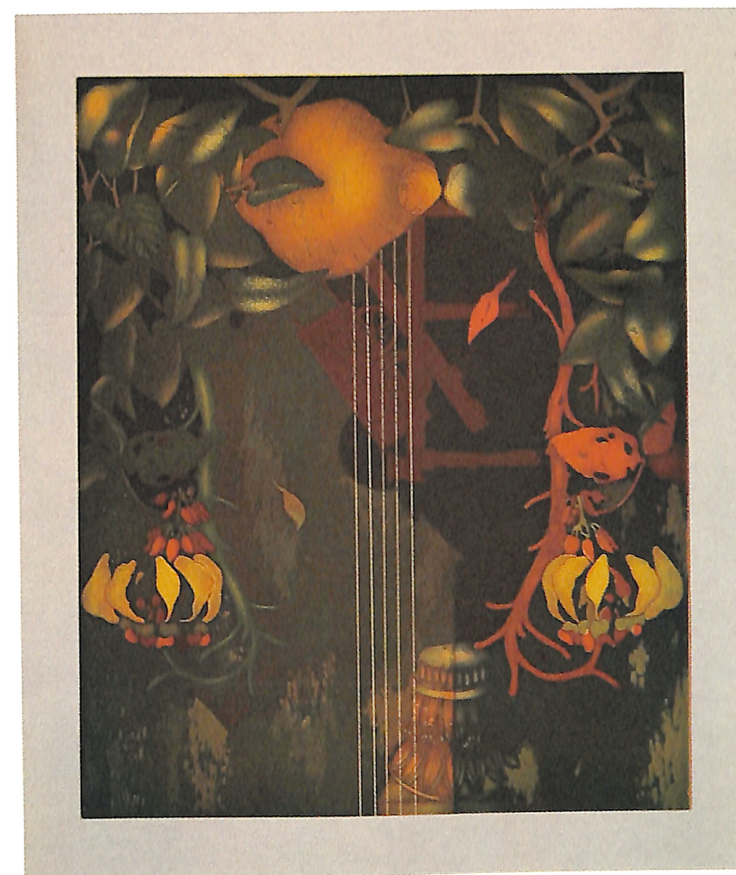
*Intimate*

*There is much more evidence in the way  
ZOTTI ROBALLO*

*although the final evidence must be in the  
way things make one feel.\**

Timothy Berry  
August 1992

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THE EWING GALLERY OF ART & ARCHITECTURE  
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

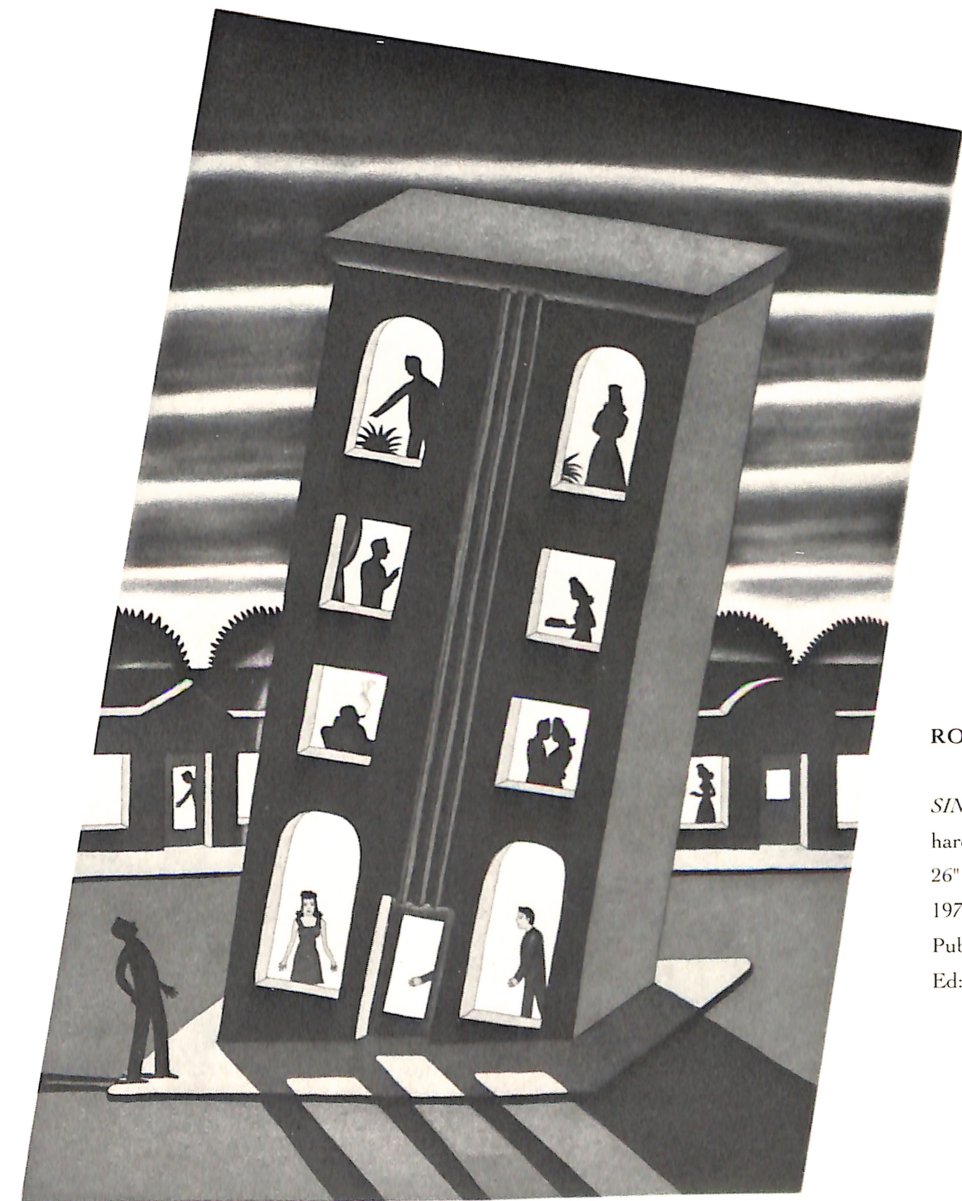
° 3 °

*F*rom 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.

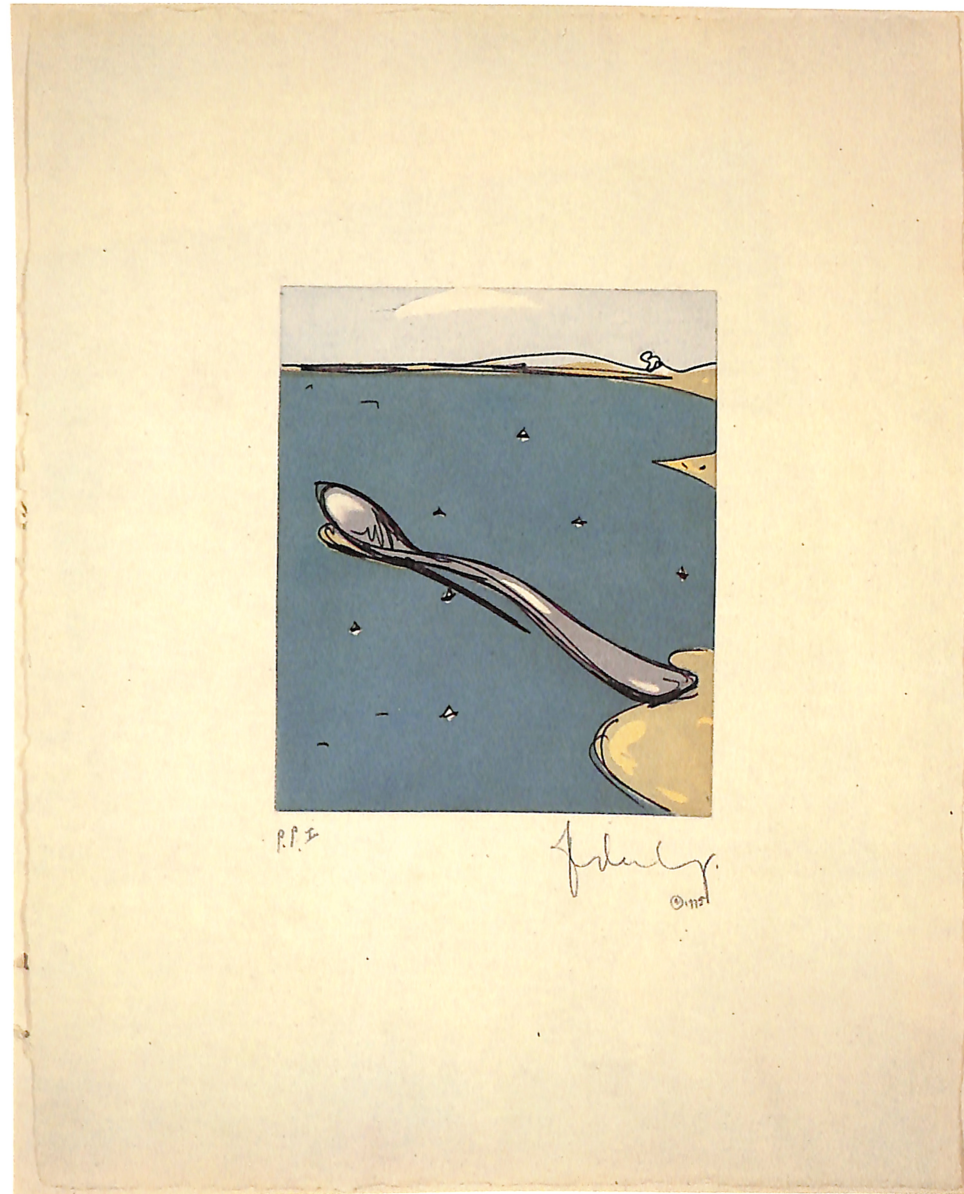


ROGER BROWN

*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*



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.

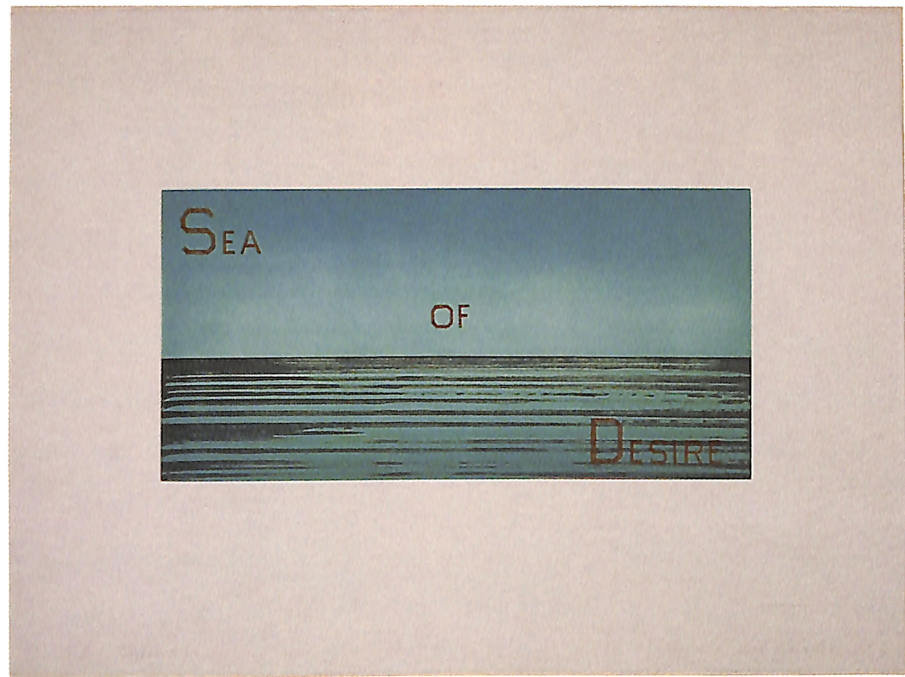
Printmaking began as a democratic way to make art economically available to a broader public.

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.

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.



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*

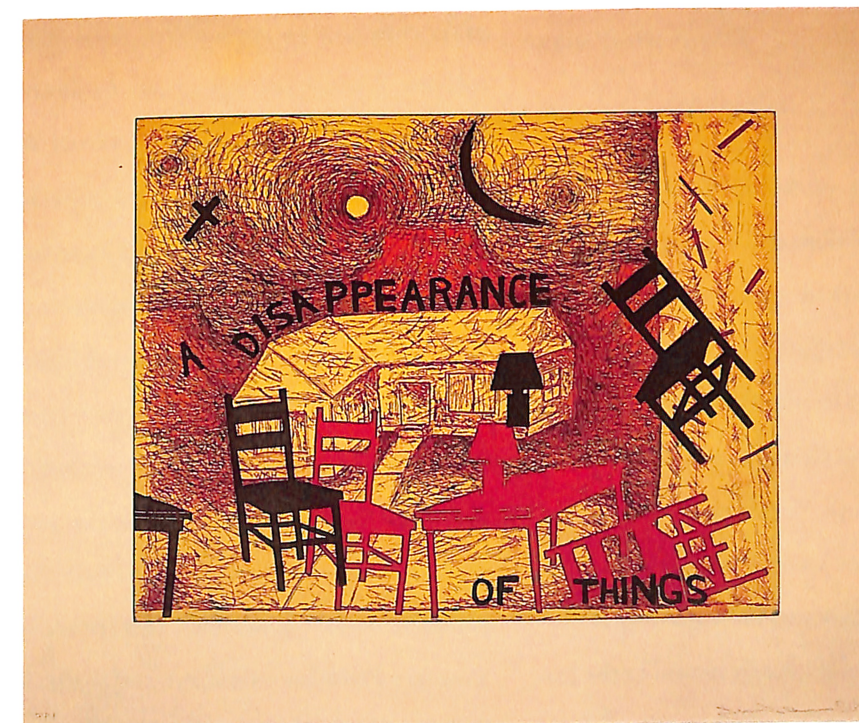
softground, aquatint

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



**I n t a g l i o** 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.

**D r y p o i n t**: A technique of drawing directly onto the plate with a sharp pointed tool such as a "stylus".

**E n g r a v i n g**: The process of incising a design in hard material, often a metal plate, usually copper.

**E t c h i n g**: 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.

**A q u a t i n t**: 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.

**H a r d g r o u n d**: An acid resistant ground which must be drawn into to expose the plates to acid.

**S o f t g r o u n d**: A malleable acid resistant ground that must be either drawn on or pressed into to expose the plate to acid.

**P h o t o - i n t a g l i o**: Uses a photographic positive which is mechanically transferred onto the plate with a light-sensitive emulsion, then etched.

**M o n o t y p e**: 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  
 Printer: 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

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

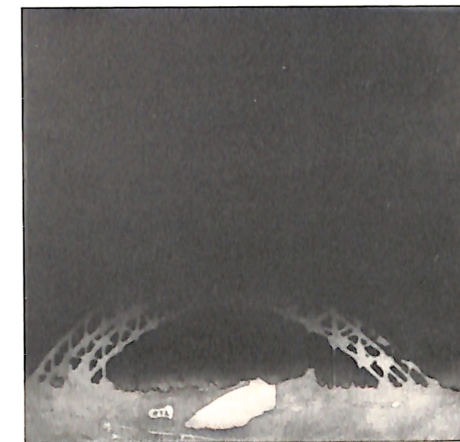
*WATER JAR, STATE II*  
 aquatint  
 16-1/4" x 16-3/4"  
 1984  
 Printer: RT  
 Plate: TB  
 Ed: 100

*SOCCKER 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



NORMAN ACKROYD

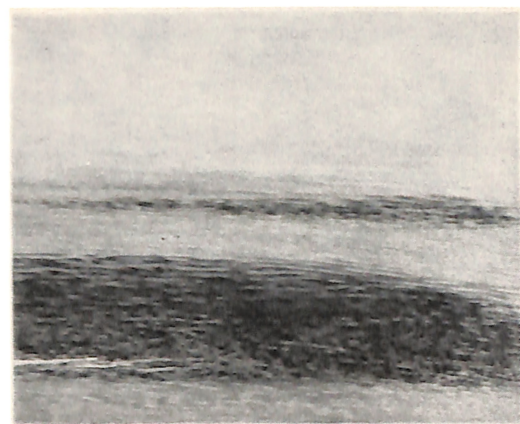
∞ \* *RAINBOW BRIDGE*  
 aquatint  
 30-1/2" x 25"  
 1974  
 Pub: The Artist  
 Ed: Unknown



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



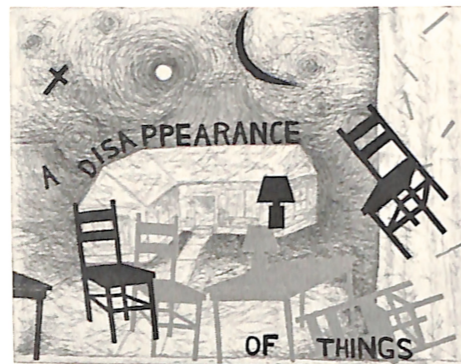
WILLIAM ALLAN

*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



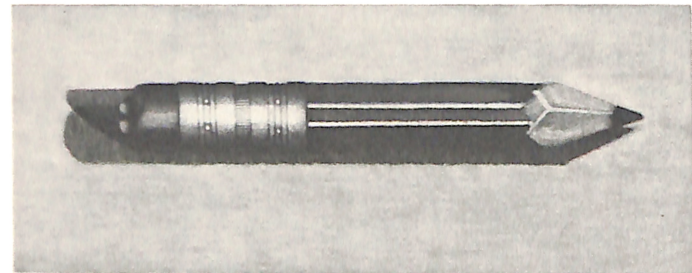
JOHN BAEDER

\* *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

*WISDOM SERIES*

aquatint  
28" x 22"  
1989  
Pub: The Artist

*NOTRE DAME SERIES*

aquatint  
28" x 22"  
1989  
Pub: The Artist

\* *CULTURE MINE*

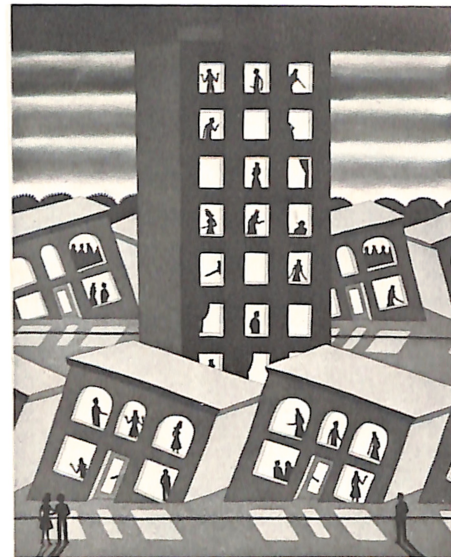
soft ground etching, aquatint  
28-1/4" x 23-1/2"  
1991  
Pub: University of Tennessee  
Art Department  
Ed: 20

*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*

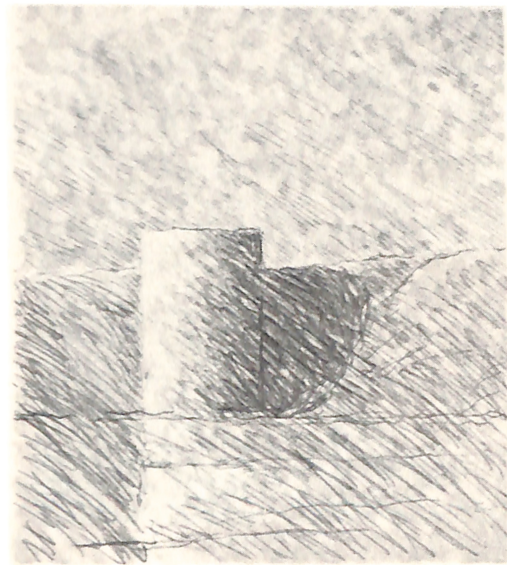
20" x 20"  
1991  
Pub: Anderson Ranch Arts Center



CHRISTO

∞ \* *WRAPPED VENUS, BOLOGNA*

etching, photoetching, chine colle  
28" x 22"  
1974  
Pub: Landfall Press  
Ed: 80



GORDON COOK

∞ \* *PT. RICHMOND WATER TOWER*  
 etching, aquatint  
 18-1/2" x 17"  
 1985  
 Pub: Campbell Gallery/  
 Smith Anderson Gallery  
 Ed: 22

*MILK BOTTLE*  
 softground, aquatint  
 1985  
 26-1/2" x 22-1/2"  
 Pub: Charles Campbell Gallery  
 Ed: 50



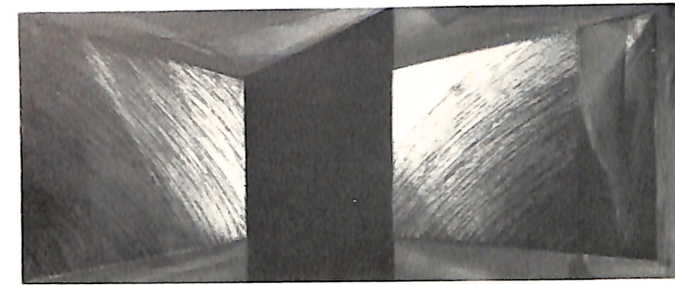
ROBERT COTTINGHAM

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

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

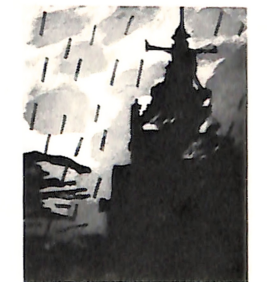
\* *UNTITLED MONOTYPY*  
 softground, aquatint  
 various sizes  
 1985  
 Pub: 3EP

*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*

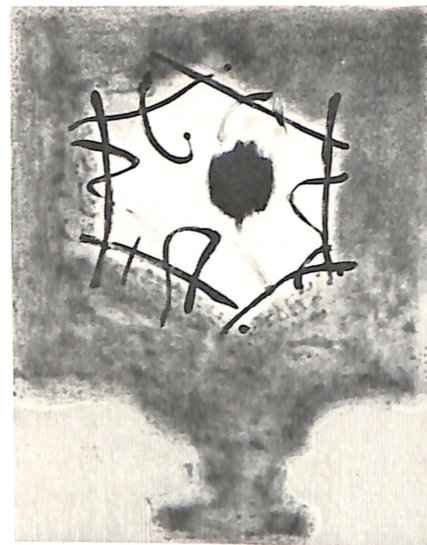
drypoint  
36" x 48"  
1985  
Pub: The Artist  
Ed: 35

*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*

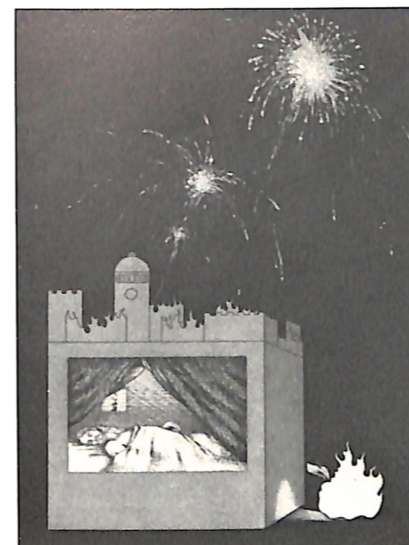
hardground etching, aquatint  
27" x 22-1/2"  
1975  
Pub: The Artist  
Ed: 40

*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



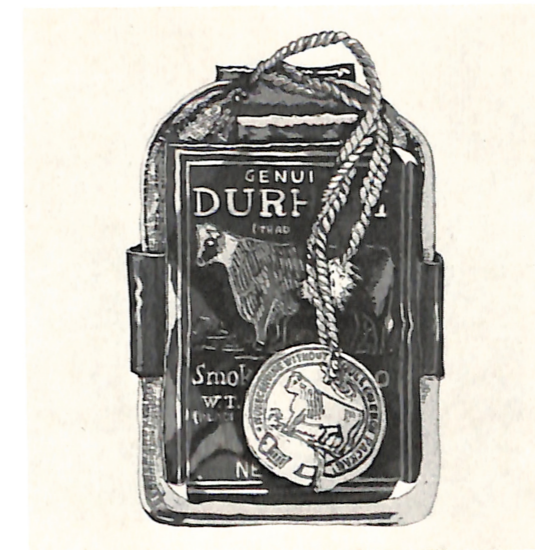
TOM KNECHTEL

∞ \* *SIRIENS*

hard ground, aquatint  
17" x 14"  
1979  
Pub: Rubicon Gallery  
Ed: 35

*ARTIFICIAL 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



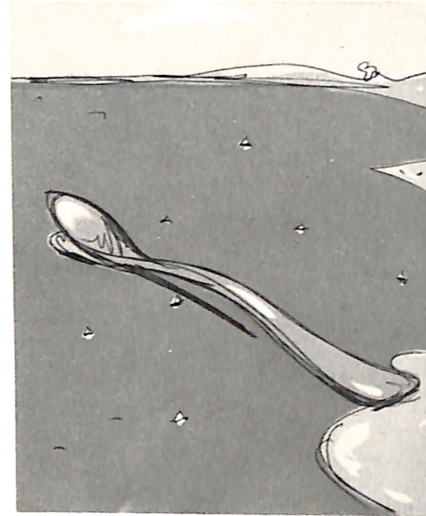
**JIM NUTT**

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

\* *YOU HOO-LITTLE BOY*  
hardground 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**

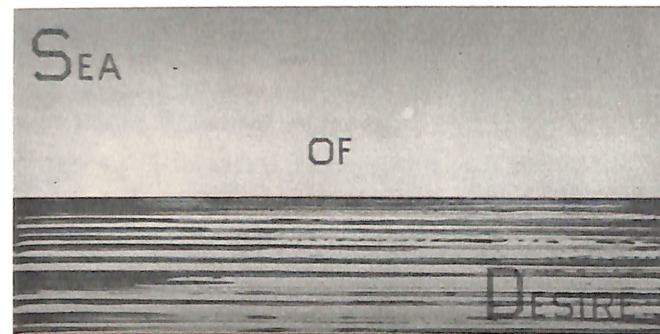
∞ \* *HAT*  
etching  
15-3/4" x 14"  
1976  
Pub: Landfall Press  
Ed: 10



**PHILIP PEARLSTEIN**

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

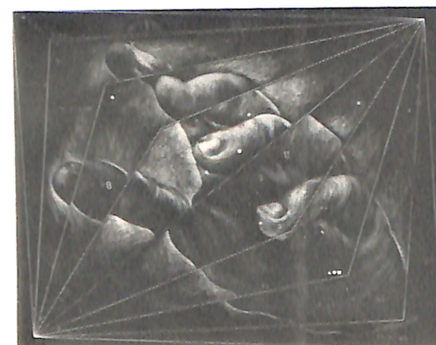




ED RUSCHA/JIM GANZER

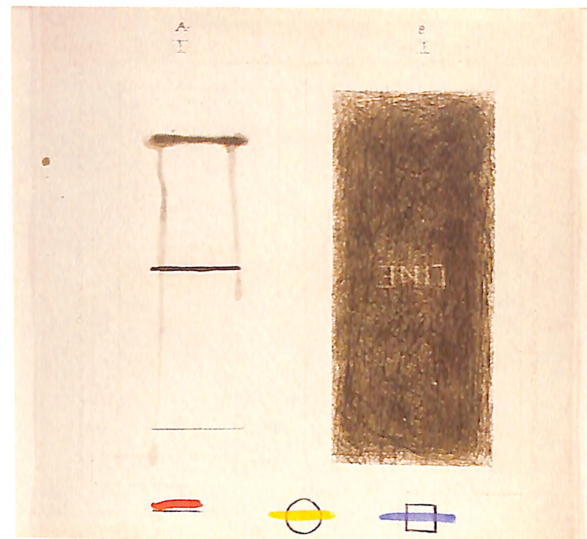
∞ \* *SEA OF DESIRE*  
 hardground, aquatint  
 22-1/2" x 30"  
 1983  
 Pub: Centrum Foundation  
 Ed: 40

*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

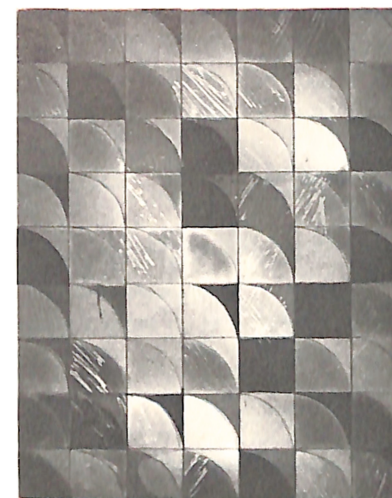


PAT STEIR

∞ \* *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

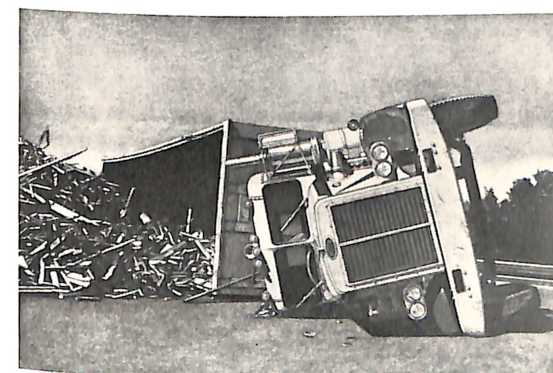
*LINE POEM*  
 drypoint (5 prints total)  
 4" x 4"  
 1976  
 Pub: Landfall Press  
 Ed: 10



ANNE THORNYCROFT

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

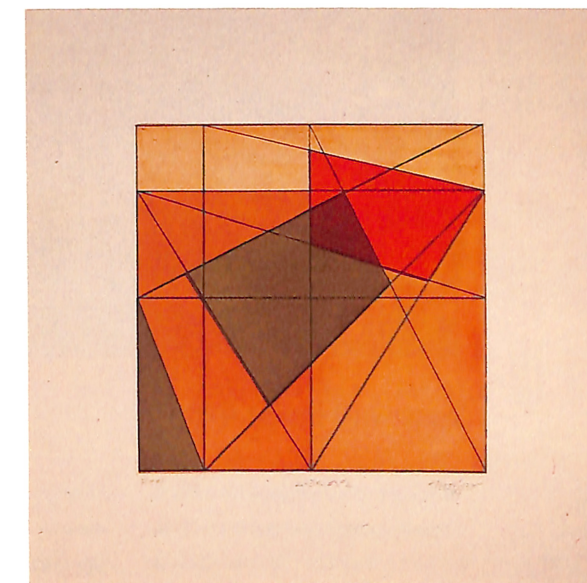
∞ *WINTER HILL*  
 hardground etching, aquatint  
 17" x 15"  
 1983  
 Pub: Silk, Inc.  
 Ed: 35



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 TWORIKOV

\* *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-#5*  
 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

*Ac3B 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"  
1983

*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

*KEWPIC*  
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

*AXOLOTTLES*  
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 I & 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

*Assistant:* Jerry Brown

*Graphic Design:* Cary Staples

*Printed on pages 12 of 17: Peter deLary*

*The Sam Yates Foundation is*

*acknowledged for its partial support*

*of the printing of this exhibition.*

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THE EAST TENNESSEE FOUNDATION

Teaberry prints for the first time.

Contemporary printmaking in that it shows the collective body of

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contribution of the magazine to the history of printmaking.

publishing in this workshop cannot be overstated. A

The importance of this small, independent, non-

makers is exemplified.

press. However, its reputation among print technologists and

its paper reputation is a new and different way of the larger part

and an intimate press that has made the press a business.

Because Teaberry Press is a non-profit operation (The Teaberry

contributions to students or graduates by Teaberry Press.

This exhibition documents the significant

Teaberry Press and Jerry Brown.

Jerry Brown, Jim Glasser, Gary Staples, Sandra Wilson, Paul

their contributions to the exhibition project. Cindy Spangler

I would like to thank the following individuals for

teaching exhibitions and critical publications.

in the University Presses has led to a new way of thinking of a

print. After working with the press and seeing the print shop

the use of printers at Teaberry Press, regarding an exhibition at

containing the press, the Teaberry Press.

difficult to imagine that the Teaberry Press might ever

In 1991 my colleagues from Teaberry Press and I

*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 & 15* . Peter deLory

*The East Tennessee Foundation is*  
*acknowledged for its partial support*  
*of the framing of this exhibition.*