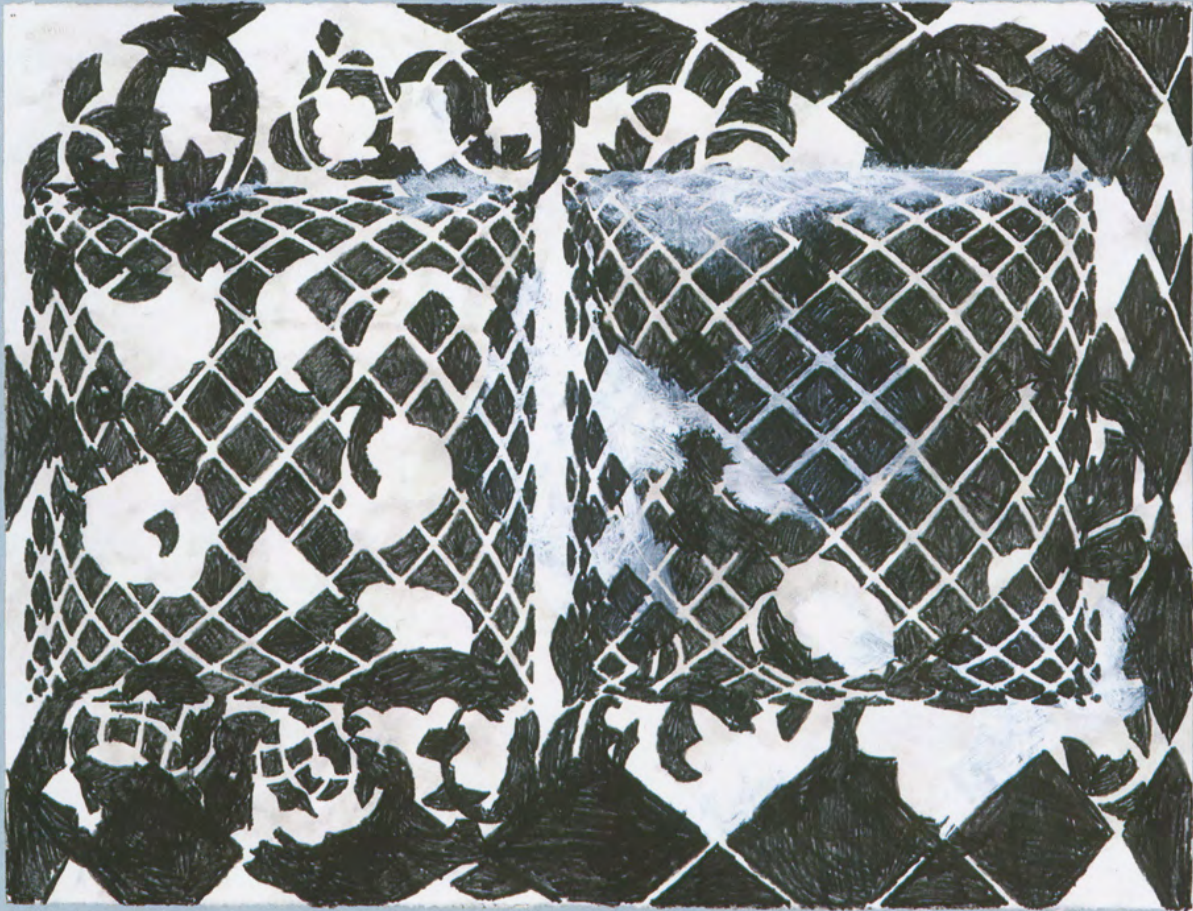


Master Drawings



VOLUME XLVIII / NUMBER 2 / 2010

“Drawings are the data used to drive the system...”

TERRY WINTERS in conversation with ISABELLE DERVAUX

American artist Terry Winters (b. 1949) emerged on the New York art scene in the 1980s with a body of work that contributed to the renewal of abstract painting through the use of found images. Inspired by the fields of biology, architecture, topology, and, more recently, digital technology, Winters’s paintings combine scientific references with a highly physical and sensual approach fueled by his interest in materials and techniques. Drawing is at the center of his practice, as the artist articulated in the following interview with Isabelle Dervaux, Curator of Modern and Contemporary Drawings at the Morgan Library & Museum, New York, and the journal’s administrator, the artist and independent scholar Deborah Garwood. The interview was recorded in Terry Winters’s New York City studio.

ID: Did you have a traditional training in drawing?

TW: I did. I went to a specialized high school—the High School of Art and Design on 57th Street—and was very involved with figure drawing there. I also went to classes at Parsons and the Art Students’ League, so by the time I got to Pratt I felt fairly familiar with that traditional approach to drawing. There were figure drawing classes at Pratt when I first arrived, but it was slowly being marginalized within the art school curriculum.

Being a student in New York, I was also very taken with much of the art that was being exhibited at the galleries at that time. I was trying to find a way to reconcile both my interest in draw-



ing and my attraction to current trends, which I saw as being “advanced.”

ID: In the ‘70s?

TW: In the early ‘70s. So much painting and sculpture being exhibited was abstract and process-oriented, and I began to reflect those interests in my own work. At that time I was making a kind of field painting, a minimalist presentation of materials and methods. My interest in drawing led me away from that blankness and toward developing an imagery that could play a role inside my own work. What I missed most at that time was my connection with drawing, the simple physical act of transcription. Drawing is

Figure 1

TERRY WINTERS

Calligraphic
Display, 2009

Collection of the
Artist

Figure 2

TERRY WINTERS

Calligraphic
Display/2, 2009

Collection of the
Artist



everyone's first connection to making pictures—it's something every kid does.

ID: Has everything that happens in your paintings been somehow worked out on paper first?

TW: To a degree, but the drawings don't function as studies in the traditional sense. There's so much change that happens within the course of making the paintings—the imagery is ultimately a consequence of how they are painted. The drawings are the data that is used to build the paintings (Figs. 1–2).¹

ID: Do you also do works on paper that are not part of this dialogue with the paintings, but in which you investigate something different, something you want to explore only in graphic terms?

TW: Absolutely. I think that every drawing is an independent work in itself, but some drawings suggest the need for further exploration, perhaps in another medium.

ID: Do you work with sketchbooks?

TW: I do some things in sketchbooks, but I like the singularity of separate sheets. Some time ago I decided to work on paper that suggested notebook pages, standard 8 ½ x 11" sheets. And also on 11 x 14" paper, another standard size. It's been my way to coordinate and formulate an approach toward developing new imagery. So I tend not to put them into books, but when I work in a series I generally sequence them or think of them as an abstract narrative, a related group of work.

ID: The numbers being the order in which they are made?

TW: Usually, but not always, or the order they fall into at the point I decide they're finished.

ID: Should we talk more about the technique then, because I know that's something that's very important for you? You use many different kinds of material when you work on paper?

TW: Yes, since the idea is to describe as wide a territory as possible. The range of materials and

approaches directly affects the imagery. I want to come at my project from different angles and to push the expressive potentials of each material.

ID: How do you start a drawing?

TW: I usually start from an image, a found image, or it could be a particular tool or material. Things begin from something tangible. Basically I put together a set of these different interests and get started.

ID: But do you do a light sketch or make some indication in pencil, and then build from that, or do you just go in and...

TW: No, I just start to work. For me it is about being direct and purposeful from the beginning.

ID: So there is a lot of improvisation going on as you draw, then. You don't plan ahead.

TW: Not planning in terms of having a preconceived idea. I have a basic sense about how to proceed and a conviction about my initial impulses. I've convinced myself that I'll eventually get somewhere, but exactly where is usually a surprise. I just register my impulses as clearly as possible at every point in the process, from beginning to end. I want to move everything forward physically while being pulled toward sections of the drawing that need more development. At some point that attraction or irritation is gone, and the drawing is complete.

ID: Do you find your sources in images, objects, or texts?

TW: The work itself is really built from images, from found images. My interest is to re-figure those images in order to extrude other meanings or other possible worlds.

ID: Are those images primarily from the field of science? What are they? Are there themes that come through?

TW: They tend to be scientific or from architecture and engineering, things that have a neutrality or a sense of independence—they're ready-made and they at least seem to be a consequence of some sort of objective representation. I think that's why early on I was involved with botanical or biological illustration and the idea of presenting information clearly (Fig. 3).² But that's my goal, to take something that feels neutral to me and to



Figure 3

TERRY WINTERS

Dark Plant 11,
1982

Collection of the
Artist



Figure 4

WALTER DE
MARIA (b. 1935)

Mile Long
Drawing (Mojave
Desert, California),
1968

© 2010 Walter De
Maria

subject it to another layer of investigation.

DG: Could you be more specific about the various materials you use? You mentioned pencil. What about ink or —?

TW: I've been engaged with the idea that drawing is tonal—so over the past few years I've been concentrating on black and white materials. Graphite, ink, charcoal, and chalk, as well as water-based paints—I'm trying to push and pull the range of intensities of those different materials. These are materials that have a resonance or an historical continuity. That's an interest of mine, also, how to continue and extend the conversation using much of the same "language."

At a certain point it was important to push the definition of what drawing was or what it could be. I'm willing to see a pair of lines in the desert by Walter De Maria as a drawing (Fig. 4),³ and I accept that as a given. Once it was clear that a drawing could be virtually anything, it became more interesting to me to see how the traditional language might be extended.

ID: In that context, the fact that you like using sheets of old paper, is that because you find that they have some qualities that you don't find in modern paper?

TW: Not exactly, but vintage papers can have a specific physicality that's not available today. I also use many commercial and standard papers, as well as machine-made products such as Mylar. The choice varies with each project.

ID: Who are the artists from the past whose drawings you admire particularly?

TW: There is so much work that I admire, it's difficult to single anyone out. At different points my enthusiasms shift, but right now I've been very taken with one drawing by Hieronymus Bosch, *The Fields Have Eyes and the Forest Has Ears* (Fig. 5).⁴ It's an image of an owl in a tree with ears and a field full of eyes. That drawing is like a talisman for me because of the way it merges an almost modernist sense of synthesis with the vast stockpile of late medieval folk meanings.

ID: That's in the imagery more than the technique.

TW: It's in the imagery, but also in the fact that

Figure 5

HIERONYMUS
BOSCH
(c. 1450–1516)

The Fields Have
Eyes and the
Forest Has Ears,
c. 1500

Berlin,
Kupferstichkabinett





Figure 6 (above)

MATTHIAS
GRÜNEWALD
(c. 1470–c. 1530)

Head of a
Screaming Child,
c. 1512–20

Berlin,
Kupferstichkabinett



Figure 7 (top right)

JEAN-ÉTIENNE
LIOTARD
(1702–1789)

Portrait of
Archduchess
Marie-Antoinette
of Austria, 1792

Geneva, Musée
d'Art et d'Histoire

it was drawn. I always knew his paintings, of course, and their repertoire of symbols, but the immediacy of seeing that small marked sheet threw the notion of drawing as an intimate, autobiographical register into high relief. Bosch seems so present in that drawing, much more so than in his paintings.

I've also had that feeling with seeing drawings by Matthias Grünewald (Fig. 6).⁵ His drawings are just staggering. Even though they're early sixteenth century, their scale is so contemporary. On the other hand, the remote delicacy of Liotard is a real attraction (Fig. 7).⁶ I've seen many of his drawings in Geneva, and he is a real favorite.

In terms of Old Masters, where would you place Degas? Was he the last Old Master?

ID: As opposed to Cézanne?

TW: Yes, Cézanne seems to me like the first modern master (Fig. 8).⁷ That generation of artists—Seurat, Van Gogh, and Redon—established a link between older kinds of drawing and newer possibilities for image-making (Figs. 9–10).⁸

ID: Do you see Redon, Seurat, and Cézanne as more modern and Degas as more aligned with the past?



Figure 8 (above)

PAUL CÉZANNE
(1839–1906)

Trees, c. 1900

New York, Morgan
Library & Museum,
Thaw Collection



Figure 9 (top right)

VINCENT VAN
GOGH (1853–1890)

Harvest Landscape
at Arles, mid-July
1888

Berlin,
Kupferstichkabinett



Figure 10 (right)

ODILON REDON
(1840–1916)

The Chimera,
1883

Otterlo, Kröller-
Müller Museum



Figure 11

EDGAR DEGAS
(1834–1917)

Pathway in a Field,
1890

New Haven, Yale
University Art
Gallery

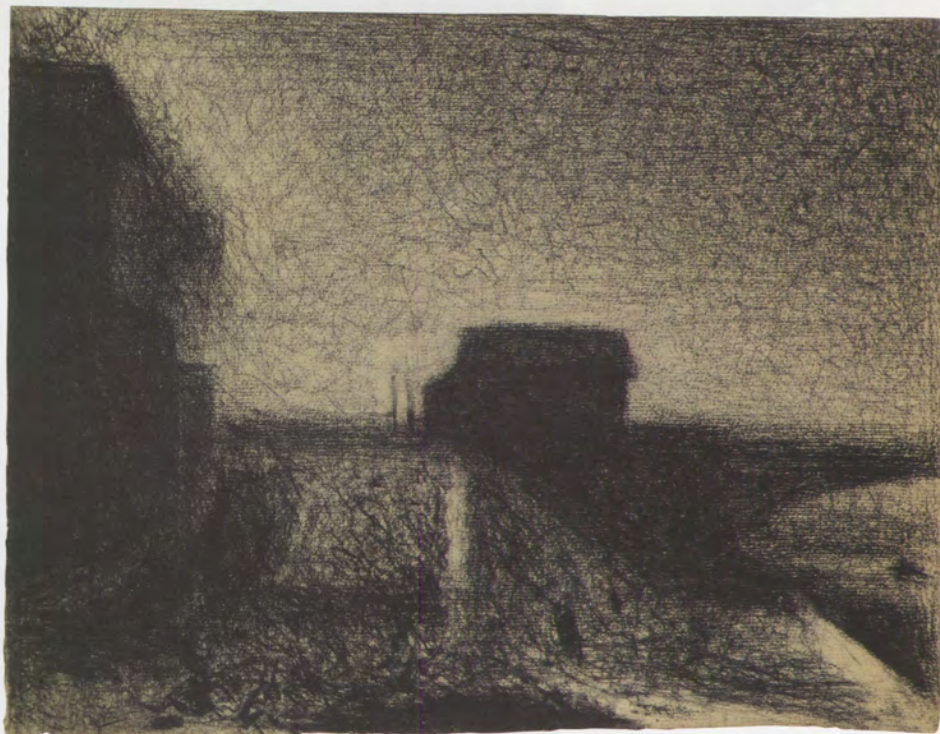


Figure 12

GEORGES
SEURAT
(1859–1891)

Approach to
the Bridge at
Courbevoie, 1886

New York, Morgan
Library & Museum,
Thaw Collection

TW: Well, Degas possessed the same set of skills that one associates with the Old Masters, but combined it with a ferocious engagement of techniques and materials—the late pastels and monotypes are phenomenal (Fig. 11).⁹

DG: In Degas you have the academic tradition and the extremely experimental.

TW: Exactly.

DG: Particularly in the late work. It's fascinating that one person would have such a range over his lifespan. Seurat was also very classically trained, then took off in his own direction (Fig. 12).¹⁰

ID: Do you collect drawings?

TW: I have a number of drawings by other people, mostly contemporary works. In terms of older pieces, I have a drawing by James Ensor (Fig. 13).¹¹ I'm a big fan of his.

ID: Bosch and Ensor seem so different from the type of drawings that you do.

TW: What I admire in their work is that sense of synthesis I spoke about, combining disparate objects and entities to produce new assemblages of meaning. I think that's the way Bosch operated, and I think that was Ensor's method. But with Ensor, it's also his sense of touch—the inflection of his marks and colors. Ultimately, that's what connects me to the drawings I care about most.

DG: Can we talk a little more about process? What tools do you use, brushes, things that you make? Because the materiality of your work is so prominent, I wonder if you could talk about your tools and method a little bit.

TW: I've ground my own pigments and have an interest in the tools of the trade—like most painters. Also, over the years I've put together a library of books about paint and painting—formulas, recipes, and the history of pigments. That's been a useful resource for either technical support or finding obscure procedures.

I started making my own paint because it needed to be fresh every day—I was using egg tempera. There were some paints that weren't available, so I needed to make them myself. That involvement just extends or deepens my connection. But in terms of actually working, everything is freehand. Painting is really a kind of manual



Figure 13

JAMES ENSOR
(1860–1949)

Studio View, 1880

New York,
Collection of
Terry Winters

labor, and whatever imaginary dimension it describes is a product of that fact.

ID: You mix graphite with...what do you use?

TW: Gum arabic. I grind my own watercolors because they're not commercially available.

ID: For instance, the whites (see Figs. 1–2 and front cover), is that paint?

TW: Yes, it's gouache.

ID: So there is always an intimate connection between the medium and the subject or motif that you are using?

TW: I think so, every aspect of the work plays a part in its meaning, what they're made of and how they look.

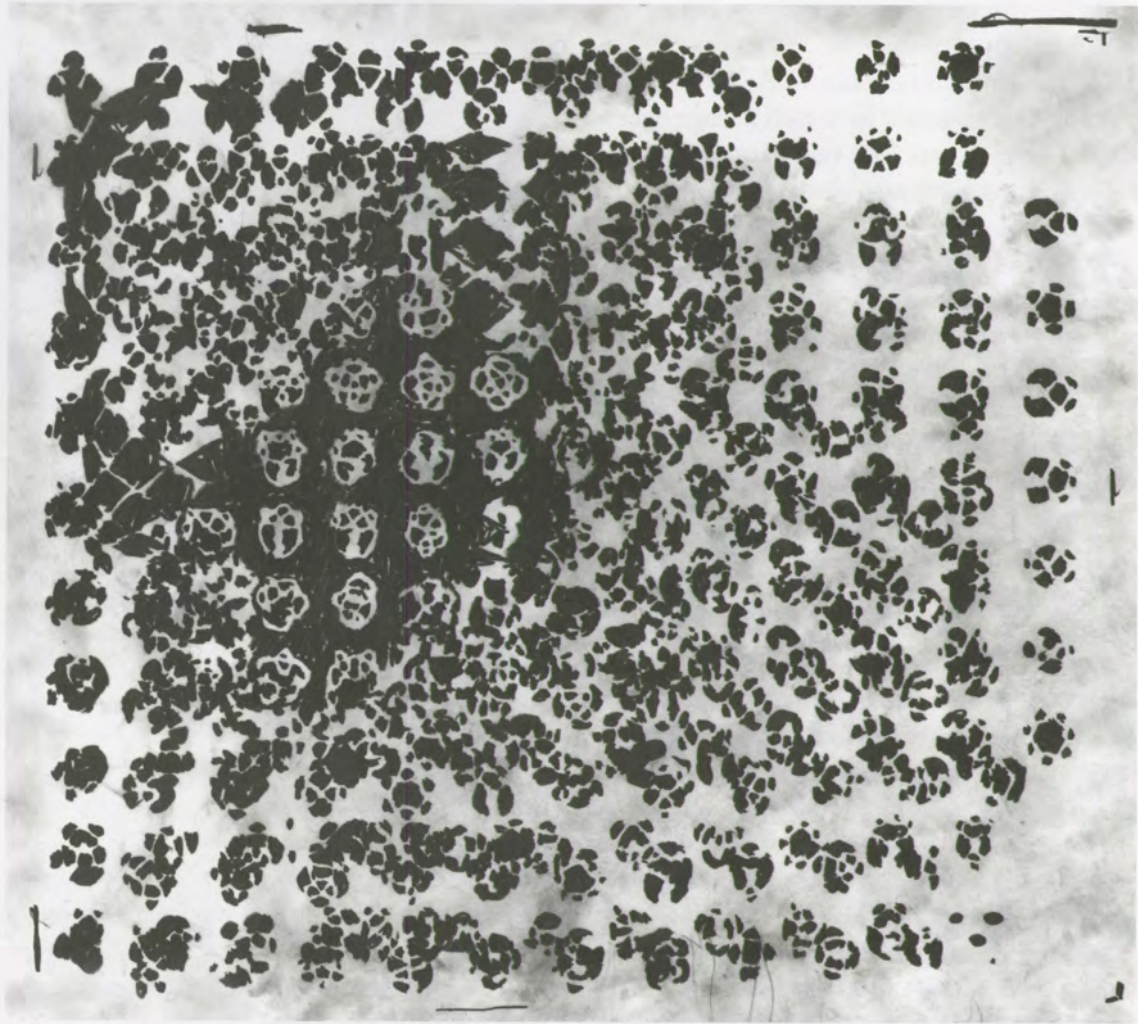
Right now, I am using one particular pencil, a very soft ebony pencil, which breaks constantly from the pressure of drawing, so the sheets become littered with bits of graphite. As I'm

Figure 14

TERRY WINTERS

Knotted Graph,
2009

Collection of the
Artist



working, these get dragged along, creating a secondary image, and an atmosphere.

It's a material trace, and those incidental marks are essential. Like a cloud chamber photograph, I want the drawings to register the trajectory of the particles and marks in motion.

I am interested in throwing things out of balance—extending or torquing the classical approach. For instance, with this drawing, *Knotted Graph*

(Fig. 14),¹² I used a broader, softer pencil to describe a precise patterning system. Sometimes an inappropriate tool can initiate changes or force decisions that one wouldn't make otherwise. The resulting patterns are an accumulation of both the fluidity and the frustration of using this pencil.

ID: What is the origin of the imagery of this drawing?

TW: Much of the imagery in my drawings has a

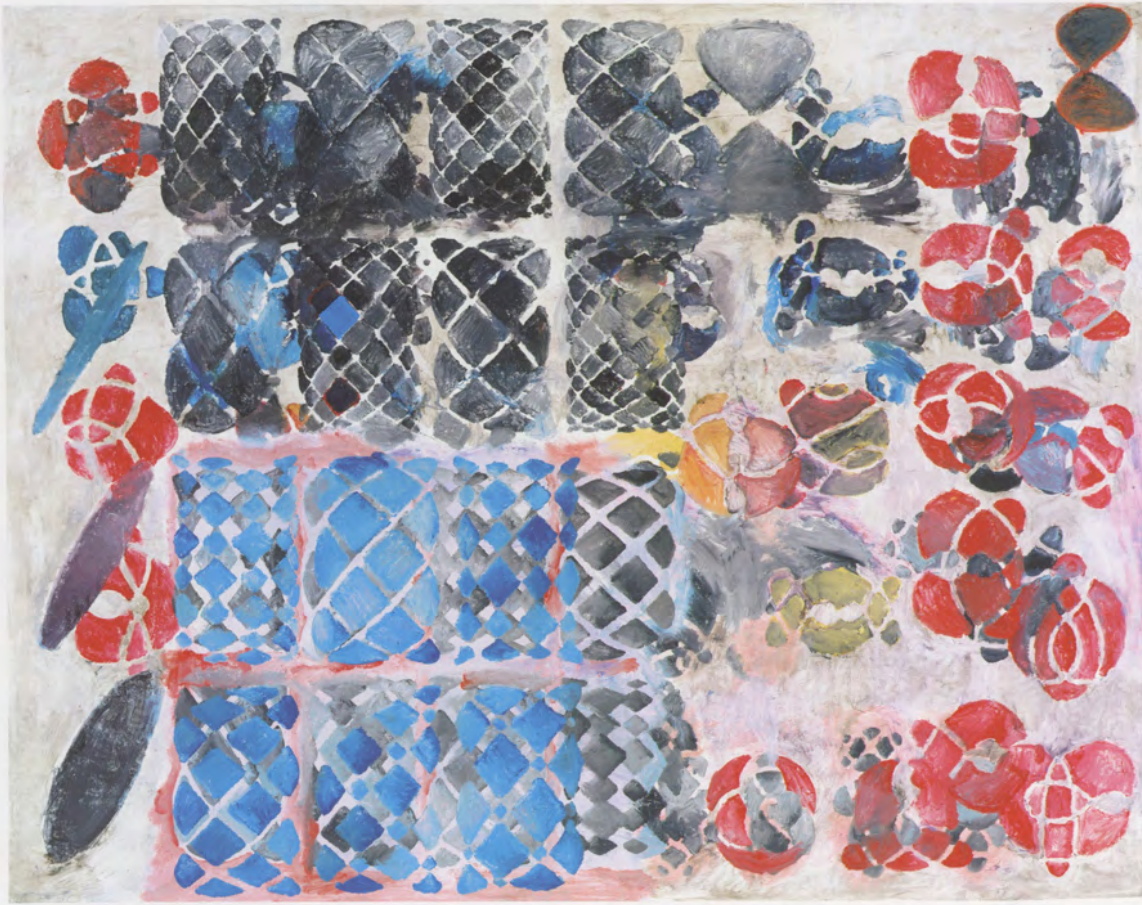


Figure 15

TERRY WINTERS

Knotted Graphs /
1, 2008

Private Collection

basis in topology—in models or diagrams. I'm not particularly interested in naming those sources, and my real concern is how those specific reference materials become re-specified as drawings and paintings. I'm interested in how to transform imagery and to see what other kinds of pictures can be generated by using abstraction as a process (Fig. 15).¹³ I'm looking for a vitalized geometry, and the variety of facial and figural forms that emerge through the drawing process.

Drawing has an enormous attraction, just as a physical object—it can be seen and understood as image and material simultaneously. That material quality is almost magical, especially given the amount of incorporeal and digitized imagery that currently surrounds us.

Here is another group of drawings, the *File Drawings*, which I did a few months ago. There is a title-page (Fig. 16) and sixteen of them (Figs. 17–32).¹⁴ They're a lexicon for me—in this case, patterning systems superimposed on one another, which become legible or illegible, the activity just accumulates into an image.

ID: They are wonderful.

TW: These drawings became topological narratives, just seeing the sequencing or morphological developments across the page implies a figural reading.

ID: It has a handwriting quality.

TW: I really see drawing as a kind of writing. That's what's so shocking about seeing that Bosch drawing—the immediacy of his touch and the register of his presence.

The drawings tell me what I'm thinking or what my real concerns are at the moment.

ID: They become a sort of repertoire or a sort of dictionary.

TW: They're a guide for how I should be proceeding or developing other work—both in terms of motifs and subjects to explore. I could work for the next couple years out of these drawings.

With this drawing, *File Drawings 12* (Fig. 28), for instance, the simple idea of a larger topological knot inside a slipstream of linear forms suggests a possible body of related works. A number of other drawings from this series began to develop

into star systems or crystal formations.

ID: When you do a series like this and number it, do you consider it as a single work?

TW: I've broken up other groups of drawings, but in this case it's really one work—I'm interested in keeping these together.

Since I began making prints I've been involved with portfolios and books. I've done a number of projects with writers, where the prints and text function as parallel narratives. I'm intrigued by how a multiplicity of images can be seen as a single work.

ID: Through one narrative.

TW: Through one lateral narrative.

ID: You seem to be moving back and forth between the geometric and the organic.

TW: I'm trying to describe as wide a field as possible. Each finished drawing is an indication of what not to do next—that's De Kooning's idea.

ID: It's a very interesting process.

TW: Or lack of one.

ID: No matter what, it's a process in the end.

TW: Exactly. You can't escape from yourself—I've tried! But given that, there are families of forms, references, or source materials that I work from, and these different graphic images play a part in determining the outcome of the drawings and their relationship to one another.

ID: You have to deal with them.

TW: As part of my work, I feel the necessity to deal with the implications they suggest.

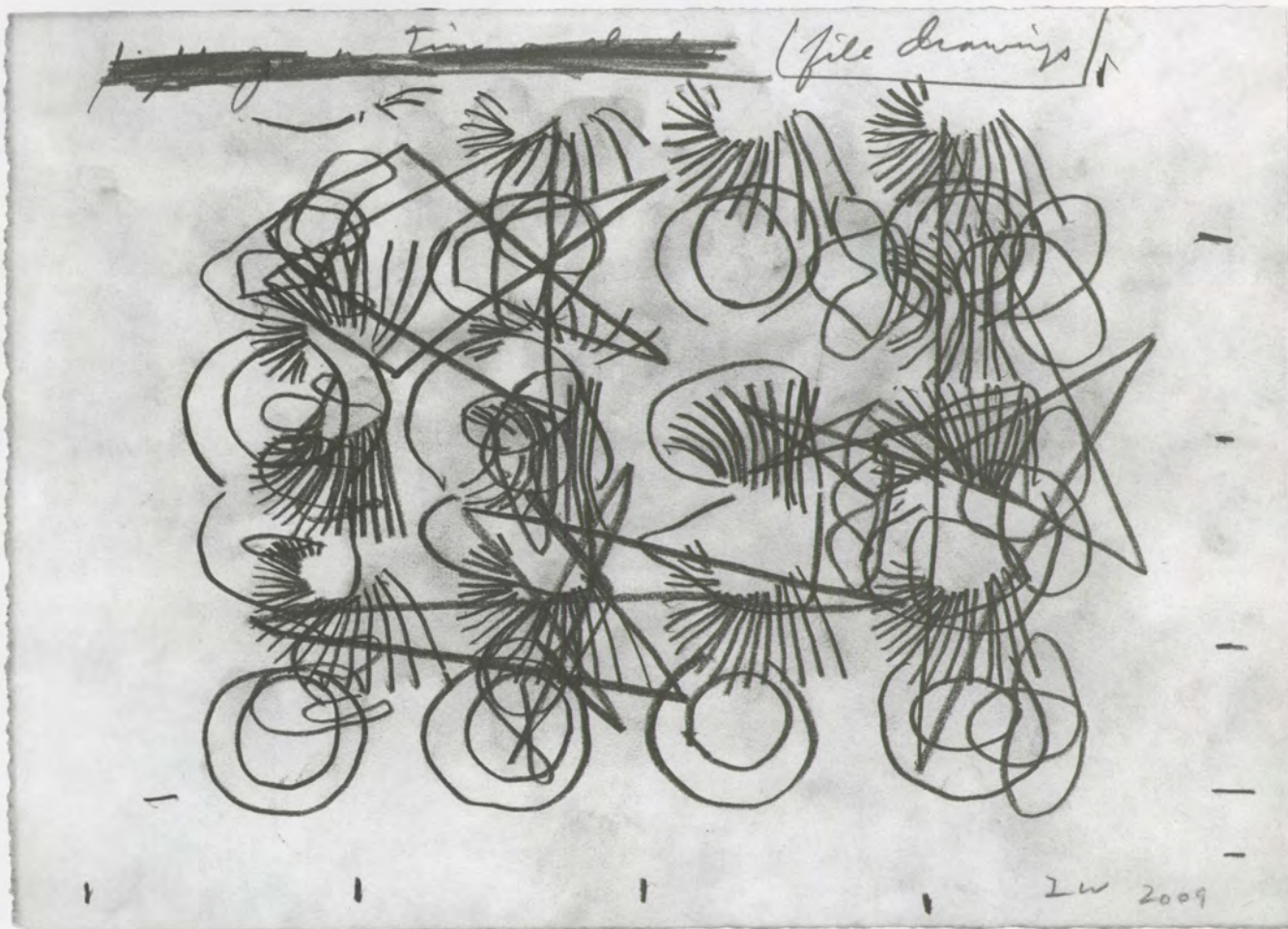
ID: Most of those forms, such as those in *File Drawings 5* (Fig. 21), are forms that have appeared in your work from previous years (Figs. 33–34).¹⁵

When you do a series of drawings like this, are you working from your imagination?

TW: No, I'm looking at....

ID: Oh, you are looking at images.

TW: Always. That's what I meant about starting from the middle, I start from someplace outside myself. I feel that's important, I'm using specific reference material that becomes re-specified through the drawing process. I'm after a manual imagination—an image that is a consequence of the material at hand. It's a collaboration of circumstances that produce the imaginary space.



That space, I hope, has an emblematic or poetic component.

ID: So there are sixteen drawings in this series, right?

TW: Yes.

ID: And did you make more and toss some?

TW: No. These are all the drawings. By the time I was working on the last one (Fig. 32), I began to pile up so much imagery I knew it was time to stop. The signals were becoming scrambled and that seemed to be the subject itself—the end.

ID: The next one would have been all black!

TW: I do throw out or destroy some things, but generally I'm interested in how to maneuver things to the point where they're useful, where they can just exist as drawings.

This drawing, *File Drawings 1* (Fig. 17), is one that suggests a whole series. I've been looking at Constable, specifically his cloud studies: both Constable and Turner were doing phenomenal work (Figs. 35–36).¹⁶ They weren't only depicting the weather, they were turning the painting

Figure 16

TERRY WINTERS

Title-page to *File Drawings*, 2009

Collection of the Artist

Figures 17-32

TERRY WINTERS

File Drawings,
2009

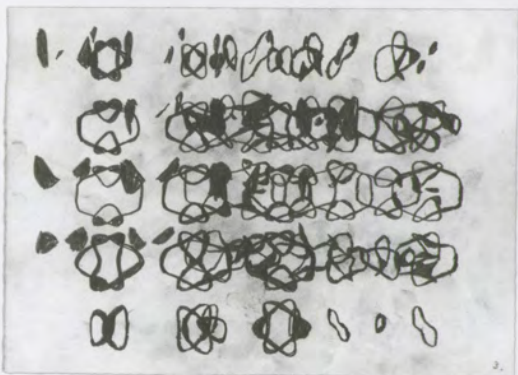
Collection of the
Artist



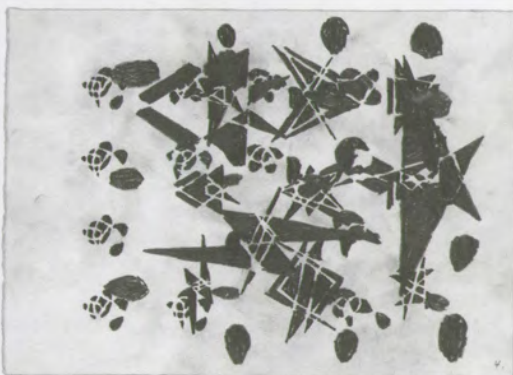
File Drawings 1



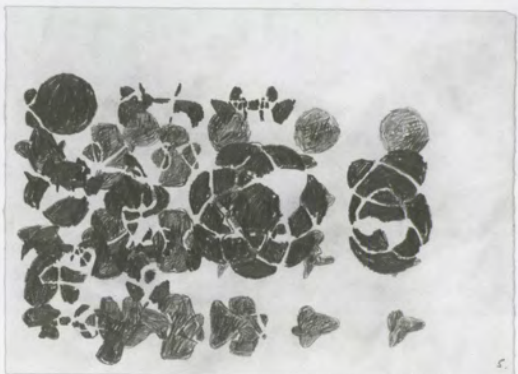
File Drawings 2



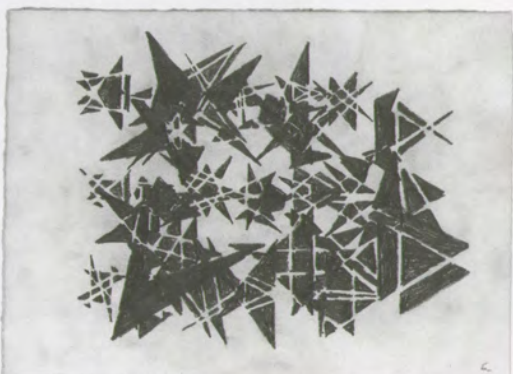
File Drawings 3



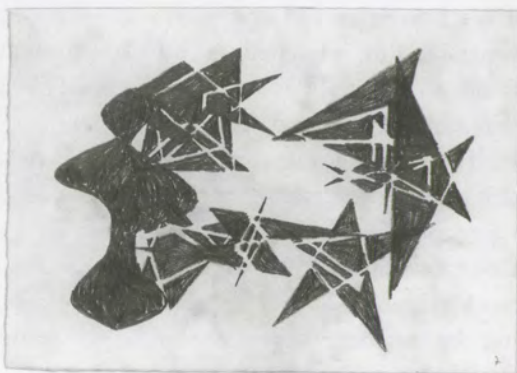
File Drawings 4



File Drawings 5



File Drawings 6



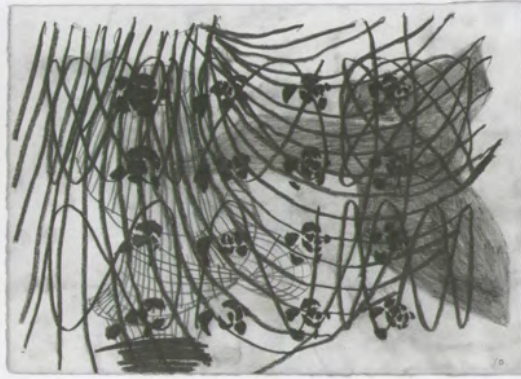
File Drawings 7



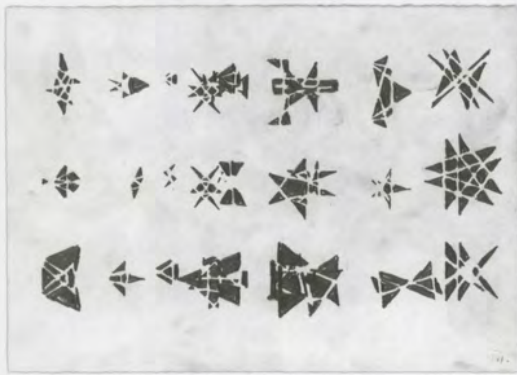
File Drawings 8



File Drawings 9



File Drawings 10



File Drawings 11



File Drawings 12



File Drawings 13



File Drawings 14



File Drawings 15



File Drawings 16

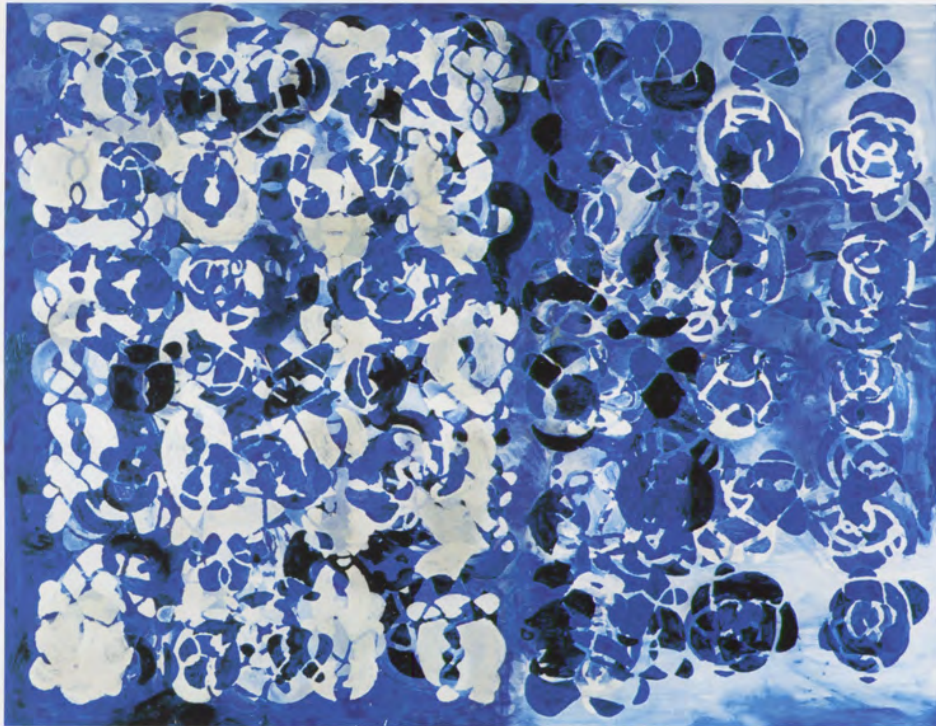


Figure 33
TERRY WINTERS
Point Cloud, 2006
Private Collection

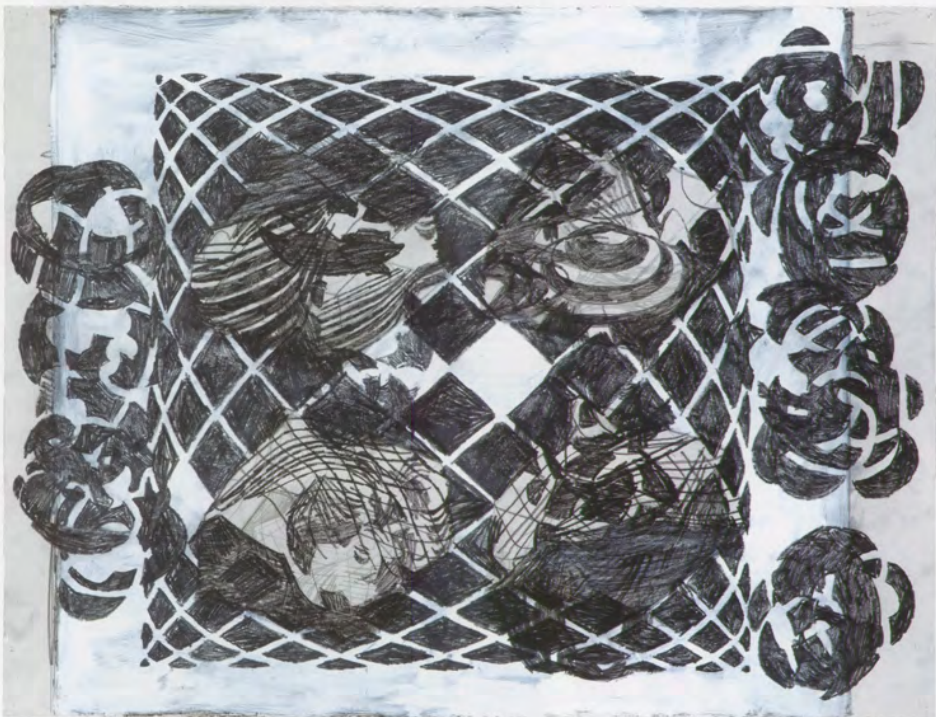


Figure 34
TERRY WINTERS
Difference Surface,
2008
Collection of the
Artist

process itself into a turbulent activity.

With drawings from 2008, such as *Inflection, Vector, Frame / 4* (front cover),¹⁷ my concern was to develop a group of images for a new series of paintings. As a visualization system, painting expands the initial drawn images, hopefully extending their meaning by subjecting them to another level of exploration. The drawings are the data used to drive the system. Taking this approach has made the differences between painting and drawing more clear to me. In painting, the ground is always shifting. The drawings have a constant field, against which all of the marks and forms are received.

ID: There's a sort of negative form that gets...

TW: The negative forms become the positive forms.

ID: In the paintings.

TW: Or even in the drawings, that's my interest—when you see how the shapes are developed by the “forces” surrounding them.

I'm not trying to make a reproduction of the drawing. The relationship of the paintings to the drawings is the same as the drawings to the source material—it's genetic. They're a generational step, and I'm working on the paintings without an idea of how they should look. I get caught up in painting, and the drawings are what I keep feeding into the machinery.

ID: In the paintings you have to deal with the background much more than on paper. The paper is there and you sort of forget the ground with the drawings. In the paintings you can't.

TW: The paintings are continually shifting and in constant movement. The spatial possibilities, and the added materiality of pigment and color, subject the image to enormous “pressures.” Out of those variables a fuller picture emerges—or at least that's the hope.

DG: In all of these works I do see interplay between the scientific, the calligraphic, and the figurative.

TW: The focus is factual, but the goal remains to build a fictive space, an imaginary dimension.

New York, 15 January 2010



Figure 35 (top)

JOHN
CONSTABLE
(1776–1837)

Rain Storm over
the Sea, 1824–28

London, Royal
Academy of Arts

Figure 36 (bottom)

JOSEPH
MALLORD
WILLIAM
TURNER
(1775–1851)

The Pass at St.
Gotthard, near
Faïdo, 1843

New York, Morgan
Library & Museum,
Thaw Collection

NOTES

1. Graphite, ink, and gouache (Fig. 1) and graphite and gouache (Fig. 2); both 978 x 1270 mm (38 1/2 x 50 in.). *Calligraphic Display* (Fig. 1) is signed at upper right, in graphite, *TW 2009 August 2*, while *Calligraphic Display / 2* (Fig. 2) is signed at upper left, in graphite, *TW 2009 December*.
2. Crayon and charcoal; 1054 x 749 mm (41 1/2 x 29 1/2 in.); see *Terry Winters: Eight Paintings*, exh. cat., London, Tate Gallery, 1986, p. 7, repr.; *Terry Winters*, exh. cat., Los Angeles, Museum of Contemporary Art, and New York, Whitney Museum of American Art, 1991, p. 45, repr. (in color); and *Terry Winters: Zeichnungen/Drawings*, exh. cat., Munich, Staatliche Graphische Sammlung und Pinakothek der Moderne, 2003, pl. 6 (in color).
3. Two parallel chalk lines, 12 feet apart, in the Mojave Desert, California, 1968; see Tom Armstrong, *200 Years of American Sculpture*, exh. cat., New York, Whitney Museum of American Art, 1976, p. 186, fig. 297.
4. Berlin, Kupferstichkabinett, KdZ 549. Pen and brown ink; 202 x 127 mm (7 15/16 x 5 in.); see John Oliver Hand et al., *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exh. cat., Washington, DC, National Gallery of Art, and New York, Pierpont Morgan Library, 1986–87, no. 17, repr. (in color).
5. Berlin, Kupferstichkabinett, KdZ 12319. Black chalk, heightened with white; 244 x 200 mm (9 5/8 x 7 7/8 in.); see Jessica Mack-Andrick et al., eds., *Grünwald und seine Zeit*, exh. cat., Karlsruhe, Staatliche Kunsthalle, 2007–8, no. 95, repr. (in color).
6. Geneva, Musée d'Art & d'Histoire, inv. no. 1947–42. Black chalk, graphite, watercolor, and pastel on very thin white laid paper, heightened with color on the verso; 311 x 249 mm (12 1/4 x 9 13/16 in.); see Claire Stoullig et al., *Jean-Étienne Liotard (1702–1789) dans les collections des Musées d'art et d'histoire de Genève*, exh. cat., Geneva, Musée d'Art et d'Histoire, 2002, p. 76, repr. (in color).
7. New York, Morgan Library & Museum, Thaw Collection, loan no. EVT 25. Watercolor over pencil; 457 x 298 mm (18 3/4 x 12 5/16 in.); see Felice Stampfle and Cara D. Denison, *Drawings from the Collection of Mr. and Mrs. Eugene V. Thaw*, exh. cat., New York, Pierpont Morgan Library, 1975, no. 99, repr.
8. Berlin, Kupferstichkabinett, inv. no. SZ 1 (Fig. 9). Reed pen, quill, and ink, over graphite, on wove paper; 240 x 320 mm (9 1/2 x 12 3/4 in.); see Colta Ives et al., *Vincent van Gogh: The Drawings*, exh. cat., New York, Metropolitan Museum of Art, and Amsterdam, Van Gogh Museum, 2005, no. 64, repr. (in color). Otterlo, Kröller-Müller Museum, inv. no. KM 103.399 (Fig. 10). Charcoal and crayon; 504 x 340 mm (19 7/8 x 13 1/2 in.); see Margret Stuffmann and Max Hollein, eds., *Odilon Redon*, exh. cat., Frankfurt-am-Main, Schirn Kunsthalle, 2007, no. 65, repr. (in color).
9. New Haven, Yale University Art Gallery, inv. no. 1985.34.1 (Katharine Ordway Fund). Pastel over monotype in oil colors; 300 x 395 mm (11 7/8 x 15 1/2 in.); see Ann Dumas et al., *The Private Collection of Edgar Degas*, exh. cat., New York, Metropolitan Museum of Art, 1997–98, fig. 344, repr. (in color).
10. New York, Morgan Library & Museum, Thaw Collection, loan no. EVT 163. Conté crayon; 232 x 298 mm (9 1/8 x 11 3/4 in.); see Rhoda Eitel-Porter et al., *100 Master Drawings from the Morgan Library & Museum*, exh. cat., Munich, Staatliche Graphische Sammlung, 2008–9, no. 94, repr. (in color).
11. Charcoal; approximately 203 x 152 mm (8 x 6 in.).
12. Graphite on Mylar; 260 x 292 mm (10 1/4 x 11 1/2 in.); see *Terry Winters: Knotted Graphs*, exh. cat., New York, Matthew Marks Gallery, 2008, repr. (as frontispiece).
13. Oil on linen; 195.6 x 248.9 cm (77 x 98 in.); see *ibid.*, p. 47, repr. (in color).
14. Each in graphite on Whatman paper; 213 x 298 mm (8 3/8 x 11 3/4 in.). The title-page (Fig. 16) is signed, dated, and inscribed by the artist, in graphite: at lower right, *TW / 2009*; and at upper right, *file drawings*.
15. Oil on linen (Fig. 33); 268 x 363.2 cm (105 1/2 x 143 in.); see *Terry Winters / Signal to Noise / Paintings and Drawings, 1998–2008*, exh. cat., Dublin, Irish Museum of Modern Art, 2009, p. 17, repr. (in color); and *Terry Winters: New Paintings*, exh. cat., Berlin, Jablonka Galerie, 2006, repr. (in color). Graphite and gouache (Fig. 34); 978 x 1270 mm (38 1/2 x 50 in.); signed at upper right, *T. Winters / 2008*; see Dublin 2009, p. 127, repr.
16. London, Royal Academy of Arts, inv. no. 03/1390 (Gift of Isabel Constable, 1888; Fig. 35). Oil on paper, laid down on canvas; 235 x 326 mm (9 1/4 x 12 7/8 in.); see Basil Taylor, *Constable: Paintings, Drawings, and Watercolours*, London, 1973, fig. 109 (in color). New York, Morgan Library & Museum, inv. no. 2006.52 (Gift of the Eugene V. and Clare E. Thaw Trust; Fig. 36). Watercolor, point of brush, scratching out, over traces of pencil; 303 x 469 mm (11 15/16 x 18 1/2 in.); see *From Leonardo to Pollock: Master Drawings from the Morgan Library*, exh. cat., New York, Pierpont Morgan Library, 2006, no. 63, repr. (in color).
17. Graphite and gouache; 559 x 762 mm; see Dublin 2009, repr. (as frontispiece).

