The Beginning of the World by Edward Burne-Jones, and: *A Decade of Printmaking* ed. by Charles Spencer (review)

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and an art student or an enthusiastic amateur will learn much from his text.

Sculpture in Glass Fibre. John Panting. Lund Humphries, London, 1972. 120 pp., illus. Reviewed by: **Peggy Goldstein***

This is an excellent handbook for casting sculpture in polyester resin and fibre glass. It is intended to supplement manufacturers' data sheets, to allow for non-industrial problems and for solutions in nonindustrial working conditions. The advice is clear, concise and useful. The chapter on joining forms contains information and ideas I have not encountered in other books. Also unusually helpful is the nomograph for estimating quantities of resin. The information on release agents includes some explanation of the action of various waxes, allowing special treatment for heavily textured surfaces. The sculptor who contemplates the prospect of sculpture and mold in unbreakable bend will find this section most helpful. It is particularly apt in providing information on the kind of action to expect of each separator in order to be able to decide intelligently which mold needs only one release agent and which requires several.

Occasionally the author states that certain practices are 'inadvisable' or 'unsatisfactory' and gives no explanation. Perhaps this is a sacrifice made in order to keep the book short and easy to use but it is nonetheless unfortunate. If a sculptor wishes to make his first glass fibre casting guided by the book, if he reads and follows the advice carefully, he should succeed quite well. Why, then, not tell the sculptor why 'neat thixotropic paste or resin . . . can be used as a surface filler but this practice is not recommended' (p. 58)? If the finish is to be opaque, what is the possible harm? 'The use of many layers of 1 oz. mat to build up a thickness is not desirable' (p. 72). I think it can be especially useful in a condition that the author does not mention, that of shrinkage around a convex form when the mold is to be saved and reused. A light resin and glass fibre layer can be removed more easily than a thick one and it can be reinforced after the original shrinkage has taken place. Because his reasoning is so helpful when he does give it, I wish it could have been included in these instances as well.

Two pages are grossly insufficient for an explanation of direct sculpture in glass fibre. It would have been better to treat it frankly as an afterthought than to include it as a chapter and to give it equal billing with casting in the stated purpose of the book.

The bibliography is an excellent one, though short. An important addition to it would be *Plastics as an Art Form* by Thelma R. Newman (Philadelphia: Chilton Books, 1969).

Art and Design in Papier-Maché. Karen Kuykendall. Kaye and Ward, London, 1972. 191 pp., illus. £2.75. Reviewed by: **Maurice Lang****

This is a comprehensive book on a versatile medium, amply illustrated with diagrams and photographs in colour.

After a brief introduction referring to early French and Mexican styles in *papier-mâché*, the author presents two hundred pages of minutely detailed information and instructions. The first chapter adequately treats materials and methods. This is followed by chapters devoted to jewelry, cast-offs, furniture and clocks, Christmas ornaments and hand puppets, animals and insects, panels and plaques and free-standing sculpture.

I found the discussion repetitious. The methods for making a door knob and a head are basically the same and need not be treated separately. It seems that a more effective approach would have been to discuss the basic techniques at least in one of the first chapters. I would also like to have seen a more complete treatment of the history of the art of *papier-mâché* in the introduction.

The author points out advantages in the use of *papier-mâché* in art education. Making a topographical map or an insect with the book as a guide may be a good class exercise but this seems to be a tedious way to get a fundamental knowledge and an ineffective way to stimulate original work. As stated above, a history of *papier-mâché* would have broadened the possibilities of this field. On the other hand, the author displays a good knowledge of her material and a hobbyist would find this recipe approach an advantage. The author illustrates her discussion principally with highly varnished, jewel-studded work. The use of *papier-mâché* only for a cloak on an otherwise bronze-wire sculpture of a rider and horse is one illustration of the flexibility of her use of the medium.

The Beginning of the World. Twenty-five Pictures by Edward Burne-Jones. Academy Editions, London, 1972. 23 pp., illus. £2.00. **A Decade of Printmaking.** Charles Spencer, ed. Academy Editions, London, 1973. 100 pp., illus. £3.95. Reviewed by: **Carson I. A. Ritchie***

These two books could almost be called, collectively, 'Printmaking, Before and After'. In fact, they have much more in common than might appear on the surface. One of the aims of Burne-Jones was to renew the alliance between fine printing and fine engraving arts that in his day had become estranged. Robert Erskine, one of the contributors to the second book, says that art is too important a business to be left to the printer; it is the picture-maker's duty to see that his works reach the public just as he would have them.

The first book is a facsimile reprint of the first edition of twenty-five pictures by Burne-Jones, printed originally in 1902. These drawings were made to illustrate an edition of Mackail's *Biblia Innocentium*, which was planned to have more than two hundred illustrations. Burne-Jones never completed this large commission and he never really finished any of the drawings reproduced here. They were sketched in pencil and, as his wife recalled, Catterson Smith, who had worked with him so long on the Kelmscott Chaucer, turned his pencil sketches into pen and ink drawings before they were engraved.

The story by Spencer of Editions Allecto during its first ten years makes absorbing and provocative reading. I was particularly provoked by his claim that Allecto now occupied a 'former communion wine distillery'. How do you distill wine, sacramental or otherwise? Wine lovers apart, everyone will find something he likes in this book and become absorbed with the rags-to-riches account of how Allecto grew from an informal alliance between two college friends, Michael Deakin and Paul Cornwall-Jones, how the firm recruited Robert

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Erskine, started their own gallery at the Print Centre, hived off Allecto International and the Collectors Club, began works in three dimensions and entered the exciting world of international exhibitions.

I turned first to the architectural prints, which were the original germ of Allecto and which are nobly represented in this symposium by Julian Trevelyan, André Bicat and Richard Beer, before I went on to Terence Millington and Peter Carr's sensitive interpretation of the rock paintings of Tassili N'Ajjer. Lots of compulsive reading was sandwiched in between the visual joys: Erskine's confessions about the gallery business, an investor's eye view by Benedict Nightingale, an account of screenprinting by Ronald Alley, and many other good things. I was soon absorbed in Ed Ruscha's account of his organic screenprints, made with live vegetables and other natural materials. He says: 'Carnations did not pull. Certain brands of mustard turned to dust.' After I had digested Claes Oldenburg's 'Knees', Diane Kirpatrick's 'Conditional Probability Machine' and Roby Denny's 'Colour Boxes', I began to wonder about the advisability of twinning a collection of prints with interviews of and contributions from their makers. If artists write under restraint, they may be too modest about their achievements; if they let themselves go, they may become too assertive and didactic. I find that the belief that an artist takes to black and white or colour because he cannot adequately express himself in words has not come through from the 19th to the 20th century. It appears to me that the many volumes Ruskin wrote on appreciation add nothing to his paintings and that Edouardo's Paolozzi's surrealistic prose adds nothing to his interpretations. I heard myself quoting what seemed to me the one coherent sentence in 'The Kakafon Kakkoon laka oon Elektrik Lafs': 'The sense is here, however, nothing, the picture everything.'

Multiples: The First Decade. John L. Tancock. Catalogue, Philadelphia Museum of Art, 1971. The Flacon Press, Philadelphia 1971. 107 pp., illus. Reviewed by: **Effie Stephano***

This catalogue to the 1971 exhibition of multiples at the Philadelphia Museum of Art provides a general survey of this controversial trend in art, enlightening the layman from a historical and sociological standpoint. As noted in the preface, the author (Associate Curator of 19th- and 20th-century sculpture) discussed the subject of multiples with a large number of artists, dealers and collectors in Europe and America with the objective of 'clarifying a thorny issue'. It is indeed a lucid and to-the-point diagnosis of the multiple dilemma and at the same time a fine record of artists who make multiples. Details about each edition displayed in the show are furnished with the visual support of 65 photographs.

The opening chapter recounts the origin of the term *Multiple*, citing the contemporary polemics in favor of unique works of art. Prints and copies of bronzes were readily accepted for over 500 years but editions of 3-dimensional objects in the 20th century had a disturbing effect on the art market and the critics. In the last five years, dealers have commissioned artists to make multiples, often managing to hoist prices to the level of unique works. The author concedes that the social experiment itself has failed but the stipulation of bringing art to a larger public is still of general concern.

Despite steps taken 50 years ago, the transition from reproduction to multiplication was slow. At the beginning of the century, the Renaissance concept of the artist as 'an exceptional individual producing works by hand' reigned; there was little cooperation between the artist and industry. It was the dadaists, the Bauhaus and the Russian constructivists who challenged the deification of the artist. Duchamp can perhaps be considered the father of contemporary multiple making but Man Ray was equally influential with his attacks on the fetishism of the unique work and its consequent speculative properties. The slogan 'art for everyone', as adopted by William Morris in the 1880's had not materialized but with Gropius and the Bauhaus the change from an individual to a collective artistic effort became more of a reality. According to the author, some of Moholy-Nagy's work clearly foreshadowed the present-day relationship between the factory or workshop and artists. In the 1920's he stated: 'In an industrial age, the distinction between art and non-art, between manual craftsmanship and mechanical technology, is no longer an absolute one.'

The first full-scale edition of multiples was produced in 1959 by Editions MAT organized by Daniel Spoerri. They were produced from prototypes made by several artists. Spoerri felt that kinetic works and transformables were the most suitable for multiplication. Though he attempted to sell all items in the first collection at the same price of 200 French francs in the hope of demystifying works of art, he was not successful. A Duchamps or a Man Ray automatically had a higher value for the public than a work by one of his then little known artists. Another one who favored multiples in the 1950's was Vasarely. Some of his works and texts were based on the belief that there would be a mass consumption of art, a demand for depersonalized methods of making art objects. In the 1960's, Olivetti's 'Arte Programmata' and the Groupe de Recherche d'Art Visuel in France also subscribed to this viewpoint.

The question of whether or not to limit the number of an edition plagues multiple producers. Certain factions feel multiples should be sold in department stores and supermarkets, like paperbacks and records, as a cheap and disposable commodity. Others believe in a limited edition made under the supervision of the artist; firstly, to prevent the loss of quality of an artist's idea and, secondly, to rule out the possibilities of speculation. As the author points out, the selling price of a unique work of art is determined by the artist's reputation and not by the value of the materials or labor. With a multiple, the price has a better chance of relating to the actual cost of production. Nevertheless, in the Philadelphia show the size of the editions ranged from 3 to unlimited; prices ran from $2 to $3,500 or more.

Multiples are not necessarily restricted to 3-dimensional objects; besides banners, jewelry and electronic devices, they may include books by artists. Another aspect of the multiple is the growing use of cinema film or video tape. Film is available to the general public through commercial distribution and is thus, by definition, a form of multiple art.

The author concludes by noting that it is too soon to predict the role that multiples might play in the world of art in view of complex sociological and economic factors. The present dissatisfaction on the part of artists with the demeanor of museums and commercial galleries as regards multiples is certainly underlined.

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