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## Thomas Coleman, Printmaker

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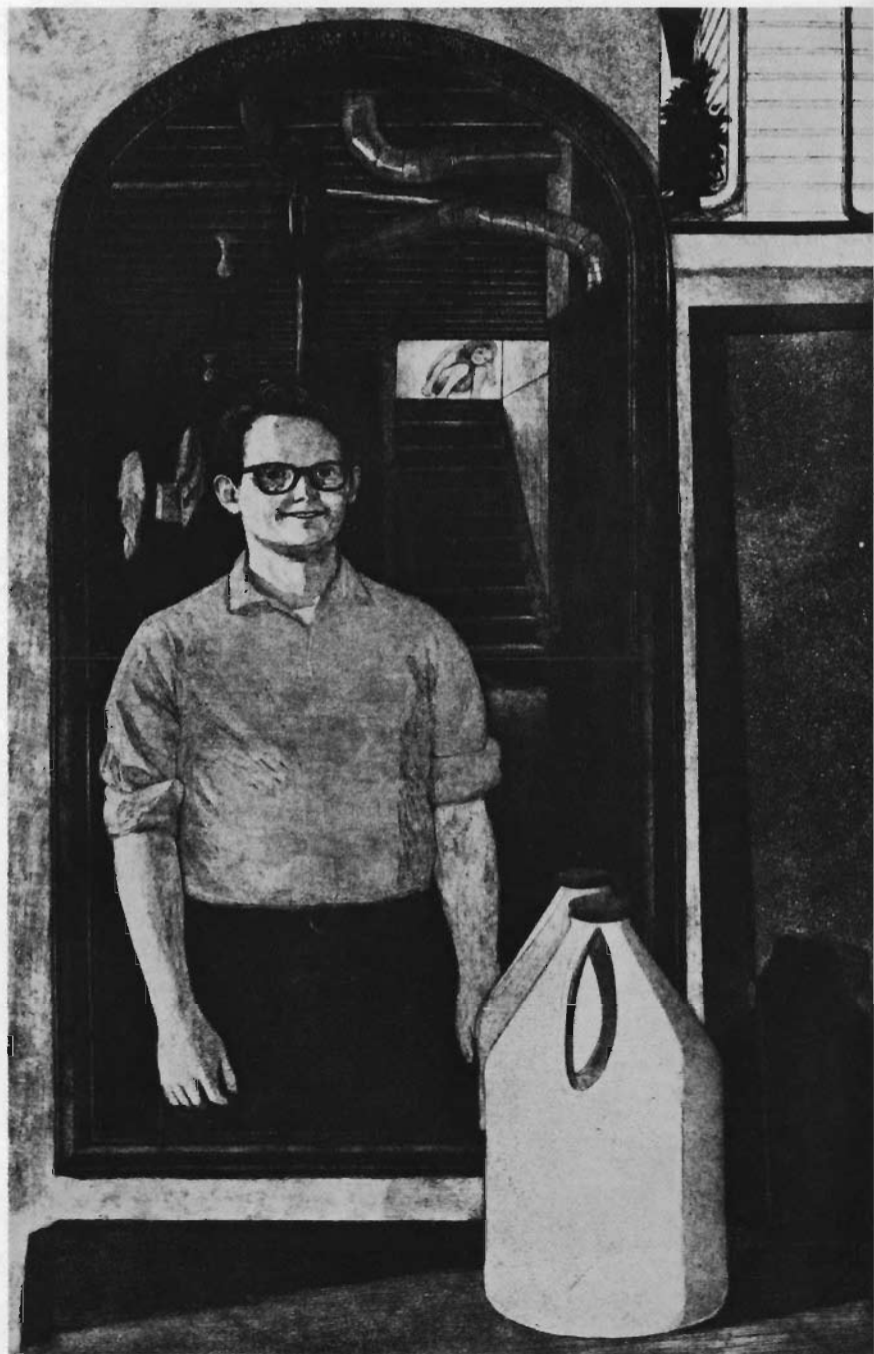
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THOMAS COLEMAN, PRINTMAKER







66. PLASTIC GUM BOTTLE, 1970

## THOMAS COLEMAN, PRINTMAKER

A memorial exhibition of the graphic work of Thomas Coleman shown  
at the Sheldon Memorial Art Gallery, University of Nebraska – Lincoln,  
September 4 through October 1, 1972

## Acknowledgements

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### THE UNIVERSITY OF NEBRASKA – LINCOLN

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*Exhibition Assistants:* Tim Aron, Karen Blessen

## Introduction

I do not recall ever having finished a coffee break with Tom Coleman. He was not given to second cups and rarely finished his first.

When he joined the University of Nebraska art department staff in 1963, the studio facilities in the then new Nelle Cochrane Woods Building were hardly finished. With the dispatch that became so characteristic of him, Tom readied his intaglio area, and by 1966 had added lithography to his program.

Tom's work habits were rooted in Midwestern traditions. His labor was rhythmic and persistent.

His imagery was to some extent Midwestern. It stemmed for the most part from his own experience. I was aware of at least three kinds of work, formal pieces of esoteric iconography, family source compositions, and occasional humorous works.

All, save the latter, are extremely well-composed; they are structured so as to energize the emotive content therein. Conversely, Tom spoke little of composition, was much concerned with drawing skills, was widely tolerant of ideas, and got from his students an extraordinary aggregate of enthusiasm, quality workmanship and individually structured thought.

As a colleague, Tom was steady and dependable. On matters of curriculum or procedure, he took his position clearly and defended it. This made him a force among faculty and students, which, I believe, all factions respected.

Tom had several opportunities to teach printmaking in larger and more prestigious universities. He did accept several interviews. Conversation revealed that once he had set up his studio at Nebraska, his roots were firmly established.

This characteristic of Tom's, which I loosely described as Mid-western, perhaps deserves better definition. It was a sense of purpose and place that distinguished Tom. He was not seduced by climate or by wages. He was the opposite of the anti-hero of so many contemporary novels. It was this attribute that made Tom a kind of milestone in the lives of others. We knew that we had met or confronted him.

As a friend, Tom was equally reliable and energetic. He would motor great distances to see another's exhibition. He often photographed works for others. Whether he was discussing art, literature, music, or politics, or whether he was bicycling, fishing, or traveling with his family, or building a boat for family excursions, he displayed enthusiasm and involvement in life, and an awareness of the nuances of living.

Freud says somewhere that the creative person straddles the fence between ideas and material reality, and because he uses the latter to shape the former, he preserves sanity.

Tom used reality as fodder for his statements. He merged the two worlds on either side of "R" Street in his work.

His death was unbelievable to many of his friends, because he evoked permanence and durability.

Tom's work remains. It is a diary of values, real and emotional.

James Eisentrager



## Catalogue

In musical terms, a capriccio is an improvisational fantasy with numerous themes. In the visual arts, it means much the same thing, as in the series of etchings by G. B. Tiepolo which depict a band of people wandering through a landscape of architectural ruins. This series, whose meaning is unclear, has been explained as a fantasy, the random imaginings of the artist's mind. In the hands of Goya the capriccio loses its good-natured playfulness and becomes a satiric comment on the evils of society; again, the meaning is not always entirely clear. Both Tiepolo and Goya created the stuff that dreams are made of through the mixture of all sorts of real and imaginary creatures.

Thomas Coleman, too, in his graphic work created images whose meaning is not always entirely clear. Sometimes the images are light-hearted jibes at man's ability to place himself in ridiculous situations and involve himself in pointless activities. As in **STUDY FOR SCULPTURE**, whose central motif is a pizza eating contest, an activity that Coleman saw as both ridiculous and pointless. Ridiculous because in such a contest the participants are not hungry, pointless because the only thing proved is that the winner is the biggest glutton. Furthermore, that these occasions are treated with seriousness, as indicated by the presence of the local house gods in the persons of the football coaches and cheerleaders, is the height of absurdity. The sleep of reason produces monsters; the monster in this instance is Coleman's representation of a monumental piece of Pop sculpture commemorating an heroic sporting event, a pizza eating championship!

Coleman depicted himself in a whimsical, humorous manner. WINKIN' IN LINCOLN, a portrait of Coleman and his wife, shows the couple with facetious expressions winking at the world through their glasses. SELF PORTRAIT WITH SPOTTED CAP presents the seated artist rubbing his eye with the index finger of his right hand. The third and final portrait, PLASTIC GUM BOTTLE, gives us the traditional mirror reflection, in which Coleman poses himself rather stiffly with a broad smile as though he were sitting for a Kodak rather than for the camera of his own eye. Most artists' self portraits are somber productions, because the artist is so intent in faithfully recording his reflected image that the finished product looks back at the viewer with an intense state. Coleman's self portraits are not of this solemn type.

More typically, Coleman's complicated images are of a more profound nature. From his graduate student days at the University of Kansas he worked with humanistic subjects. The prints of 1961 are derived from the traditional stock of Biblical and Greco-Roman themes that have been used since the Renaissance. The intaglio, FROM THE PSYCHOMANIA, for example, is his version of the Judith and Holofernes theme which was popular with the sixteenth century Mannerists. DIANA AND ACTEON, too, comes from this same repertoire of historic images. As might be expected, his versions of them are based on the Renaissance examples, Picasso's classical period, and the work of artists inspired by the Iowa printmaker, Mauricio Lasansky.<sup>1</sup> Thus their importance lies not so much in their style as in their content. Almost from the beginning he was committed to a humanistic approach.

Not until his final year in graduate school did he begin choosing his own subjects and creating a personal vocabulary of forms to match the content of his prints. The etchings, *ACTOR*, *PERSONAL MUSE* and *DREAM OF MAX B.*, demonstrate this beginning and are the work of an artist sure of his technical ability and confident in his choice of subject. The three prints are Goyaesque in their distribution of light and dark tones and the solemnity of mood, although neither the style nor the subjects are Goyaesque. The subject of *ACTOR*, reminiscent of Goya in the use of the donkey head, is not a derogatory statement on man's nature, rather it represents a more or less straightforward image of an actor about to assume the character of Bottom. *THE DREAM OF MAX B.*, an homage to Max Beckmann, exhibits the same ambiguity as Beckmann's images. *PERSONAL MUSE*, which shows two grotesque female figures back to back and a snarling dog seated on his hind legs, is the most sinister of these three prints, and the second, following *THE GIBBET AFTER REMBRANDT*, to deal with a truly demonic subject.

In his analysis of the grotesque, Wolfgang Kayser has said, the artist creates bizarre subjects in "An attempt to invoke and subdue the demonic aspects of the world."<sup>2</sup> Two methods can be employed; the artist may provoke laughter, or, like Bosch and Bruegel, he may invoke Hell. Coleman's self portraits and *STUDY FOR SCULPTURE* may be categorized as caricature, exaggerations of the subject without destruction of its similarity to the original model. *PERSONAL MUSE* disregards verisimilitude in favor of an unchecked, imaginative rendering of an allegorical subject.

From this point, Coleman began to create his own allegories based on his personal feeling about the world. His irritation at senseless destruction is expressed in the intaglio CROP DUSTER. And his attitude toward potential destruction is best expressed in MIDWESTERN LANDSCAPE, a picture of the City of Lincoln, Nebraska, with its Statehouse rising from the plain like the cathedral of Chartres. What is basically a bucolic view is jeopardized by the presence of two superimposed images of airmen running toward a row of bombers, a reminder that Nebraska is the home of the Strategic Air Command. The tiny aircraft, circling the Statehouse, heads toward a target, the small, white cross near the upper left horizon. Even more direct references to war are expressed in DUCKS LIE DOWN ON THE WATER and in an untitled lithograph. The former is of an apocalyptic cloud sweeping over four soldiers lying in a field, the latter has a strange, bat like creature dropping crosses on distorted, agonized babies' heads.

Coleman's outlook was not always pessimistic; his wife and children occupied his time and thoughts, and became subjects for his most optimistic work. His humorous view of himself never carried over into his view of his family. In an interview, Coleman once said that as a child his ambition was to be a portraitist. And as a portraitist he saw the members of his family, that is, he looked at them with an objective more than with a subjective eye. The baby portraits are not cute in calendar art terms, because in each instance the child is intent on his own activity (J.P. WITH A TIN BUG), or he stares at the viewer with the passivity of a Greek statue (JOHN REFLECTED IN A TOY). ROOM I and the unfinished ROOM II express the positive outlook best, because

they evoke the pleasure of parenthood through the clutter of a nursery. This scene that would horrify the compulsively neat, reminds parents everywhere that children are messy and alive. Other prints, like POSTCARD whose message to "Hurry up and come down again" are tributes to life. These tributes, neither obvious nor showy, are thoughtful, poetic beckonings to the quiet pleasures of life away from the horrors of inanity, pollution and warfare.

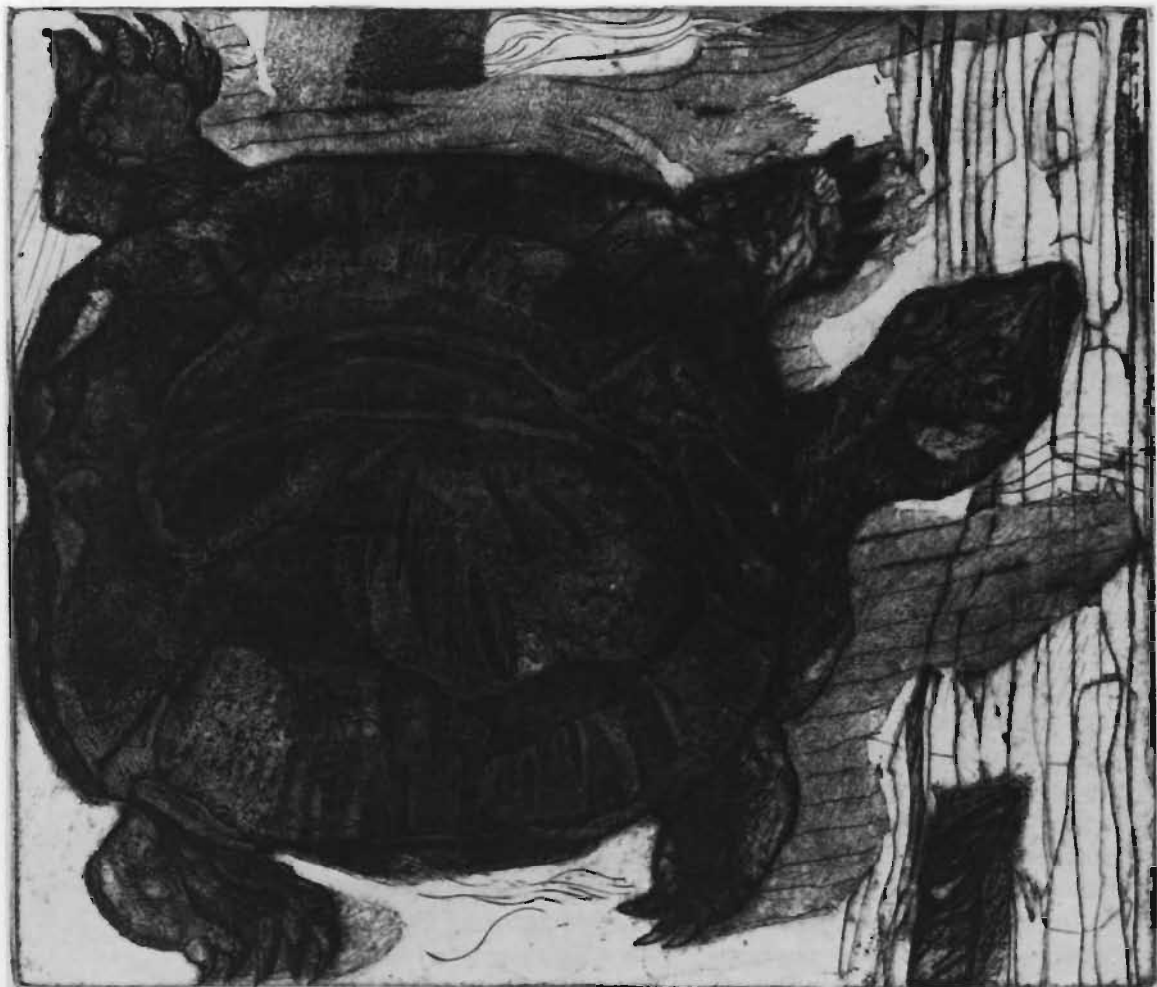
The unifying factor of Coleman's entire work is his superb technical ability. Technique rather than style sets him apart; style was in his work subordinate to subject, style was made to conform to suit the subject. Thus, in a way, the techniques of printmaking were his style. They range through the entire scope of graphic possibilities, from dry-point to combinations of intaglio and silkscreen. Post World War II printmakers have learned from Stanley William Hayter that an etching plate does not have to be limited to one or two techniques. The printmaker is free to use as many processes as he needs in order to satisfy his artistic sensibilities. Consequently, printmakers have subsequently concerned themselves with technique, Coleman no less than others. But he always selected his techniques carefully, matching them to the subject; he knew precisely what processes were best to express his ideas. The satiric prints usually are a combination of several processes, which is in keeping with the complications of the idea. The portrait and still life subjects are usually carried out with no more than two processes, and this, too, is in keeping with the idea.

This matching of technique and subject gives Coleman's works elegance. Not fashionable, superficial elegance, but the kind that a scientist means when he arrives at what he calls "an elegant solution." Out of all the possibilities, the scientist selects the one that solves the problem in the most direct and most suitable manner. Coleman also arrived at elegantly direct and suitable solutions to his artistic problems.

Jon Nelson

#### NOTES

1. Akins, Dennis, THOMAS COLEMAN IN NEBRASKA. "Motive." vol. xxviii, no. 4 (1968) p. 28
2. Kayser, Wolfgang, THE GROTESQUE IN ART AND LITERATURE. Gloucester, Massachusetts: Peter Smith (1968) p. 188



no. 7. TORTOISE, c. 1961



no. 12. ACTOR, 1962





no. 17. PERSONAL MUSE, 1962-63



no. 19. THE DREAM OF MAX B., 1963

OR Monty



Hurry up and come  
down again <sup>mom glory</sup> in working  
dear

S. McGuire

Moonlight Bend  
Mamma

CORRESPONDENCE

Sadie

POSTCARD

ADDRESS

HERE

STAMP

PLACE

AND

no. 21. POSTCARD, 1963



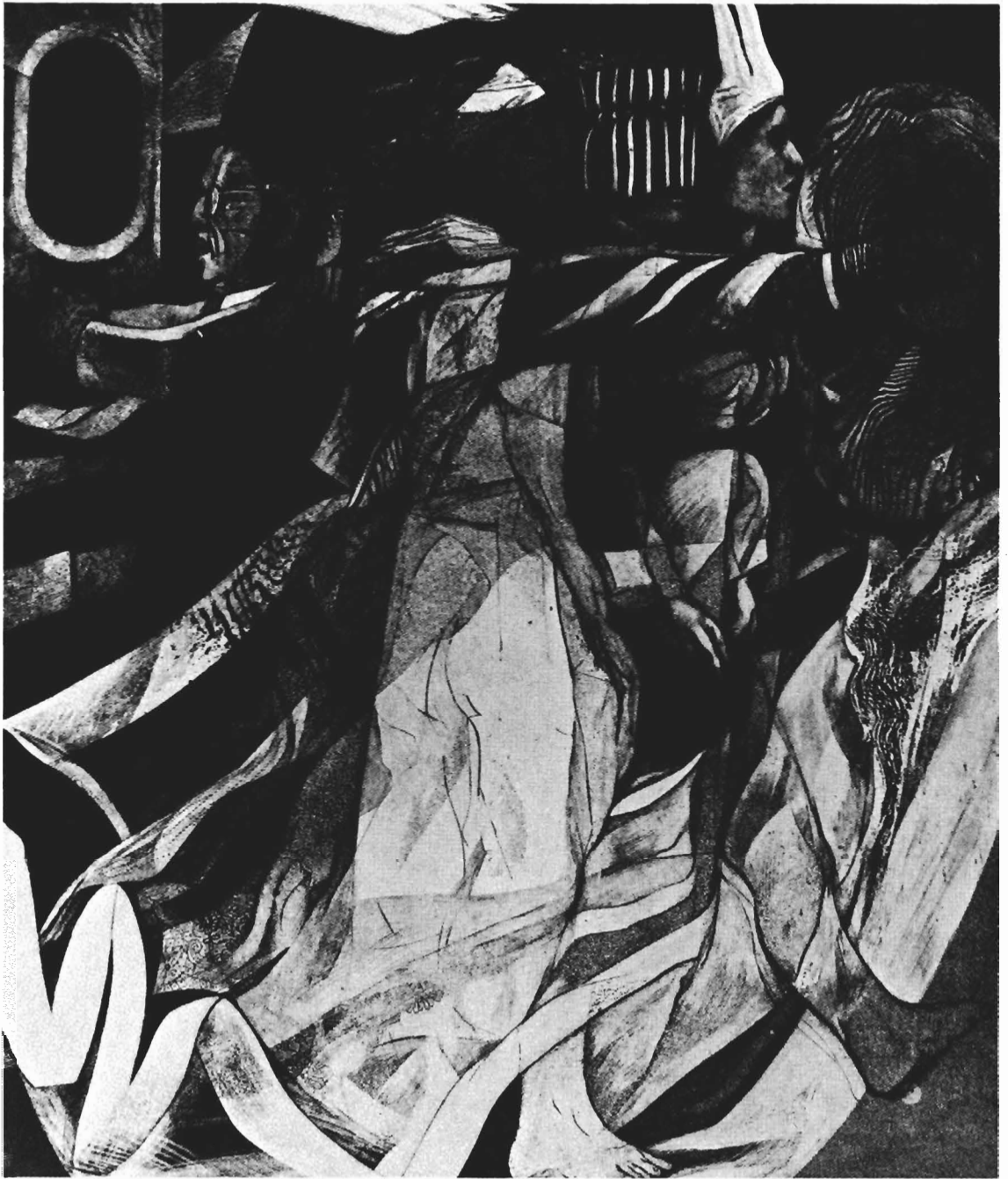
no. 25. CROPDUSTER, 1964



no. 26. WHITE CIRCLE, 1964

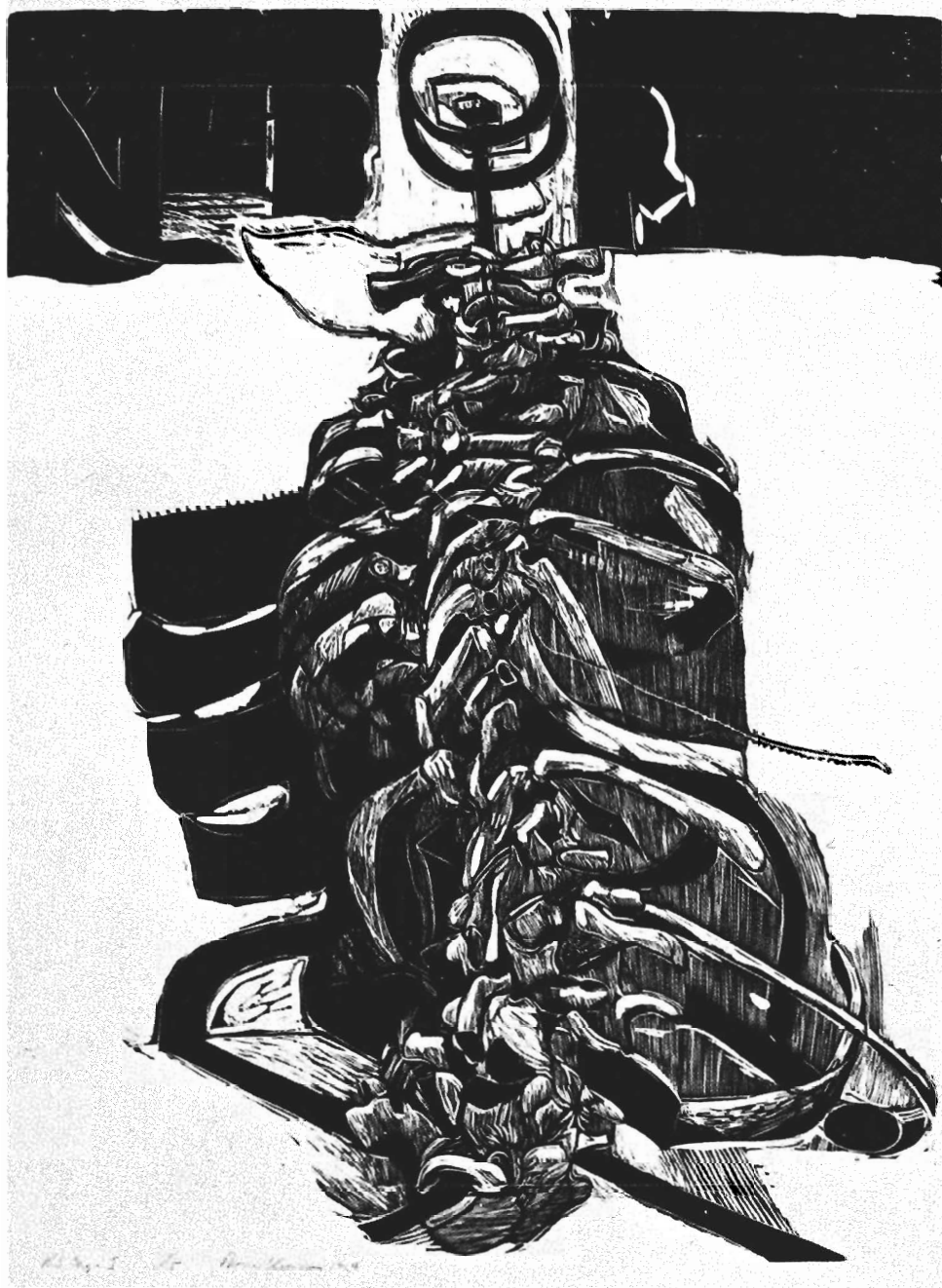


no. 27. DOUBLE PORTRAIT: WINKIN' IN LINCOLN, 1964



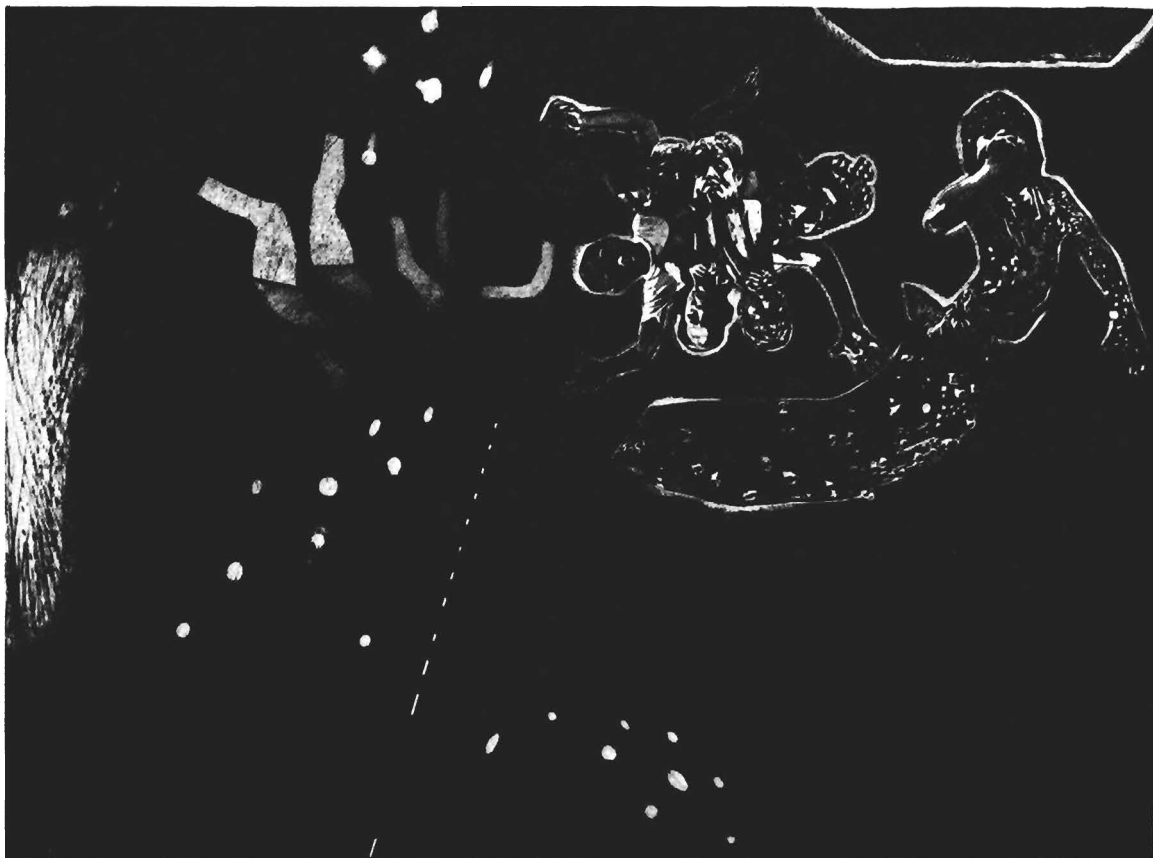
no. 28. LARGE FORTUNE, 1964





no. 31. RIB CAGE I, 1964





no. 33. U.F.O., 1965



no. 34. AK-SAR-BEN, 1965



AK-SAR-BEN, collage and ink

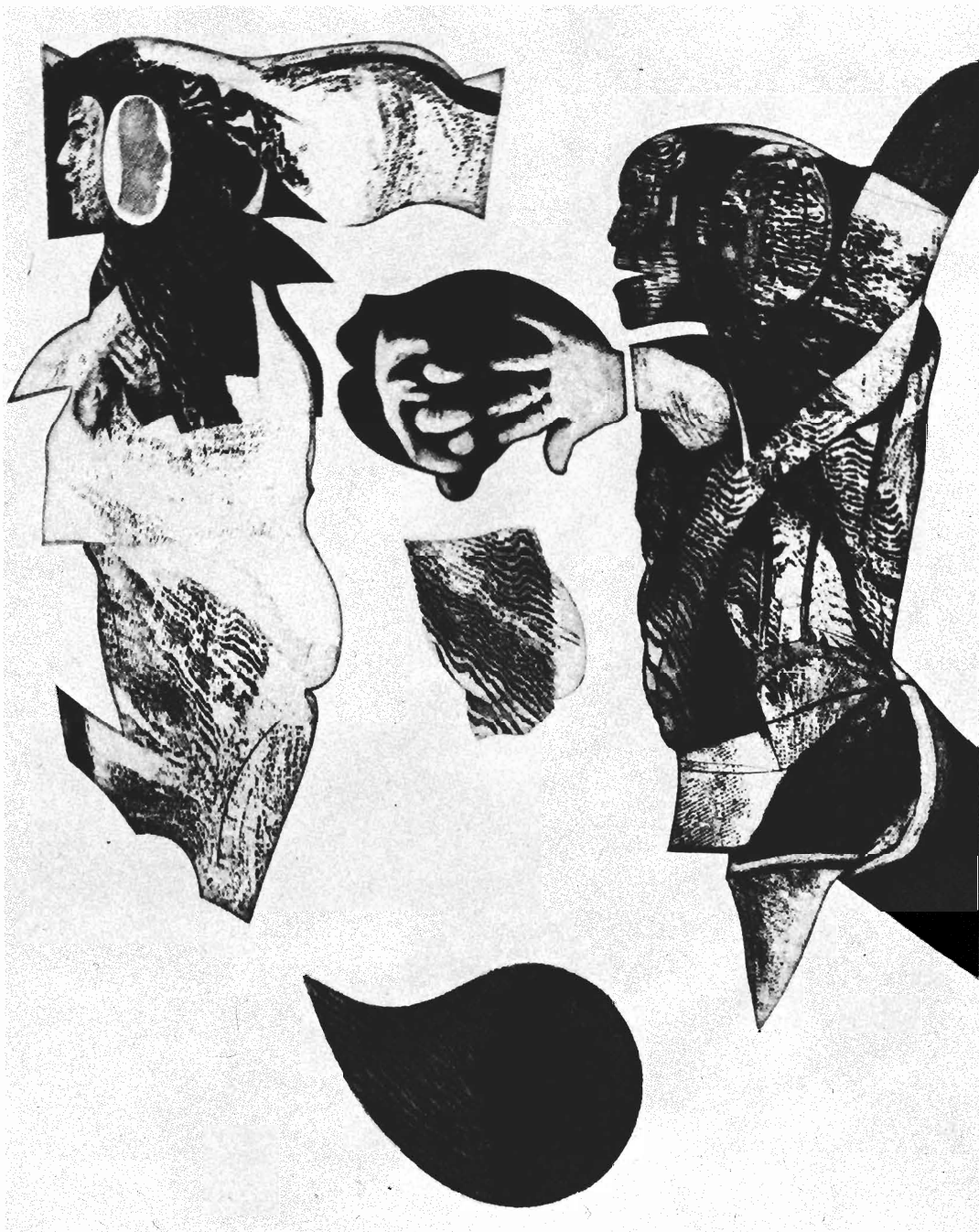


*Small Study-Mechanical Child*

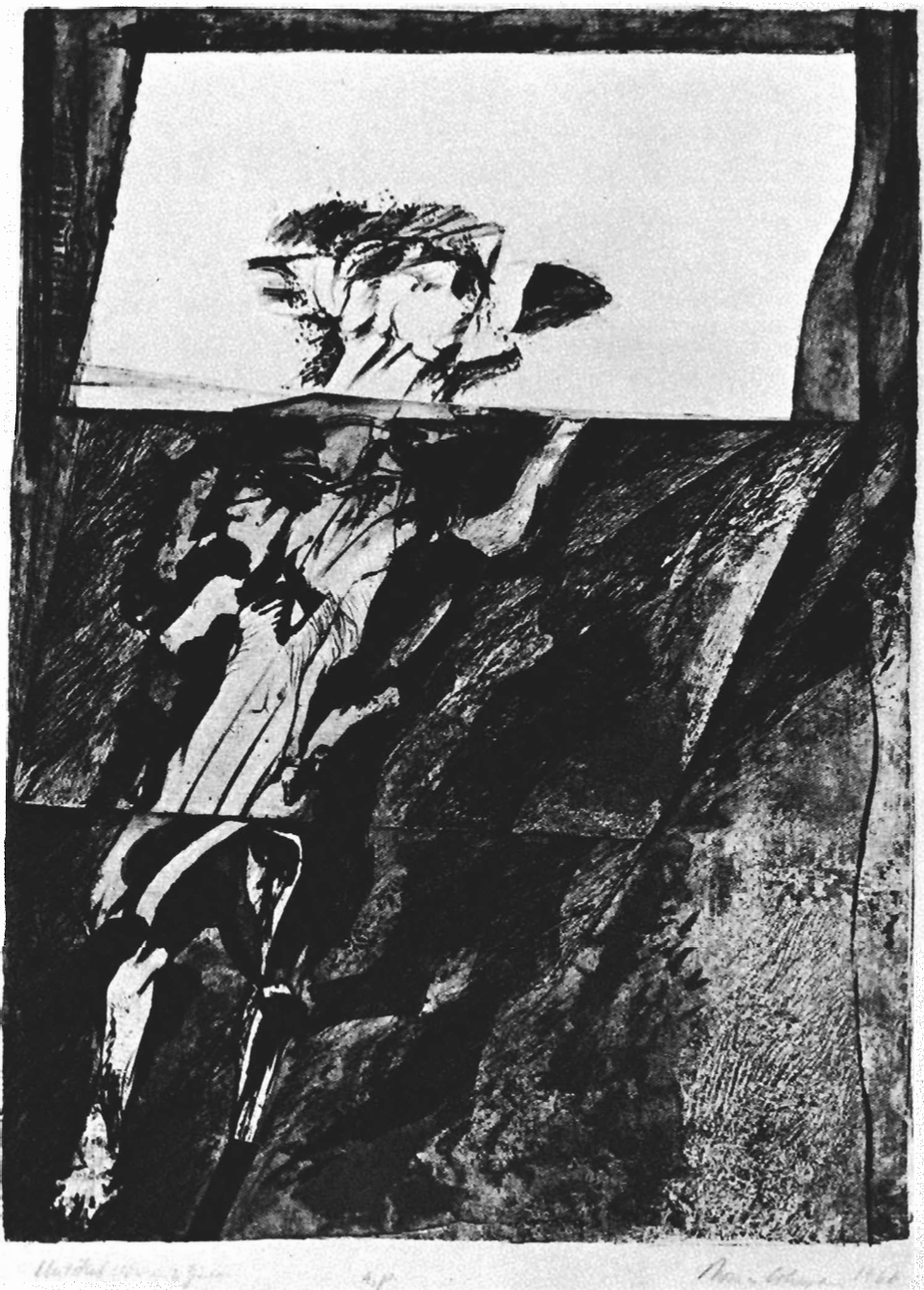
7/5

*John B. Jones 1965*

no. 35. SMALL STUDY-MECHANICAL CHILD, 1965



no. 37. SMALL FORTUNE II, 1966

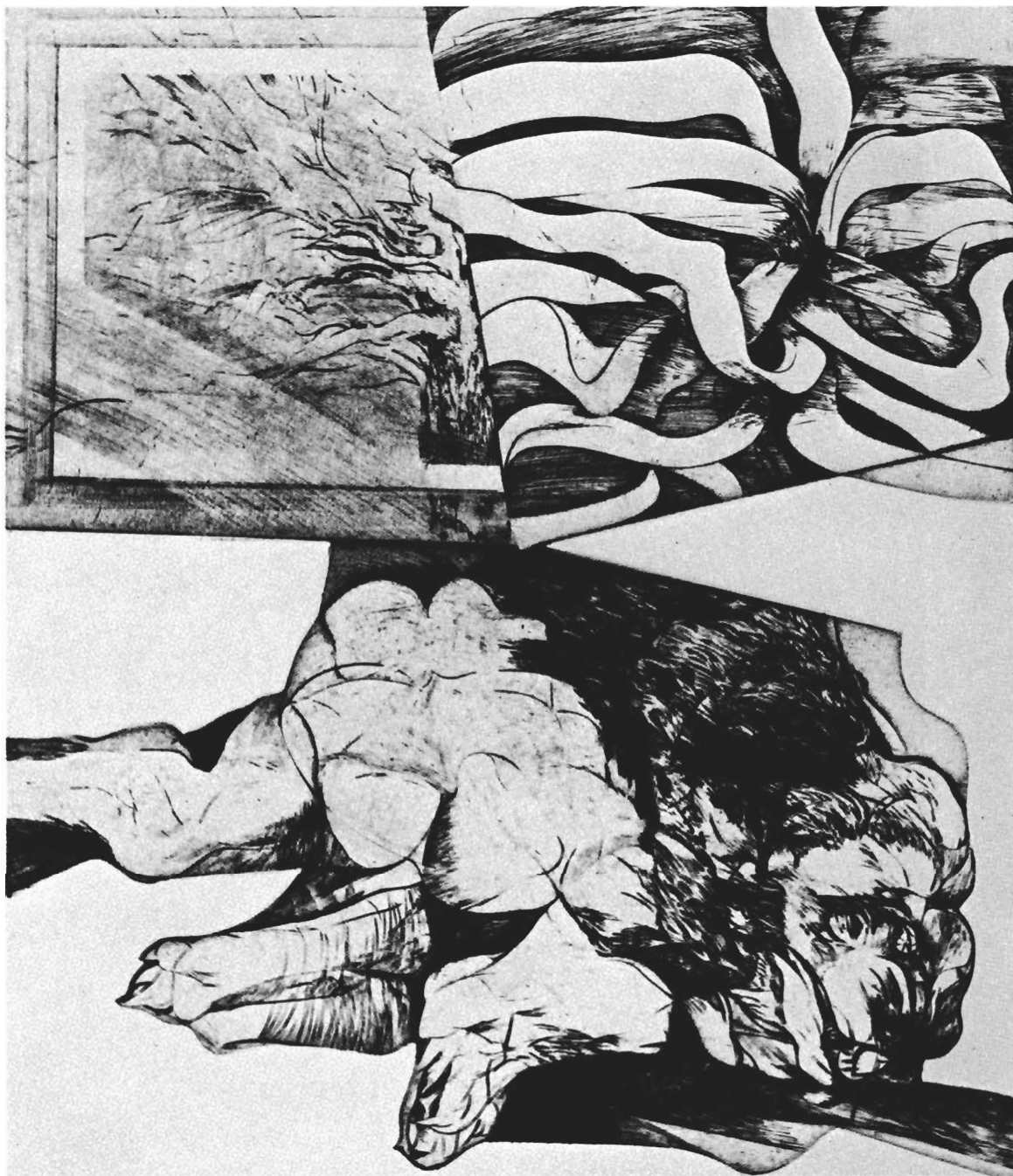


no. 38. UNTITLED: BROWN AND GREEN, 1966





no. 39. K.H., 1966



no. 41. PLUTO, 1966





no. 43. ELEGY, 1966



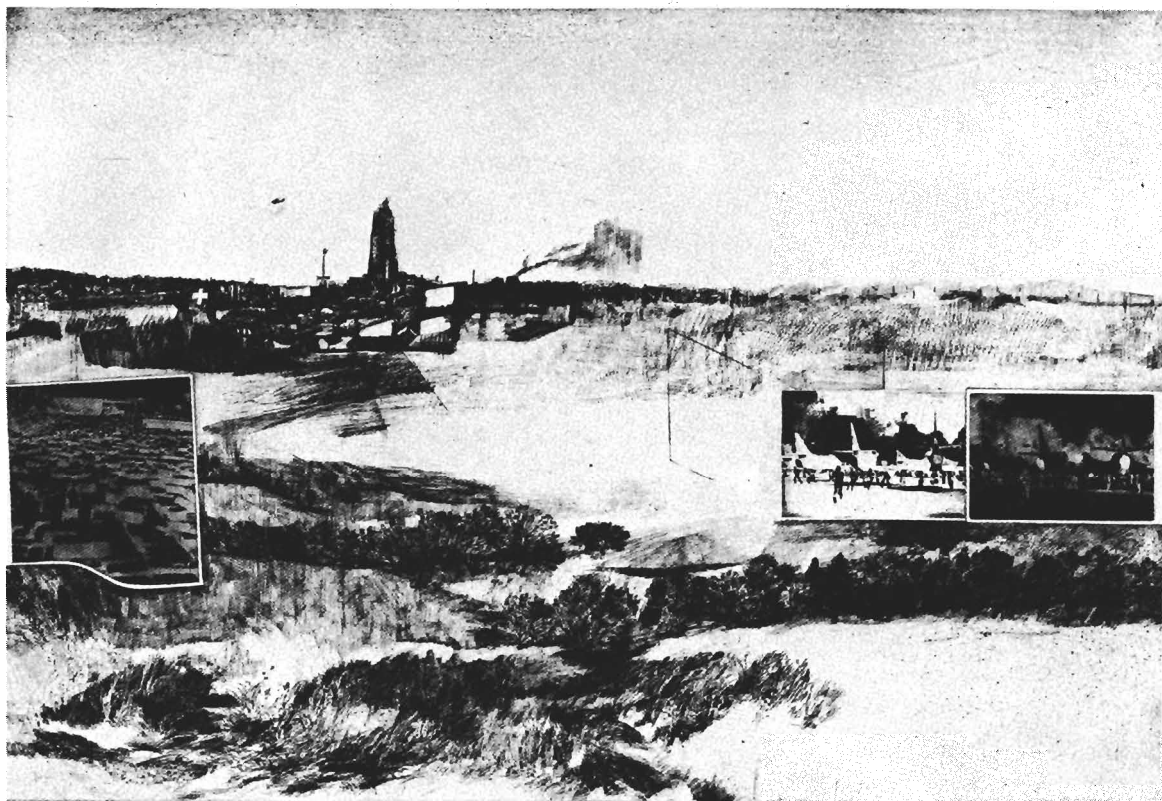
J. P. with Timmy

4/12

Thomas Coleman 1966



no. 48. SELF PORTRAIT WITH POLKA DOT HAT, 1967



no. 50. MIDWESTERN LANDSCAPE, 1967

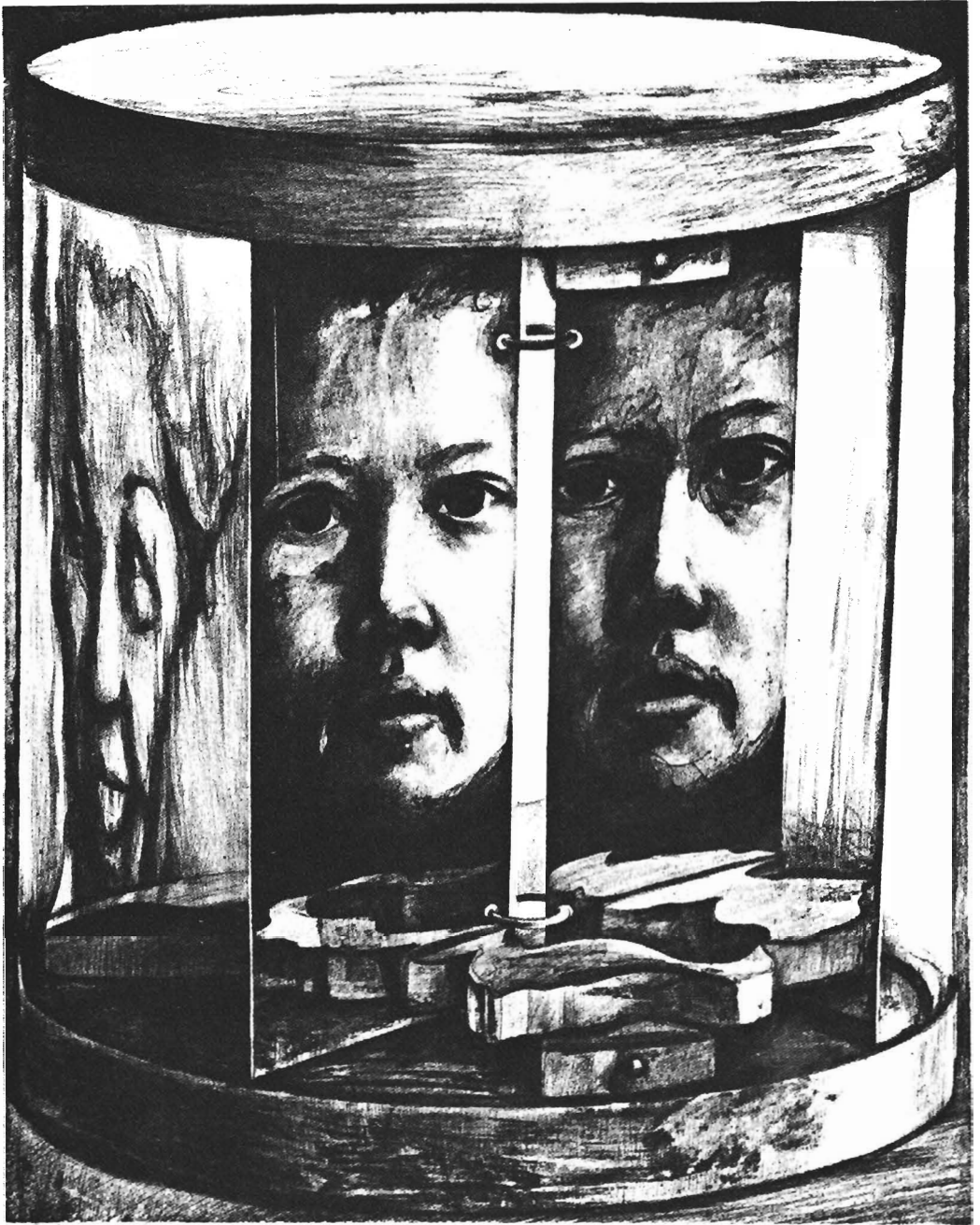


no. 51. STUDY FOR SCULPTURE, 1967



no. 53. JANET, 1968





*John Deane Toy 9/12*

*John Deane 9/12*

no. 54. JOHN REFLECTED IN A TOY, 1968



no. 56. DUCKS LIE DOWN ON THE WATER, 1969





no. 57. WINDOW, 1969



no. 61. EMBLEM, 1969



no. 62. UNTITLED, 1969



no. 63. STUDY FOR KOBOLD, 1969

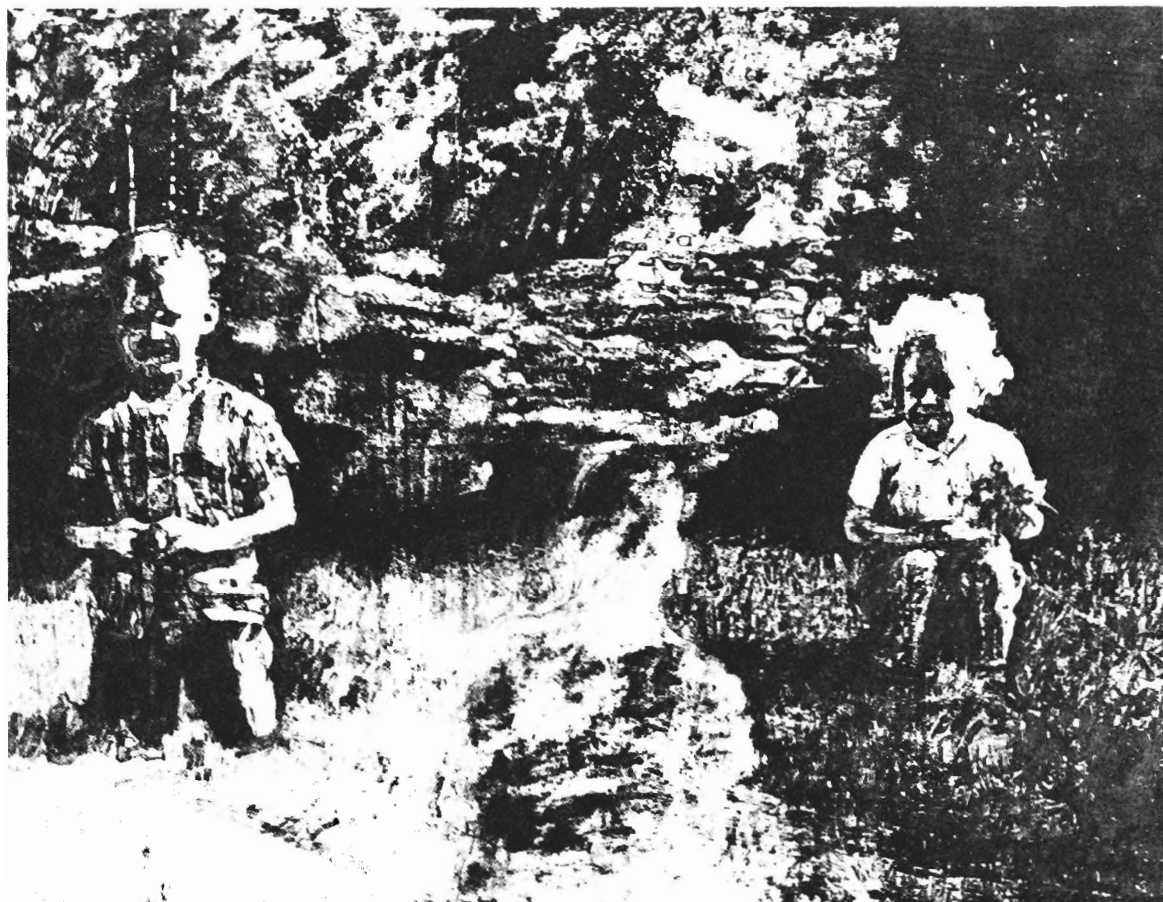


no. 64. ORANGE LINE, 1968-70



no. 65. UNTITLED, 1970





no. 66. PHOTO: ANDORRA, 1970



no. 70. ROOM, 1970



1. LANDSCAPE, 1957  
9 3/4" x 13 7/8"  
lithograph  
*edition:* none  
*signature:* Coleman/57, lower left stone  
*paper:* Marais  
*description:* Landscape of a city with street through center.
2. UNTITLED, 1957  
11 13/16" x 7 7/8"  
softground  
*edition:* none  
*signature:* Thomas Coleman 28 F57, lower right margin  
*paper:* Marais  
*description:* Abstraction.
3. UNTITLED, 1958  
12 5/8" x 16 5/8"  
woodcut, 3 color  
*edition:* none  
*signature:* Coleman 1958, lower right margin  
*paper:* Bond  
*description:* Oil derricks.
4. GIRL SEATED  
10 5/16" x 7 7/8"  
aquatint and engraving  
*edition:* none  
*signature:* Thomas Coleman, lower right margin  
*paper:* partial watermark, Pur Fi  
*description:* Profile of a seated girl holding an open book on her knees.
5. PORTRAIT OF JANET  
6 1/2" x 5 1/4"  
engraving  
*edition:* 9  
*signature:* unsigned  
*paper:* unknown  
*description:* Portrait of the artist's wife with her head resting on her left hand.

6. DIANA AND ACTEON, 1961  
6 11/16" x 5 3/4"  
intaglio  
*edition:* 9  
*signature:* Coleman 1961, lower right margin  
*paper:* Hayle  
*description:* Diana to the left of Acteon who has metamorphosed into a stag.
7. TORTOISE, c. 1961, +  
5 13/16" x 6 13/16"  
intaglio  
*edition:* 18 plus 3 artist proofs  
*signature:* unsigned  
*paper:* Rives  
*description:* Tortoise seen from above. This print, further editioned on thirty-seven papers, was used to illustrate the artist's Master's thesis on handmade papers.
8. FROM THE PSYCHOMANIA, c. 1961  
13 3/4" x 18 1/2"  
intaglio  
*edition:* 8  
*signature:* Thomas Coleman, lower right margin  
*paper:* Arches Buff  
*description:* Judith about to stab Holofernes; in the background to the left a couple with two goats.
9. THE GIBBET AFTER REMBRANDT, 1961, +  
14 3/4" x 12 3/8"  
intaglio  
*edition:* 20 (11)\*  
*signature:* Thomas Coleman, lower right margin  
*paper:* Rives  
*description:* A man strung up to a gibbet; to his right a dead bird hangs by one leg.
10. BIRD, 1961, +  
17 5/16" x 11 7/16"  
intaglio  
*edition:* 12  
*signature:* Thomas Coleman, lower right margin

*paper:* Rives  
*description:* Dead bird.

11. POSTPONEMENT, 1961  
According to the artist's notebook, four proofs of a projected edition of six were printed. These have disappeared.
12. ACTOR, 1962, +  
23 5/8" x 14 3/4"  
etching  
*edition:* 15 plus 5 artist proofs  
*signature:* Thomas Coleman 1962, lower right margin  
*paper:* Arches  
artist proof 1. Milbourn  
2. Japan  
*description:* Man holding a head mask overhead.
13. ORANGE MINCE PIE FORGERY, c. 1962  
8 1/2" x 11"  
woodcut  
*edition:* 10  
*signature:* unsigned  
*paper:* Bond  
*description:* Slice of pie after Wayne Thiebaud.
14. SMALL BLACKFOOT DOCTOR, 1962, +  
11 3/4" x 8 13/16"  
intaglio, 3 color  
*edition:* 20 (10) plus 1 artist proof  
*signature:* Thomas Coleman, lower right margin  
*paper:* Rives and Milbourn. The artist's notebook records these papers were used.  
*description:* A man in a bear's skin dances around a figure in the lower left.
15. THE PAINTER C R, 1962, +  
18 7/16" x 13 3/4"  
intaglio  
*edition:* 8 plus 2 artist proofs  
*signature:* Thomas Coleman, lower right margin  
*paper:* Utrecht Linen  
*description:* Clark Richert seated holding a brush and palette. To his left is a Sedgwick County, Kansas, automobile license plate.

16. POEMS FROM PIERRE REVERDY, c. 1963, +  
11 1/4" x 7 3/4" each plate  
etching and aquatint, 2 color  
*edition:* 3  
*signature:* Thomas Coleman, lower center margin  
*paper:* Umbria  
*description:* The left hand plate is Richard Admussen's translation of Reverdy's poem, "Bell Sound," in white letters on black; the right hand plate shows two views of an animal skull.
17. PERSONAL MUSE, 1962-63, +  
8 7/16" x 6 3/4"  
etching and aquatint  
*edition:* 20 plus 8 artist proofs  
*signature:* Thomas Coleman, lower right margin  
*paper:* Rives; number 2, Milbourn; number 20, Japan  
artist proof 1. Arches  
2. Hayle  
3. Japan  
*description:* Two figures back to back surrounded by a dog, an eagle and a supine human figure.  
*collections:* Library of Congress, Washington, D.C.
18. WHERE IS YOUR AXIS?, 1963, +  
16" x 15 15/16"  
intaglio  
*edition:* 20 plus 2 artist proofs  
*signature:* Thomas Coleman 1963, lower right margin  
*paper:* Rives; number 7, Japan  
*description:* Three female figures.  
*collections:* Auburn University, Alabama  
Hanover College, Indiana  
Springfield Art Museum, Missouri
19. THE DREAM OF MAX B., 1963, +  
16 13/16" x 16 7/16"  
intaglio  
*edition:* 1. 20 plus 1 artist proof, 1963  
2. 15 plus 1 artist proof, 1966  
*signature:* Thomas Coleman 1963, lower right margin  
*paper:* Rives, 1 proof on Japan

*description:* Lower center portrait of Max Beckmann with female figure in bathing suit on his shoulders. More bathing suited figures in background.

*collections:* Library of Congress, Washington, D.C.  
St. Louis Art Museum, Missouri  
Springfield Art Museum, Missouri  
University of Kansas

20. EL MAESTRO (In plate "El Maestro/Morris"), 1963, +  
15 7/16" x 15 11/16"  
intaglio, 3 color  
*edition:* 20 (13) plus 5 artist proofs  
*signature:* Thomas Coleman 1963, lower right margin  
*paper:* Rives, 1 proof on C. M. Fabriano  
*description:* Beagle sleeping on side.  
*collections:* Calvert Elementary School, Lincoln, Nebraska
21. POSTCARD, 1963, +  
17 7/16" x 12 1/8" (left plate), 17 7/16" x 11 13/16" (right plate)  
intaglio  
*edition:* 20 plus 3 artist proofs  
*signature:* Thomas Coleman 1963, lower center margin  
*paper:* Rives  
*description:* Left image, bathing suited woman with a crab, and the inscription "Oh Maudy" taken from an actual postcard; right image, inscription, "Hurry up and come down again. I'm lonely dear. Yrs Sadie/S McGinnis/Moonlight Bend/Mo . . . "
22. CATLIN'S BLACKFOOT DOCTOR, 1963, +  
23 1/4" x 17 3/4"  
intaglio  
*edition:* 20  
*signature:* Thomas Coleman, lower right margin  
*paper:* Japan  
*description:* Medicine man in bear's skin with figure lying to lower right foreground. Four additional figures appear in the background.
23. CONVENTION IN WICHITA, 1963, +  
18 1/2" x 23 5/16"  
etching and aquatint

*edition:* 15 (12)

*signature:* Thomas Coleman, lower right margin

*paper:* Rives and Milbourn. The artist's notebook records these papers were used.

*description:* Group of five men and two women in poses reminiscent of Grant Wood's "Daughters of Revolution."

24. THE DAY, 1963-64

17 5/8" x 10 15/16"

intaglio

*edition:* 25 (10)

*signature:* Thomas Coleman, lower right margin

*paper:* Rives; numbers 8, 9 and 10 on Arches Cover

*description:* To the right is a female figure with raised skirt; behind her appears a figure with a bird head mask. In the background are two obscure figures.

*collections:* Arkansas State College  
Waterloo Art Museum, Iowa

25. CROPDUSTER, 1964, +

16 11/16" x 20 3/8"

etching and engraving

*edition:* 20 plus 4 artist proofs

*signature:* Thomas Coleman 1964, lower right margin

*paper:* Rives

*description:* Open cockpit airplane; in the left foreground there are three heads with parts of a human skeleton, to the right, a group of trees.

*collections:* Concordia College, Nebraska  
Denison University, Ohio  
Fort Hays Kansas State College  
Nelson Gallery, Missouri

26. WHITE CIRCLE, 1964, +

17 9/16" x 11 9/16"

intaglio

*edition:* 20 plus 3 artist proofs

*signature:* Thomas Coleman 1964, lower right margin

*paper:* Rives

*description:* Central image of an animal skeleton, below it to the left are four, open-mouthed heads, left of it is a winking, open-mouthed head.

*collections:* Fort Hays Kansas State College  
Joslyn Memorial Art Museum, Nebraska  
Manhattan Kansas State University  
Wesleyan College, Georgia

27. DOUBLE PORTRAIT: WINKIN' IN LINCOLN, 1964, +  
13 9/16" x 19 1/8"  
drypoint  
*edition:* 15 plus 1 artist proof (only numbers 1 and 2 of the edition  
are numbered and signed)  
*signature:* Thomas Coleman 1964, lower right margin  
*paper:* BFK Rives  
*description:* Portrait of the artist and his wife.
28. LARGE FORTUNE, 1964, +  
23 9/16" x 19 3/4"  
intaglio  
*edition:* 30 (17)  
*signature:* Thomas Coleman 1964, lower right margin  
*paper:* Rives  
*description:* Central motif of a gowned female figure in motion,  
behind her, to her right, two female figures, one with  
striped blindfold, the other with pointed cap. To the  
left of the central figure, three women and a middle  
aged man with round glasses.  
*collections:* Amarillo College, Texas  
Mulvane Art Center, Kansas  
Society of American Graphic Artists (Charles Brand  
Purchase)  
Springfield Art Museum, Missouri  
Waterloo Art Museum, Iowa
29. LARGE SKINDIVER, 1964, +  
17 5/8" x 23 7/16"  
intaglio, 4 color. Numbers 4, 8, and 10 are printed with an addi-  
tional blue plate.  
*edition:* 25 (13) plus 1 artist proof  
*signature:* Thomas Coleman 1964, lower right margin  
*paper:* Rives  
*description:* Swimmer wearing skindiving equipment.

30. SKINDIVER, NEBRASKA NAVY, 1964, +  
15 11/16" x 11 3/4"  
intaglio, 3 color  
*edition:* 25 (15)  
*signature:* Thomas Coleman 1964, lower right margin  
*paper:* Arches Cover  
*description:* Same subject as "Large Skindiver."  
*collections:* North Platte High School, Nebraska
31. RIB CAGE I, 1964  
30 7/8" x 23"  
woodcut  
*edition:* 5  
*signature:* Thomas Coleman 1964, lower left margin  
*paper:* Japan  
*description:* Human ribcage.
32. SMALL FORTUNE I, 1965, +  
18 7/8" x 12 9/16"  
embossed intaglio  
*edition:* 25 (5) plus 2 artist proofs  
*signature:* Thomas Coleman 1965, lower right margin  
*paper:* Rives  
*description:* The central figure of a gowned female figure atop a globe is derived from Durer's engraving, "Fortuna."
33. U. F. O., 1965, +  
23 11/16" x 17 1/2"  
photoengraving and etching, 4 color  
*edition:* 25 (18) plus 1 artist proof  
*signature:* Thomas Coleman 1965, lower right margin  
*paper:* Arches  
*description:* In the foreground is a cluster of children's torsos dressed in flowered garments.  
*states:* 1. Photogravure plate with line etch.  
2. Aquatint added to entire plate.  
3. Additional line etch over entire surface.  
4. Pink and green color added.  
5. Blue substituted for pink. Coarse etch line added at top. Central area of plate scraped.  
6. Central burnished area reaquatinted.



*collections:* Hunterdon Art Center, New Jersey  
Nebraska Wesleyan University  
Peabody College, Tennessee  
Western Illinois University

34. AK-SAR-BEN, 1965, +  
17 5/8" x 22 5/8"  
photoengraving and etching  
*edition:* 25 (21) plus 1 artist proof  
*signature:* Thomas Coleman 1965, lower right margin  
*paper:* Rives  
*description:* To the right a motorcyclist, to the left an abstract  
steer head.  
*states:* 1. Photogravure with upper diagonal areas in softground.  
2. Etched lines added to left section.  
*collections:* Baldwin-Wallace College, Ohio  
Doane College, Nebraska  
Motive Magazine, Tennessee  
Orange Coast College, California  
Philadelphia Museum of Art, Pennsylvania
35. SMALL STUDY—MECHANICAL CHILD, 1965 +  
15 9/16" x 11 13/16"  
photoengraving and etching  
*edition:* 25 (7) plus 2 artist proofs  
*signature:* Thomas Coleman, lower right margin  
*description:* To the right a figure with four hands, in the upper  
left a female head with closed eyes.  
*states:* 1. Photogravure plate.  
2. Right figure's face darkened, left figure's eyelids and  
lips darkened.  
3. Aquatint added to left of female head, center of plate  
and upper right. Right figure's head burnished and dry-  
point lines added.  
4. Aquatint and drypoint removed, light aquatint added  
to entire plate.  
5. Aquatint burnished.  
6. Engraved eyeglasses added to right figure.  
7. Aquatint dot pattern added to left side of the plate,  
etched lines added to right figure's foot.  
8. Aquatint dot pattern added to right figure's leg and  
arm, engraved crosses added to glasses.

9. Right figure's arms and hands strengthened with dry-point.

36. LINE ETCHING OF JOHN, 1965  
11 5/8" x 8 13/16"  
etching  
*edition:* 1  
*signature:* unsigned  
*paper:* unknown  
*description:* Supine baby.
37. SMALL FORTUNE II, 1966, +  
16 3/4" x 14"  
photoengraving and etching, 4 color  
*edition:* 25 (20)  
*signature:* Thomas Coleman 1966, lower right margin  
*paper:* Arches  
*description:* Same subject as "Large Fortune" and "Small Fortune I." Five freeform, shaped plates.
38. UNTITLED: BROWN AND GREEN, 1966, +  
18" x 13"  
lithograph, 3 color  
*edition:* 12 plus 5 artist proofs  
*signature:* Thomas Coleman, lower right margin  
*paper:* Arches  
*description:* Leaping dog.
39. K. H., 1966, +  
10 7/8" x 13 9/16"  
etching  
*edition:* 25 (9) plus 1 artist proof  
*signature:* Thomas Coleman 1966, lower right margin  
*paper:* Arches  
*description:* Partially embossed print of two female figures, one holds a bouquet of flowers.  
*states:* 1. Preliminary line etch on a bunches-of-needles textured plate.  
2. Space between the two figures burnished, outlines of figures strengthened, softground added to left, etched lines added to right of left figure.  
3. Softground added to right side of the plate, outline of figures further strengthened.

4. Four lines added to right figure's hair, her eye and line between lips strengthened.
  5. Sugarlift area added to left figure.
  6. Engraving added to right figure, areas of aquatint added to left figure.
  7. Softground added to entire left figure.
  8. Area between figures burnished, more lines added to right figure's face.
40. JANET WITH STACKING OWL, 1966, +  
9 11/16" x 10 5/8"  
etching and drypoint  
*edition:* 15 (7) plus 1 artist proof  
*signature:* Thomas Coleman 1966, lower right margin  
*paper:* BFK Rives  
*description:* Artist's wife asleep, child's pull toy in foreground.
41. PLUTO, 1966, +  
13 15/16" x 11"  
engraving  
*edition:* 25 (16)  
*signature:* Thomas Coleman 1966, lower right margin  
*paper:* Arches Cover  
*description:* Sleeping lion, a framed tree under ribbon forms which repeat the tree branch forms.  
*collections:* Emporia Kansas State College  
Nebraska State Collection
42. E. V. A., 1966  
18" x 13 9/16"  
lithograph, 5 color  
*edition:* 10 plus 4 artist proofs  
*signature:* Thomas Coleman 1966, lower right margin. Three artist proofs unsigned.  
*paper:* Basingwerk Parchment  
*description:* Boys in sailor suits, men in swimtrunks and flippers.
43. ELEGY, 1966, +  
15" x 19"  
lithograph  
*edition:* 4  
*signature:* Thomas Coleman, lower right on 1 proof

*paper:* BFK Rives

*description:* Black and white abstraction.

44. J. P. WITH TIN BUG, 1966, +  
13 1/8" x 11 7/8"  
lithograph, 3 color  
*edition:* 12 plus 3 artist proofs  
*signature:* Thomas Coleman 1966, lower right margin  
*paper:* BFK Rives  
*description:* Portrait of the artist's son at age nine months.
45. THE BEACH, 1966, +  
11 7/8" x 9 7/8"  
lithograph, 2 color  
*edition:* 10 plus 2 artist proofs  
*signature:* Thomas Coleman 1966, lower right margin  
*paper:* Basingwerk Parchment  
*description:* A beach with two palm trees and prone figures.
46. DIAGRAM, 1966  
19" x 12 7/8"  
lithograph, 5 color  
*edition:* 10  
*signature:* Thomas Coleman, lower right margin  
*paper:* Basingwerk Parchment  
*description:* Abstract composition.
47. CABINET, 1965-67, +  
19 1/8" x 23 3/4"  
etching  
*edition:* 20 (6)  
*signature:* Thomas Coleman 1967, lower right margin  
*paper:* Rives  
*description:* To the upper left is the artist's self portrait with glasses and baseball cap. To the right are two boxes with animal skulls. Below the self portrait is the under belly of a dog, under the boxes is a pair of human legs and buttocks, and a chicken. Below the chicken is a doll and the head and front paws of a dog.  
*collections:* Springfield Art Museum, Missouri

48. SELF PORTRAIT WITH POLKA DOT HAT, 1967, +  
26 3/16" x 23 9/16"  
drypoint  
*edition:* 5 artist proofs  
*signature:* Thomas Coleman 1967, lower right margin  
*paper:* Rives  
*description:* Portrait of the artist with polka dot hat. He has his left forefinger under his glasses rubbing his eye. On one of the proofs the roulette texture in the upper part of the plate is burnished away.
49. WESTERN TREE, 1967  
16 1/4" x 12 1/4"  
etching, 3 color  
*edition:* 25 (6)  
*signature:* Thomas Coleman 1967, lower right margin  
*paper:* Arches  
*description:* German Shepherd dogs and tree.
50. MIDWESTERN LANDSCAPE, 1967, +  
22 1/2" x 33 1/2"  
intaglio and photoengraving  
*edition:* 20 plus 5 artist proofs  
*signature:* Thomas Coleman 1967, lower right margin  
*paper:* BFK Rives  
*description:* Three plates are used for the image. Large plate is an etched view of Lincoln, Nebraska, showing the tower of the Statehouse and a small airplane. The small inset plate to the left is a photogravure of bricks; the one to the right is a view of an airport ground crew running toward a row of airplanes.  
*collections:* Brooklyn Museum, New York  
Federal Land Bank, Minnesota  
Joslyn Art Museum, Nebraska  
Library of Congress, Washington, D. C.  
Motive Magazine, Tennessee  
Oklahoma Art Center  
University of North Dakota  
Wichita Art Association, Kansas
51. STUDY FOR SCULPTURE, 1967, +  
11 11/16" x 15 3/16"

intaglio and lithograph, 2 color

*edition:* 20, 3 artist proofs without color, 1 proof hand colored

*signature:* Thomas Coleman 1967, lower right margin

*paper:* BFK Rives

*description:* From left to right: Lynda Bird Johnson pulling a calf's tail, a group of University of Nebraska students participating in a pizza eating contest, a girl in red boots performing the twist, University of Nebraska head football coach, Bob Devaney, and assistant.

52. DOG JUMPING FOR A BALLOON, 1968, +

15 3/4" x 11 3/4"

lithograph, 3 color

*edition:* 10 plus 5 artist proofs

*signature:* Thomas Coleman 1968, lower right margin

*paper:* BKF Rives

*description:* Central motif of a piebald dog jumping for a rubber balloon.

*collections:* Mercyhurst College, Pennsylvania

53. JANET, 1968, +

22 7/8" x 33 7/8"

intaglio

*edition:* 15 (5)

*signature:* Thomas Coleman 1968, lower right margin

*paper:* Arches Cover, number 2 of the edition on BFK Rives

*description:* Cut-out portrait of the artist's wife asleep on a sofa.

54. JOHN REFLECTED IN A TOY, 1968, +

15 9/16" x 12"

lithograph, 3 color

*edition:* 10

*signature:* Thomas Coleman 1968, lower right margin

*paper:* Rives

*description:* The artist's son's head reflected in a mirrored toy.

*states:* 1. Proof of black plate before acid bite on right of boy's face.

55. BABY SUCKING HER TOE, 1968, +

12" x 15 7/16"

lithograph, 3 color

*edition:* 10 plus 2 artist proofs

*signature:* Thomas Coleman 1968, lower right margin

*paper:* Arches

*description:* Portrait of the artist's daughter, Cynthia, at six months with the big toe of her left foot in her mouth.

*signature:* Thomas Coleman 1969, lower left margin

*paper:* BFK Rives

*description:* Single seashell.

*collections:* Midland College, Nebraska

56. DUCKS LIE DOWN ON THE WATER, 1969, +  
16 5/16" x 10 15/16"

intaglio, 3 color

*edition:* 25 (12) plus 2 artist proofs

*signature:* Thomas Coleman 1969, lower right margin

*paper:* BFK Rives

*description:* Three plates. Upper plate, orange, clouds with human face; center plate, blue, bomb explosion; lower plate, brown, two soldiers lying on the ground and one wearing a gas mask in a foxhole.

*collections:* Waterloo Art Museum, Iowa

57. WINDOW, 1969, +  
15 7/16" x 11 15/16"

lithograph, 4 color

*edition:* 10

*signature:* Thomas Coleman 1969, lower right margin

*paper:* BFK Rives

*description:* Abstraction of the view through the artist's studio window.

*collections:* First National Bank, Lincoln, Nebraska

58. UNTITLED, 1969, +  
21 1/16" x 17 7/8"

lithograph, 4 color

*edition:* 15 plus 3 artist proofs

59. TWO SHELLS: TARRAGONA, 1969  
7 5/8" x 9 3/16"

mezzotint

*edition:* 30 (6)

*signature:* Thomas Coleman 1969, lower right margin

*paper:* unknown

*description:* Two seashells.

60. K X 9, 1969, +  
9 1/2" x 9 1/2"  
lithograph  
*edition:* 10 plus 4 artist proofs  
*signature:* Thomas Coleman 1969, lower right margin  
*paper:* BFK Rives  
*description:* Nine miniature portraits of the artist's daughter, Katherine. One proof printed in brown and blue, three proofs in brown and blue green.
61. EMBLEM, 1969, +  
33 1/4" x 22 3/8"  
intaglio, 8 color  
*edition:* 30 (8)  
*signature:* Thomas Coleman 1969, lower left margin  
*paper:* BFK Rives, number 7 and 8 on Milbourn  
*description:* Three freeform plates with abstract subjects.  
*states:* 1. Two plates, top plate orange, bottom plate black.  
2. Top plate cut in two pieces. Heavy etch lines added to lower plate.  
3. Center plate only, sugar lift added.  
4. Same as 2 and 3, printed in orange, blue green and black.  
5. Upper and center plates only, parallel lines added to right part of upper shape.  
*collections:* Southern Illinois University  
University of Nebraska at Omaha
62. UNTITLED, 1969, +  
17 5/16" x 20 7/8"  
lithograph, 2 color  
*edition:* 15 plus 3 artist proofs  
*signature:* Thomas Coleman 1969, lower right margin  
*paper:* Rives  
*description:* Female nude.  
*states:* 1. Proof of black stone.  
2. Proof of brown stone.  
3. Stones printed together.
63. STUDY FOR KOBOLD, 1969, +  
13 11/16" x 10 7/8"  
intaglio and lithograph, 5 color  
*edition:* 20



*signature:* Thomas Coleman 1969, lower right margin

*paper:* Arches

*description:* Across the top are three male heads; below, on the lower right, is a large smiling child's head; between the row of heads and the child's head is a row of crosses.

64. ORANGE LINE, 1968-70, +

23 9/16" x 17 7/16"

intaglio and serigraph, 2 color

*edition:* 18 (9) plus 1 artist proof

*signature:* Thomas Coleman 1970, lower right margin

*paper:* BFK Rives

*description:* Four images of a woman lying on her back.

*states:* 1. Before line on back of thigh and back of calf of lower figure. Proof printed in black and sepia.

2. Lines added to thigh and calf of lower figure. Two impressions, one printed in yellow, the other in green.

*collections:* Boston Public Library, Massachusetts

DeCordova Museum, Massachusetts

Library of Congress, Washington, D.C.

Wichita Kansas State University

65. UNTITLED, 1970, +

12" x 17 3/4"

lithograph

*edition:* 14 plus 5 artist proofs

*signature:* Thomas Coleman 1970, lower right margin

*paper:* Arches Cover

*description:* Four sea shells. Three artist proofs printed in black, one in umber, one in red brown.

66. PHOTO: ANDORRA, 1970, +

14 3/4" x 19 5/8"

lithograph, 4 color

*edition:* 10 plus 1 artist proof

*signature:* Thomas Coleman 1970, lower right margin

*paper:* Rives

*description:* Double portrait of the artist's children, Cynthia and John, in a landscape.

67. UNTITLED, c. 1970  
14 13/16" x 17 5/8"  
lithograph, 2 color  
*edition:* 10 plus 8 artist proofs  
*signature:* unsigned  
*paper:* Rives, proofs on Bond  
*description:* Double portrait of the artist's children, Cynthia and John, in a landscape.
68. UNTITLED, c. 1970  
14 3/8" x 9 3/8"  
lithograph  
*edition:* 13 plus 6 artist proofs  
*signature:* unsigned  
*paper:* Rives, proofs on Bond  
*description:* Portrait of the artist's daughter, Cynthia.
69. PLASTIC GUM BOTTLE, 1970, +  
33 3/4" x 21 1/2"  
etching, 3 color  
*edition:* 30 (4) plus 2 artist proofs  
*signature:* Thomas Coleman 1970, lower center margin  
*paper:* Rives  
*description:* Self portrait reflected in a mirror; a stairway with a little girl also appears in the reflection.
70. ROOM, 1970, +  
20 9/16" x 17 11/16"  
mezzotint  
*edition:* 20  
*signature:* Thomas Coleman, lower right margin  
*paper:* Arches Buff  
*description:* View of a child's room with baby bed and scattered toys.  
*collections:* Blanden Art Gallery, Iowa  
First National Bank, Boston, Massachusetts  
Maude Rousseau Elementary School, Lincoln, Nebraska  
San Diego State College, California  
Springfield Art Museum, Missouri  
Wichita Art Association, Kansas

#### UNFINISHED PRINTS

71. UNTITLED, c. 1970  
20 3/8" x 13 7/8"  
lithograph  
*edition:* 12  
*signature:* unsigned  
*paper:* Basingwerk  
*description:* Image appears to be a protest group.
72. UNTITLED, 1970, +  
16 1/2" x 13 7/8"  
intaglio and lithograph, 3 color  
*edition:* 12  
*signature:* unsigned  
*paper:* Basingwerk  
*paper:* unknown  
*states:* 1. Intaglio plate, three quarters mezzotint, lower quarter of plate line etch of plant forms.  
2. Plant forms lower left have been removed by addition of mezzotint, remaining ones have been strengthened. Wire fence across top half of plate has been strengthened with engraving. Printed in two colors, upper plate blue, lower plate purple.  
3. Lithography stone, twenty-three proofs of yellow and green shapes.
73. UNTITLED, 1971  
6 3/4" x 9 11/16"  
intaglio  
*edition:* none  
*signature:* unsigned  
*paper:* Arches Buff  
*description:* Same subject as No. 47. This is a preliminary photo-engraving plate with some additional etching and burnishing.
74. UNTITLED, 1971, +  
22 1/8" x 17 3/8"  
lithograph, 2 color  
*edition:* 20 plus 3 artist proofs  
*signature:* unsigned  
*paper:* Arches, proofs on newsprint  
*description:* Surrealistic landscape.

75. UNTITLED, 1971  
13 3/4" x 11 3/16"  
etching, 2 color  
*edition:* none  
*signature:* unsigned  
*paper:* unknown  
*description:* The artist's wife asleep on a sofa.  
*states:* 1. Black plate aquatint and line etching printed with aquatint color plate.  
2. Black plate, line added between lips, area above knees burnished.
76. UNTITLED, 1971  
11 3/4" x 8 11/16"  
etching, 2 color  
*edition:* none  
*signature:* unsigned  
*paper:* Rives  
*description:* Seated portrait of the artist's wife wearing a surgical mask.  
*states:* 1. Line etch of subject seated in a chair in front of a window with a view of the Nebraska Statehouse.  
2. Color plate only, aquatint back of chair, window sill, frame and draperies.  
3. Black and color plates printed together.  
4. Color plate only, same as 2 with additional aquatint in area to the right of the window and lower left corner.
77. UNTITLED, 1971, +  
21 1/2" x 17 1/2"  
mezzotint  
*edition:* 1 artist proof plus 8 proofs printed by Roger Carlisle, 1972  
*signature:* unsigned  
*paper:* BFK Rives, 8 proofs on Arches Buff  
*description:* Double bunk bed with child asleep in lower bed, lower right foreground a child and a doll stroller.  
*states:* 1. Raggedy Ann doll drawn in pencil next to the doll carriage, plate in grey and black tones.  
2. Raggedy Ann doll fully developed; doll carriage canopy, bed sheets and standing child lightened.

78. UNTITLED, 1965-71  
22 7/8" x 17 5/16"  
intaglio  
*edition:* none  
*signature:* unsigned  
*paper:* unknown  
*description:* Subject related to No. 32. The artist was not able to resolve the problems of composition or subject. The colors used for each state are different.
- states:*
1. Photogravure plate in three colors, sugarlift glasses added to right figure and drypoint lines in white rectangular area to the upper left.
  2. Plate further developed with areas of aquatint, drypoint and two more colors.
  3. Drypoint lines in figure to the right strengthened, aquatint areas added throughout the plate.
  4. Aquatint in upper right burnished out.
  5. Soccer player added to center, pin wheel added to baby's goggles.
  6. Plate cut in half, soccer player replaced with a group of basketball players.
  7. Right hand plate only, four striped balls superimposed over basketballers, softground star pattern added to background.
  8. Right hand plate, baby's legs replaced with figure of a boy holding a small transistor radio. Left hand plate, etched parallel lines and striped balls added; in the center a baby's head is added, in the upper right a small astronaut.
  9. Left hand plate, baby's head replaced with skirt and female legs. Right plate, boy with radio fully developed.
  10. Same as 8 with baby's legs burnished out.
79. UNTITLED  
17 9/16" x 15 7/8"  
intaglio  
*edition:* none  
*signature:* unsigned  
*paper:* unknown  
*description:* Unfinished plate.

- states:* 1. Center of the plate is a seated woman, behind to her right is a man with his arms stretched out and two baboons, one screaming.
2. Man's head changed from profile to three-quarter view, his arms now raised over the woman's head, a leg added in the lower left corner.

80. UNTITLED

6 9/16" x 5 1/4"

etching

*edition:* 9

*signature:* unsigned

*paper:* unknown

*description:* Portrait of the artist's wife.

81. UNTITLED, +

15 5/8" x 12 1/8"

lithograph

*edition:* 6

*signature:* unsigned

*paper:* Basingwerk

*description:* Dark brown abstraction.

82. UNTITLED, +

15 5/16" x 11 9/16"

lithograph, 2 color

*edition:* 17

*signature:* unsigned

*paper:* BFK Rives

*description:* Bat-like figure at top, row of three distorted babies' heads across bottom.

83. TEST PLATE

2 1/4" x 9 7/8"

etching, engraving and drypoint

*edition:* none

*signature:* unsigned

*paper:* Rives

*description:* Three milkweed pods, one etched, one engraved and one in drypoint.

CHRISTMAS CARDS

84. SEASONS GREETINGS, 1962  
7 1/4" x 4"  
woodcut, 3 color  
*edition:* none  
*signature:* unsigned  
*paper:* Strathmore  
*description:* Angel and star.
85. MERRY CHRISTMAS, 1963  
5 7/8" x 4 15/16"  
linoleum cut  
*edition:* none  
*signature:* unsigned  
*paper:* unknown  
*description:* Begging dog holding a holly wreath in its mouth.
86. MERRY CHRISTMAS, 1964  
6" x 4"  
lithograph  
*edition:* none  
*signature:* unsigned  
*paper:* unknown  
*description:* Christmas tree ornament.
87. SNOWFLAKE, 1965  
4" x 4"  
embossed colorless intaglio  
*edition:* none  
*signature:* unsigned  
*paper:* unknown  
*description:* Snowflake.
88. MERRY CHRISTMAS, 1966  
5 13/16" x 4 5/16"  
woodcut  
*edition:* none  
*signature:* unsigned  
*paper:* Japan  
*description:* Santa Claus.

89. DOUBLE PORTRAIT, 1968

7 1/4" x 6 1/8"

lithograph

*edition:* 100

*signature:* unsigned

*paper:* BFK Rives

*description:* Portrait of the artist's children, John and Cynthia, seated under a Christmas tree.

90. CHILD'S ROOM, 1970

3 15/16" x 2 3/4"

lithograph, 2 color

*edition:* 136

*signature:* unsigned

*paper:* BFK Rives

*description:* View of a child's room with a baby asleep in a crib.



Mr. Coleman had one-man shows at the following institutions:  
Sheldon Memorial Art Gallery, University of Nebraska - Lincoln, 1964  
Minneapolis School of Art, Minnesota, 1965  
Tarkio College, Missouri, 1965  
Doane College, Nebraska, 1965  
Wichita Art Association, Kansas, 1966  
Hastings College, Nebraska, 1966  
Wichita Art Museum, Kansas, 1966  
Fort Hays Kansas State College, 1967  
Amarillo College, Texas, 1967  
Albrecht Art Gallery, Missouri, 1967  
Bethany College, Kansas, 1968  
Washburn University, Kansas, 1968  
Colorado State University, Fort Collins, 1968  
Kansas State College, Emporia, 1968  
Plymouth State College, New Hampshire, 1969  
Garrett Theological Seminary, Library Gallery, Illinois, 1970  
Marymount College, Kansas, 1970  
Concordia College, Nebraska, 1970  
Midland College, Nebraska, 1970  
Wisconsin State College, Stevens Point, 1970  
Southwest Missouri State College, Springfield, 1970  
Measurements: height precedes width  
+ Prints in the collection of the Art Galleries, University of Nebraska -  
Lincoln

\* () Number of proofs actually pulled  
Cut lines for illustrations