

# FRANK STELLA PRINTS

A C A T A L O G U E R A I S O N N É

RICHARD H. AXSOM

WITH LEAH KOLB

ERRATUM AND  
PRINTING SEQUENCES  
(CATALOGUE NUMBERS 00-315)

# ERRATUM

Due to an inadvertent error in the original Gemini print documentation sheets, the workshop numbers (Gemini ID numbers) for *Tuxedo Park* and *Gezira* were switched. This inaccuracy was carried forward in *The Prints of Frank Stella: A Catalogue Raisonné, 1967–1982* (New York: Hudson Hills Press, 1983). In the revised and updated *Frank Stella Prints: A Catalogue Raisonné*, the attempt was made to reassign the Gemini workshop number to the proper print. Unfortunately, the images for *Tuxedo Park* and *Gezira* were reversed. This erratum page corrects the situation.



13

*Tuxedo Park* 1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right:  
*F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right.  
Gemini G.E.L. blind stamp and embossed copyright,  
lower right. Stamped on verso: *Gemini G.E.L. Los  
Angeles, Calif.* Workshop number inscribed in pencil  
on verso: *FS67-142*

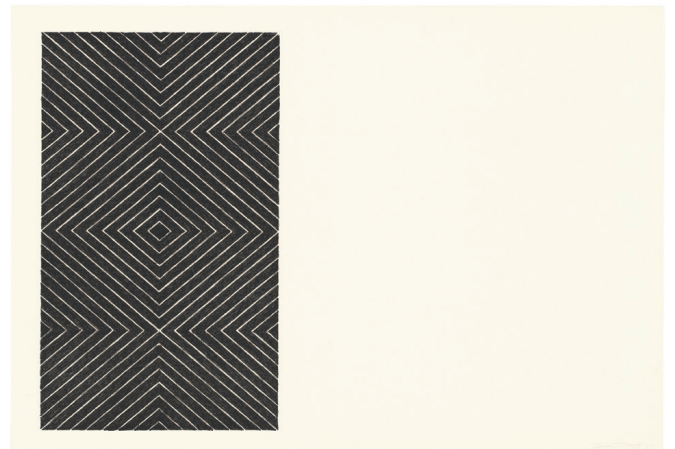
EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

1 run from 1 aluminum plate

PRINTERS Edition printing: James Webb. Processing  
and proofing: Kenneth Tyler. Collaboration and  
supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.23)



14

*Gezira* 1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right:  
*F. Stella '67*

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Angeles, Calif.* Workshop number inscribed in pencil  
on verso: *FS67-141*

EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

1 run from 1 aluminum plate

PRINTERS Edition printing: Robert de la  
Rocha. Processing and proofing: Kenneth Tyler.  
Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.24)

## PRINTING SEQUENCES (CATALOGUE NUMBERS 00–315)

The information in this document duplicates the print documentation found in Richard H. Axsom with Leah Kolb, *Frank Stella Prints: A Catalogue Raisonné* (Portland, Oregon: Jordan Schnitzer Family Foundation, 2016). It also adds the printing sequences for all prints. Because of the length and complexity of the later editions, the printing sequences were deferred to this website. This is a searchable document. Please search by title. Also please search for List of Presses and List of Methods to find a key to the coded processes for prints published by Tyler Graphics, Inc.

00

**Untitled (Rabat)**

1964

Screenprint on Mohawk Superfine Cover paper

24 x 20 (61 x 51)

SIGNATURE Unnumbered, unsigned

INSCRIPTIONS Ives-Sillman blind stamp, lower right corner

EDITION 500 (unnumbered)

PROOFS 10 AP

PRINTERS Sirocco Screen Printers, under the supervision of Ives-Sillman, Inc.

PUBLISHER Wadsworth Atheneum, Hartford, CT

2 runs from 2 screens

1 blue

2 yellow

0

**Fortín de las Flores (First Version)**

1967

Screenprint with hand-penciling on English Vellum Graph paper

18 1/8 x 23 (46 x 58.4)

SIGNATURE Initialed and dated in pen, lower right corner: *FS. '67*

INSCRIPTIONS Numbered, lower right corner. Tanglewood Press, Inc. blind stamp

EDITION 200, with 25 additional copies reserved for the collaborators

PRINTERS Fine Creations, Inc., New York. Edition and production supervision: Rosa Esman.

PUBLISHER Tanglewood Press, Inc., New York

*Comment* No printing sequence was available from the publisher or printers.

1

**Star of Persia I**

1967

Lithograph on English Vellum Graph paper

26 x 31 (66 x 78.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-III*

EDITION 92

PROOFS 9 AP, 7 TP, 6 CTP, 4 PP, RTP, PPII, 2 GEL, C; certain plates used in printing cats. 2 and 3 before cancellation

PRINTERS Processing and proofing: Kenneth Tyler. Edition printing: James Webb, Octavio Pereira, Yann Samson. Collaboration and supervision: Kenneth Tyler, Gemini G.E.L., Los Angeles.

PUBLISHER Gemini G.E.L., Los Angeles (51.1)

7 runs from 7 aluminum plates:

1 metallic silver (base and line)

2 metallic gray-violet

3 metallic magenta-violet

4 metallic orange

5 metallic yellow-ocher

6 metallic gold-tan

7 metallic gray

2

**Star of Persia II**

1967

Lithograph on English Vellum Graph paper

26 x 31 (66 x 78.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-III*

EDITION 92

PROOFS 10 AP, 5 TP, 5 CTP, 2 PP, RTP, PPII, 2 GEL, C; certain plates used in printing cats. 1 and 3 before cancellation

PRINTERS Processing and proofing: Kenneth Tyler. Edition printing: James Webb, Octavio Pereira, Robert de la Rocha. Collaboration and supervision: Kenneth Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.2)

7 runs from 7 aluminum plates:

1 metallic silver with 50% transparent (base and line)

2 metallic dark green

3 metallic gray

4 metallic purple

5 metallic light blue

6 metallic black

7 metallic light green

## 3

## Irving Blum Memorial Edition

1967

Lithograph on English Vellum Graph paper

26 x 31 (66 x 78.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS 67-159*

EDITION 16

PROOFS 3 AP, 2 TP, RTP, PPII, 12 SP, 2 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler. Edition printing: James Webb. Collaboration and supervision: Kenneth Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.39)

1 run from 1 aluminum plate:

1 metallic silver

## 4

## Clinton Plaza

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-129*

EDITION 100

PROOFS 9 AP, 3 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler. Offset: Kenneth Tyler at Blair Lithography. Collaboration and supervision: Kenneth Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.14)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 5

## Arundel Castle

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: James Webb. Offset: Kenneth Tyler at Blair Lithography. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Kenneth Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.15)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 6

## Die Fahne Hoch!

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-131*

EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler and Yann Samson. Offset: Kenneth Tyler at Blair Lithography. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Kenneth Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.16)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 7

**Marriage of Reason and Squalor**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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EDITION 100

PROOFS 9 AP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler. Offset: Kenneth Tyler at Blair Lithography. Processing and proofing: Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.17)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 8

**Tomlinson Court Park**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler and Robert de la Rocha. Offset: Kenneth Tyler at Blair Lithography. Processing and proofing: Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.18)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 9

**Getty Tomb**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler. Offset: Tyler at Blair Lithography. Processing and proofing: Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.19)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 10

**Arbeit Macht Frei**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: James Webb. Offset: Kenneth Tyler at Blair Lithography. Processing and proofing: Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.20)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 11

**Club Onyx—Seven Steps**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler and Octavio Pereira. Offset: Tyler at Blair Lithography. Processing and proofing: Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.21)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 12

**Bethlehem's Hospital**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Kenneth Tyler. Offset: Tyler at Blair Lithography. Processing and proofing: Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.22)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

## 13

**Tuxedo Park**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (53.23)

1 run from 1 aluminum plate:

1 black

## 14

**Gezira**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

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EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Robert de la Rocha. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.24)

1 run from 1 aluminum plate:

1 black

## 15

### Point of Pines

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-143*

EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Robert de la Rocha. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.25)

1 run from 1 aluminum plate:

1 black

## 16

### Zambesi

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-144*

EDITION 100

PROOFS 9 AP, 5 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Robert de la Rocha. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.26)

1 run from 1 aluminum plate:

1 black

## 17

### Jill

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-145*

EDITION 100

PROOFS 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: Robert de la Rocha. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.27)

1 run from 1 aluminum plate:

1 black

## 18

### Delphine and Hippolyte

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-146*

EDITION 100

PROOFS 9 AP, 5 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.28)

1 run from 1 aluminum plate:

1 black



## 19

### Gavotte

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-147*

EDITION 100

PROOFS 9 AP, TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.29)

1 run from 1 aluminum plate:

1 black

## 20

### Turkish Mambo

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '67*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-148*

EDITION 100

PROOFS 9 AP, 5 TP, RTP, PPII, 2 GEL, C

PRINTERS Edition printing: James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.30)

1 run from 1 aluminum plate:

1 black

## 21

### Ifafa I

1968

Lithograph with varnish on Lowell paper

16 ¼ x 22 ¾ (41.3 x 56.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright, lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-151*

EDITION 100

PROOFS 12 AP, 6 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb and Charles Ritt. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.32)

3 runs from 3 aluminum plates:

1 metallic violet

2 metallic purple

3 varnish (over 1 and 2)

## 22

### Ifafa II

1968

Lithograph with varnish on Lowell paper

16 ¼ x 22 ¾ (41.3 x 56.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-153*

EDITION 100

PROOFS 12 AP, 6 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.33)

3 runs from 3 aluminum plates:

1 metallic green

2 metallic gray-green

3 varnish (over 1 and 2)

## 23

### Itata

1968

Lithograph with varnish on Lowell paper

16 ¼ x 22 ¾ (41.3 x 56.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-152*

EDITION 100

PROOFS 12 AP, 6 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb and George Page. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.31)

3 runs from 3 aluminum plates:

1 metallic orange

2 metallic blue

3 varnish (over 1 and 2)

## 24

### Black Adder

1968

Lithograph with varnish on Lowell paper

16 ¼ x 28 ¾ (41.3 x 73.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

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EDITION 100

PROOFS 14 AP, 6 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb and Bruce Lowney. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.34)

4 runs from 4 aluminum plates:

1 metallic blue

2 metallic dark green

3 metallic purple

4 varnish (over 1, 2, 3)

## 25

### Quathlamba I

1968

Lithograph with varnish on Lowell paper

16 ¼ x 28 ¾ (41.3 x 73.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-155*

EDITION 100

PROOFS 12 AP, 3 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Charles Ritt and Bruce Lowney. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.35)

4 runs from 4 aluminum plates:

1 metallic pink-gray

2 metallic gray-violet

3 metallic black

4 varnish (over 1, 2, 3)

## 26

### Quathlamba II

1968

Lithograph with varnish on Lowell paper

16 ¼ x 28 ¾ (41.3 x 73.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-156*

EDITION 100

PROOFS 16 AP, 7 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb, Dan Gualdoni, and George Page. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.36)

4 runs from 4 aluminum plates:

1 metallic gray-green

2 metallic gold

3 metallic brown

4 varnish (over 1, 2, 3)

## 27

**Empress of India I**

1968

Lithograph with varnish on Lowell paper

16 ¼ x 35 ⅜ (41.3 x 89.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '68*

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EDITION 100

PROOFS 16 AP, 11 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Charles Ritt. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.37)

5 runs from 5 aluminum plates:

1 metallic silver

2 metallic purple

3 metallic blue

4 metallic black

5 varnish (over 1, 2, 3, 4)

## 28

**Empress of India II**

1968

Lithograph with varnish on Lowell paper

16 ¼ x 35 ⅜ (41.3 x 89.9)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '68*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-158*

EDITION 100

PROOFS 15 AP, 4 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Charles Ritt, James Webb, and Bruce Lowney. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.38)

5 runs from 5 aluminum plates:

1 metallic green

2 metallic orange

3 metallic violet

4 metallic gray

5 varnish (over 1, 2, 3, 4)

## 29

**Casa Cornu (First Version)**

1969

Lithograph on Arches paper

15 x 22 (38.1 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '69*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS69-270*

EDITION 100

PROOFS 10 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Dan Freeman, assisted by Bob Petersen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.40)

3 runs from 2 aluminum plates (same plate for runs 2 and 3):

1 yellow-gray (entire sheet); plate

2 metallic silver; plate

3 gloss varnish (over 2); same plate as 2

## 30

## Newstead Abbey

1970

*Lithograph*, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Andrew Vlady, assisted by Ronald Olds. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.41)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 31

## Marquis de Portago

1970

*Lithograph*, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Stuart Henderson, assisted by Ron McPherson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.42)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 32

## Union Pacific

1970

*Lithograph*, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-313*

EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Charles Ritt, assisted by Ronald Olds and Dan Freeman. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.43)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 33

## Six Mile Lower

1970

*Lithograph*, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-314*

EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Andrew Vlady, assisted by Timothy Isham. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.44)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 34

### Averroes

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Timothy Huchthausen, assisted by Ron McPherson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.45)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 35

### Casa Cornu

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron McPherson, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.46)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 36

### Luis Miguel Dominguin

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron Adams, assisted by Andrew Vlado. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.47)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 37

### Avicenna

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron McPherson, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.48)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 38

## Kingsbury Run

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 6 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron McPherson, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.49)

3 runs from 1 screen and 1 aluminum plate:

1 light gray (entire sheet); screen

2 metallic silver; plate

3 varnish (over 2); same plate as 2

## 39

## Creede I

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 70

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Timothy Huchthausen, assisted by Paul Clinton. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.50)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 40

## Creede II

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 70

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Paul Clinton assisted by Timothy Huchthausen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.51)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 41

## Lake City

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Timothy Huchthausen, assisted by Paul Clinton. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.52)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 42

## Telluride

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Paul Clinton, assisted by Tim Isham. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.53)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 43

## Pagosa Springs

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Paul Clinton, assisted by Timothy Huchthausen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.54)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 44

## Ouray

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 70

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Timothy Huchthausen, assisted by Paul Clinton. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.55)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 45

## Ophir

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*

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EDITION 75

PROOFS 7 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Paul Clinton, assisted by Timothy Huchthausen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.56)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen

2 metallic copper; plate

3 tinted varnish (over 2); same plate as 2

## 46

## Grid Stack

1970

Lithograph on Special Arjomari paper

45 7/8 x 35 1/8 (116.5 x 89.2)

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EDITION 50

PROOFS 7 AP, 2 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ronald Olds, assisted by Ron Adams and Paul Clinton. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.57)

1 run from 1 aluminum plate:

1 black

## 47

## Black Stack

1970

Lithograph on Special Arjomari paper

40 3/4 x 29 1/4 (103.5 x 74.3)

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EDITION 56

PROOFS 7 AP, 3 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron Adams, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.58)

1 run from 1 aluminum plate:

1 black

## 48

## Pastel Stack

1970

Screenprint on English Vellum Graph paper

41 x 28 (104.1 x 71.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '70*INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-353*

EDITION 100

PROOFS 15 AP, 10 CTP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Adolf Rischner, assisted by Kenneth Tyler. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.59)

20 runs from 20 screens (tints are from hand-brushed screens, colors are from hand-cut stencil):

1 tint A gray, pink #1; 1 screen

2 tint A gray, light violet #2; 1 screen

3 tint A gray, light violet #3; 1 screen

4 tint B gray, light blue-gray #4; 1 screen

5 tint B gray, gray-blue #5; 1 screen

6 tint B gray, light blue #6; 1 screen

7 tint A gray, pink #7; 1 screen

8 tint A gray, pink #1, pink #8; screen

9 tint A gray, gray-pink #9; 1 screen

10 tint A gray, peach #10; 1 screen

11 tint A gray, peach #11, pink #12; 1 screen

12 tint C yellow-gray, gray #13; screen

13 tint C yellow-gray, off-white #14; 1 screen

14 tint C yellow-gray, light brown-gray #15; 1 screen

15 tint C yellow-gray, brown-gray #16; 1 screen

16 tint C yellow-gray, green #17; 1 screen

17 tint C yellow-gray, off-white #18; 1 screen

18 tint C yellow-gray, white #19; 1 screen

19 tint C yellow-gray, off-white #20, 1 screen

20 light green #21



## 49

## Referendum '70

1970

Screenprint on Special Arjomari paper

40 x 40 (101.6 x 101.6)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '70*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-362*

EDITION 200

PROOFS 15 AP, RTP, PPII, SP, 3 GEL, C

PRINTERS Edition printing: Jeff Wasserman, assisted by Robert Dressen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.66)

6 runs from 6 screens:

1 yellow

2 pink

3 orange

4 green

5 gray

6 black

## 50

## River of Ponds I

1971

Lithograph on Special Arjomari paper

38 x 38 (96.5 x 96.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-359*

EDITION 78

PROOFS 10 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb, assisted by Timothy Huchthausen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.60)

11 runs from 8 photo aluminum plates:

1 gray

2 brown

3 gray (line)

4 blue

5 gray-tan

6 pink

7 light orange

8 dark orange

9 gloss varnish (over 7); same plate as 7

10 gloss varnish (over 8); same plate as 8

11 gloss varnish (over 6); same plate as 6

## 51

## River of Ponds II

1971

Lithograph on Special Arjomari paper

38 x 38 (96.5 x 96.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-357*

EDITION 78

PROOFS 10 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Dan Freeman, assisted by Lloyd Baggs. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.61)

8 runs from 7 photo aluminum plates:

1 red

2 orange

3 red (line)

4 pink

5 green

6 blue

7 tan

8 gloss varnish (over 7); same plate as 7

## 52

## River of Ponds III

1971

Lithograph on Special Arjomari paper

38 x 38 (96.5 x 96.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-356*

EDITION 75

PROOFS 10 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ronald Olds, assisted by Dan Freeman. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.62)

9 runs from 7 photo aluminum plates:

1 red

2 purple

3 purple (line)

4 orange

5 green

6 brown-gray

7 black

8 gloss varnish (over 7); same plate as 7

9 gloss varnish (over 2); same plate as 2

## 53

## River of Ponds IV

1971

Lithograph on Special Arjomari paper

38 x 38 (96.5 x 96.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-355*

EDITION 70

PROOFS 10 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron McPherson, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.63)

11 runs from 8 photo aluminum plates:

1 gray

2 orange

3 gray (line)

4 blue

5 pink

6 green

7 cerulean blue

8 light tan

9 gloss varnish (over 4); same plate as 4

10 gloss varnish (over 7); same plate as 7

11 gloss varnish (over 1); same plate as 1

## 54

## Port aux Basques

1971

Lithograph, screenprint on Special Arjomari paper

38 x 70 (96.5 x 177.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

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EDITION 58

PROOFS 10 AP, 7 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Lithography: Andrew Vlady, and George Page; Screenprinting: Jeff Wasserman, assisted by Robert Dressen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.64)

8 runs from 7 photo aluminum plates and 1 screen (screens are from hand-cut stencil):

1 purple, dark blue; photo plate

2 magenta-peach, orange; photo plate

3 light orange, gold; photo plate

4 light blue, turquoise green; photo plate

5 brown, gray; photo plate

6 gray-blue; photo plate

7 hot pink, light pink; photo plate

8 purple (line); screen, hand-cut stencil

## 55

## Bonne Bay

1971

Lithograph, screenprint on Special Arjomari paper

38 x 70 (96.5 x 177.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

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EDITION 58

PROOFS 12 AP, 2 TP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing. Lithography: Stuart Henderson and Ron McPherson; Screenprinting: Jeff Wasserman, assisted by Robert Dressen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.65)

9 runs from 5 photo aluminum plates and 4 screens (screens are from hand-cut stencil):

1 violet, gray-green; photo plate

2 gold, orange, photo plate

3 pink, light green; photo plate

4 off-white, blue; photo plate

5 red; photo plate

6 gray-tan; screen, hand-cut stencil

7 tan; screen, hand-cut stencil

8 purple; screen, hand-cut stencil

9 purple (line); screen, hand-cut stencil

## 56

## Untitled (Angriff)

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS71-397*

EDITION 75

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Dan Freeman, assisted by Lloyd Baggs. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.74)

1 run from 1 stone:

1 black

## 56.1

## Angriff

1971

Screenprint on C. M. Fabriano 100% cotton paper

18 x 24 (45.7 x 61)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Blind stamp on recto: Styria Studio, NY. Ink stamp on verso: *Styria Studio, NY*

EDITION 150

PROOFS None

PRINTERS Styria Studio, New York

PUBLISHER Center for Constitutional Rights, New York

2 runs from 2 screens:

1 black

2 gray

## 57

## Island no. 10

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS71-391*

EDITION 100

PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP B 1-3, CTP C 1-3, CTP D 1-3, CTP E 1-3, CTP F 1-3, CTP G 1-3)

PRINTERS Edition printing: Ron McPherson, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.68)

1 run from 1 stone:

1 green

## 58

## New Madrid

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS71-392*

EDITION 100

PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP A 1-3, CTP B 1-3, CTP D 1-3, CTP E 1-3, CTP F 1-3, CTP G 1-3)

PRINTERS Edition printing: Ron Adams, assisted by Stuart Henderson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.69)

1 run from 1 stone:

1 orange

## 59

## Delaware Crossing

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS71-393*

EDITION 100

PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP A 1-3, CTP B 1-3, CTP C 1-3, CTP E 1-3, CTP F 1-3, CTP G 1-3)

PRINTERS Edition printing: Ronald Olds, assisted by James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.70)

1 run from 1 stone:

1 red

## 60

## Hampton Roads

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS71-394*

EDITION 100

PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP A 1-3, CTP B 1-3, CTP C 1-3, CTP D 1-3, CTP F 1-3, CTP G 1-3)

PRINTERS Edition printing: James Webb, assisted by George Page. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.71)

1 run from 1 stone:

1 blue

## 61

## Sabine Pass

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

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EDITION 100

PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP A 1-3, CTP C 1-3, CTP D 1-3, CTP E 1-3, CTP F 1-3, CTP G 1-3)

PRINTERS Edition printing: Dan Freeman, assisted by Ronald Olds. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.72)

1 run from 1 stone:

1 purple

## 62

## Palmito Ranch

1971

Lithograph on Arches paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS71-396*

EDITION 100

PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP A 1-3, CTP B 1-3, CTP C 1-3, CTP D 1-3, CTP E 1-3, CTP G 1-3)

PRINTERS Edition printing: Ron Adams, assisted by Ron McPherson. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.73)

1 run from 1 stone:

1 yellow

## 63

## York Factory I

1971

Screenprint Special Arjomari paper

17 ¼ x 44 ½ (43.8 x 113)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '71*

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EDITION 100

PROOFS 25 AP, 4 CTP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Jeff Wasserman, assisted by Robert Dressen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.75)

43 runs from 43 screens (25 photo screens; 18 screens, from hand-cut stencil):

1 yellow (line); photo screen

2 dark brown (line); photo screen

3 ocher (line); photo screen

4 cerise (line); photo screen

5 light purple (line); photo screen

6 medium red (line); photo screen

7 dark blue (line); photo screen

8 light blue (line); photo screen

9 light green (line); photo screen

10 bright yellow (line); photo screen

11 gray (line); photo screen

12 transparent brown (line); photo screen

13 bright orange (line); photo screen

14 turquoise blue (line); photo screen

15 light orange (line); photo screen

16 transparent orange (line); photo screen

17 gray-blue (line); photo screen

18 orange (line); photo screen

19 brown (line); photo screen

20 red (line); photo screen

21 light ocher (line); photo screen

22 bright purple (line); photo screen

23 yellow-green (line); photo screen

24 blue-gray (line); photo screen

25 white (brush, over image area); photo screen

26 gray-purple (flat); screen, hand-cut stencil

27 peach (flat); screen, hand-cut stencil

28 pink (flat); screen, hand-cut stencil

29 lemon yellow (flat); screen, hand-cut stencil

30 blue-purple (flat); screen, hand-cut stencil

31 white-raw umber (flat); screen, hand-cut stencil

32 off-white (flat); screen, hand-cut stencil

33 yellow (flat); screen, hand-cut stencil

34 light blue (flat); screen, hand-cut stencil

35 light orange (flat); screen, hand-cut stencil

36 gray-pink (flat); screen, hand-cut stencil

37 brown-pink (flat); screen, hand-cut stencil

38 light white-blue (flat); screen, hand-cut stencil

39 lavender (flat); screen, hand-cut stencil

40 white-pink (flat); screen, hand-cut stencil

41 gray (flat); screen, hand-cut stencil

42 blue (flat); screen, hand-cut stencil

43 transparent white (flat, over image); screen, hand-cut stencil

\*In elements 1 through 24, color lines and brush strokes were printed from a photo screenprint. Flat transparent white was printed from a hand-cut lacquer film screen.

64

## Kay Bearman

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40. 6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-442*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron Adams, assisted by Charles DeLong. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.77)

I run from I stone:

I metallic purple

65

## Ileana Sonnabend

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40. 6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-443*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Richard Ewan, assisted by Ron Adams and Ronald Olds. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.78)

I run from I stone:

I metallic purple

66

## Henry Garden

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40. 6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-444*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ronald Olds, assisted by Richard Ewan. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.79)

I run from I stone:

I metallic purple

67

## D.

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40. 6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-445*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Dan Freeman, assisted by Ronald Olds and Ron Adams. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.80)

I run from I stone:

I metallic purple

68

## Sidney Guberman

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

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EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ron Adams, assisted by Charles DeLong. Processing and proofing: Kenneth Tyler. Collaboration and supervision, Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.81)

1 run from 1 stone:

1 metallic purple

69

## Charlotte Tokayer

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-447*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Richard Ewen, assisted by Dan Freeman. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.82)

1 run from 1 stone:

1 metallic purple

70

## Carl Andre

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-448*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Ronald Olds, assisted by James Webb. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.83)

1 run from 1 stone:

1 metallic purple

71

## Hollis Frampton

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-449*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Serge Lozingot, assisted by Richard Ewen. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.84)

1 run from 1 stone:

1 metallic purple

## 72

## Leo Castelli

1972

Lithograph on Zerkall Copperplate Deluxe paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-450*

EDITION 100

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: James Webb, assisted by Ron Adams. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.85)

1 run from 1 stone:

1 metallic purple

## 73

## Del Mar

1972

Screenprint on Gemini Rag Board

20 ¼ x 80 ⅛ (51.4 x 203.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-5016*

EDITION 75

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Robert Dressen, assisted by Robert Knisel and Jeff Wasserman. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.86)

7 runs from 7 polyester photo screens:

1 gray (line); polyester photo screen

2 light purple (flat); polyester photo screen

3 light pink (flat); polyester photo screen

4 light gray (flat); polyester photo screen

5 dark gray (flat); polyester photo screen

6 yellow (flat); polyester photo screen

7 transparent white (over 1-6); screen, hand-cut lacquer stencil

## 74

## Los Alamitos

1972

Screenprint on Gemini Rag Board

20 ¼ x 80 ⅛ (51.4 x 203.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-5017*

EDITION 75

PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Robert Dressen, assisted by Bruce Walker and Jeff Wasserman. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.87)

11 runs from 11 polyester photo screens:

1 blue-green (line)

2 orange (line)

3 blue (line)

4 green (line)

5 red-orange (line)

6 yellow (line)

7 purple (flat)

8 gray (flat)

9 black (flat)

10 blue (flat)

11 green (flat)



## 75

**Agua Caliente**

1972

Screenprint on Gemini Rag Board

21 5/8 x 8 1/2 (54.9 x 20.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-5018*

EDITION 75

PROOFS 10 AP, RTP, PPII, 3 GEL, C

PRINTERS Edition printing: Bruce Walker, assisted by Jeff Wasserman and Robert Knisel. Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.88)

10 runs from 5 polyester photo screens:

1 yellow-orange (line)

2 magenta (line)

3 blue-gray (flat)

4 matte varnish (over 3); same screen as 3

5 pink (flat)

6 matte varnish (over 5); same screen as 5

7 red (flat)

8 red (flat, over 7); same screen as 7

9 gloss varnish (over 8); same screen as 7

10 gloss varnish (over 9); same screen as 7

## 76

**Honduras Lottery Co.**

1972

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right.

EDITION 100

PROOFS 20 AP; plates 1–7 reserved for cat. 76a, and certain plates used in printing cats. 77–81

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 76a

**Honduras Lottery Co.**

1973

Lithograph on T. H. Saunders mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*

EDITION 20

PROOFS APs exist, but exact number not available; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 76):

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 77

### Louisiana Lottery Co.

1972

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates 1–7 reserved for cat. 77a, and certain plates used in printing cats. 76–81

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 77a

### Louisiana Lottery Co.

1973

Lithograph on T. H. Saunders mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*

EDITION 20

PROOFS APs exist, but exact number not available; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 77):

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 78

### Cato Manor

1972

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates 1–7 reserved for cat. 78a, and certain plates used in printing cats. 76–81

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 black; zinc plate

**78a****Cato Manor**

1973

Lithograph on T. H. Saunders mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*

EDITION 20

PROOFS APs exist, but exact number not available; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 78):

1 gray #1 (line); aluminum plate

2 white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 black; zinc plate

**79****Sharpesville**

1972

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP plates; plates 1–7 reserved for cat. 79a, and certain plates used in printing cats. 76–81

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 black; zinc plate

**79a****Sharpesville**

1973

Lithograph on T. H. Saunders mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*

EDITION 20

PROOFS APs exist, but exact number not available; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London.

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 79):

1 gray #1 (line); aluminum plate

2 white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 black; zinc plate

**80****Cipango**

1972

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP plates; plates 1–7 reserved for cat. 80a, and certain plates used in printing cats. 76–81

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

**80a****Cipango**

1973

Lithograph on T. H. Saunders mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*

EDITION 20

PROOFS APs exist, but exact number not available; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 80):

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

**81****Gran Cairo**

1972

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '72*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP plates; plates 1–7 reserved for cat. 81a, and certain plates used in printing cats. 76–81

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London.

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 81a

### Gran Cairo

1973

Lithograph on T. H. Saunders mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*

EDITION 20

PROOFS APs exist, but exact number not available; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London.

\*Some prints from the Multicolored Squares series have a blind stamp on recto: *Vert Foncé S.A.*

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 81):

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 82

### Jasper's Dilemma

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates 1–12 reserved for cat. 84

PRINTERS Ernie Donagh and Chris Betanbeau at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

23 runs from 1 aluminum plate (line) and 22 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 yellow-orange; zinc plate

4 orange; zinc plate

5 orange-red; zinc plate

6 red; zinc plate

7 yellow-green; zinc plate

8 green; zinc plate

9 green-blue; zinc plate

10 blue; zinc plate

11 blue-purple; zinc plate

12 purple; zinc plate

13 cream-white; zinc plate

14 gray #2; zinc plate

15 gray #3; zinc plate

16 gray #4; zinc plate

17 gray #5; zinc plate

18 gray #6; zinc plate

19 gray #7; zinc plate

20 gray #8; zinc plate

21 gray #9; zinc plate

22 gray #10; zinc plate

23 black; zinc plate

## 83

## Hyena Stomp

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

12 runs from 1 aluminum plate (line) and 11 zinc plates:

1 gray #1 (line); aluminum plate

2 cream-white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 gray #6; zinc plate

8 gray #7; zinc plate

9 gray #8; zinc plate

10 gray #9; zinc plate

11 gray #10; zinc plate

12 black; zinc plate

12 runs from 1 aluminum plate (line) and 22 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; plate 2 of cat. 82 and zinc plate

3 yellow-orange; plate 3 of cat. 82 and zinc plate

4 orange; plate 4 of cat. 82 and zinc plate

5 orange-red; plate 5 of cat. 82 and zinc plate

6 red; plate 6 of cat. 82 and zinc plate

7 yellow-green; plate 7 of cat. 82 and zinc plate

8 green; plate 8 of cat. 82 and zinc plate

9 green-blue; plate 9 of cat. 82 and zinc plate

10 blue; plate 10 of cat. 82 and zinc plate

11 blue-purple; plate 11 of cat. 82 and zinc plate

12 purple; plate 12 of cat. 82 and zinc plate

## 85

## Line Up

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

12 runs from 1 aluminum plate (line) and 11 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 yellow-orange; zinc plate

4 orange; zinc plate

5 orange-red; zinc plate

6 red; zinc plate

7 yellow-green; zinc plate

8 green; zinc plate

9 green-blue; zinc plate

10 blue; zinc plate

11 blue-purple; zinc plate

12 purple; zinc plate

## 84

## Fortín de las Flores

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; sections of plates 2–12 same as for cat. 82; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

## 86

### Les Indes Galantes I

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates reserved for cat. 87

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 cream-white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 black; zinc plate

## 87

### Les Indes Galantes II

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates; same plates as cat. 86:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 88

### Les Indes Galantes III

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates reserved for cat. 89

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:

1 gray #1 (line); aluminum plate

2 cream-white; zinc plate

3 gray #2; zinc plate

4 gray #3; zinc plate

5 gray #4; zinc plate

6 gray #5; zinc plate

7 black; zinc plate

## 89

**Les Indes Galantes IV**

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates; same plates as cat. 88:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

## 90

**Les Indes Galantes V**

1973

Lithograph on J. Green mould-made paper

16 x 22 (40.6 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP; plates destroyed

PRINTERS Ernie Donagh and Chris Betanbeau, at Cook, Hammond and Kell Lithographers, London.

PUBLISHER Petersburg Press Ltd., London

13 runs from 1 aluminum plate (line) and 12 zinc plates:

1 gray #1 (line); aluminum plate

2 dark yellow; zinc plate

3 orange; zinc plate

4 red; zinc plate

5 green; zinc plate

6 blue; zinc plate

7 purple; zinc plate

8 cream-white; zinc plate

9 gray #2; zinc plate

10 gray #3; zinc plate

11 gray #4; zinc plate

12 gray #5; zinc plate

13 black; zinc plate

## 91

**Sidi Ifni**

1973

Offset lithograph on Copperplate Deluxe paper

22 x 30 (55.8 x 76.2)

SIGNATURE Signed and dated in pencil, lower right: *Frank Stella '73*

INSCRIPTIONS numbered in pencil, lower right

EDITION 120 (I–90 and I–XXX)

PROOFS 15 AP; plates reserved for cat. 91a

PRINTERS Proofing: Valerie Pedlar, New York; Edition printing: Bill Law, London.

PUBLISHER Propyläen Verlag, Berlin and Pantheon-Press, S.A., Agno, Switzerland

11 runs from 1 aluminum plate and 10 zinc plates:

1 gray #1 (line); aluminum plate

2 pale yellow; zinc plate

3 dark yellow; zinc plate

4 orange; zinc plate

5 red; zinc plate

6 pink; zinc plate

7 green; zinc plate

8 blue; zinc plate

9 gray #2; zinc plate

10 brown; zinc plate

11 purple; zinc plate



**91a****Sidi Ifni II**

1973

Lithograph on J. Green mould-made paper

22 x 30 (55.8 x 76.2)

SIGNATURE Signed in pencil, lower left: *Frank Stella '73*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 50

PROOFS APs exist, but exact number not available, RTP, PPII, plates destroyed

PRINTERS Petersburg Press, London and New York: Proofing: Valerie Pedlar, New York; Edition printing: Bill Law, London.

PUBLISHER Petersburg Press, London and New York

11 runs from 1 aluminum plate and 10 zinc plates (plates reserved from cat. 91)

1 gray #1 (line); aluminum plate

2 pale yellow; zinc plate

3 dark yellow; zinc plate

4 orange; zinc plate

5 red; zinc plate

6 blue; zinc plate

7 pink; zinc plate

8 gray #2; zinc plate

9 purple; zinc plate

10 brown; zinc plate

11 green; zinc plate

**92****Tetuan III**

1974

Lithograph and screenprint on Arches 300 gram paper

17 x 22 (43.2 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS73-602*

EDITION 100

PROOFS 25 AP, RTP, PPII, 3 GEL, C

PRINTERS Printer: Gemini G.E.L. (51.90); Lithography: Serge Lozingot, assisted by Edward Henderson; Screenprinting: Gary Reams.

PUBLISHER Columbia University, The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University.

3 runs from 2 aluminum plates and 1 screen:

1 red (flat); plate

2 blue (flat); plate

3 gray (line); screen

**93****Double Gray Scramble**

1973

Screenprint on Arches 88 mould-made paper

29 x 50  $\frac{3}{4}$  (73.7 x 128.9)SIGNATURE Signed and dated in pencil, lower right: *F. Stella '73*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS72-5068*

EDITION 100

PROOFS 25 AP, RTP, PPII, SP, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler. Edition printing: Jeff Wasserman, assisted by Marie Porter. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.89)

150 runs from 50 screens:

1 gray (line); photo screen

2 gray (line); photo screen

3 black; photo screen

4 transparent black (over 3); screen, hand-cut stencil

5 black (over 4); same screen as 3

6 red-violet; photo screen

7 transparent red-violet (over 6); screen, hand-cut stencil

8 red-violet (over 7); same screen as 6

9 gray #11; photo screen

10 transparent gray #11 (over 9); screen, hand-cut stencil

11 gray #11 (over 10); same screen as 9

12 red; photo screen

13 transparent red (over 12); screen, hand-cut stencil

14 red (over 13); same screen as 12

15 gray #10; photo screen

16 transparent gray #10 (over 15); screen, hand-cut stencil

17 gray #10 (over 16); same screen as 15

18 red-orange; photo screen  
 19 transparent red-orange (over 18); screen, hand-cut stencil  
 20 red-orange (over 19); same screen as 18  
 21 gray #9; photo screen  
 22 transparent gray #9 (over 21); screen, hand-cut stencil  
 23 gray #9 (over 22); same screen as 21  
 24 orange; photo screen  
 25 transparent orange (over 24); screen, hand-cut stencil  
 26 orange (over 25); same screen as 24  
 27 gray #8; photo screen  
 28 transparent gray #8 (over 27); screen, hand-cut stencil  
 29 gray #8 (over 28); same screen as 27  
 30 orange-yellow; photo screen  
 31 transparent orange-yellow (over 30); screen, hand-cut stencil  
 32 orange-yellow (over 31); same screen as 30  
 33 gray #7; photo screen  
 34 transparent gray #7 (over 33); screen, hand-cut stencil  
 35 gray #7 (over 34); same screen as 33  
 36 yellow; photo screen  
 37 transparent yellow (over 36); screen, hand-cut stencil  
 38 yellow (over 37); same screen as 36  
 39 gray #6; photo screen  
 40 transparent gray #6 (over 39); screen, hand-cut stencil  
 41 gray #6 (over 40); same screen as 39  
 42 yellow-green; photo screen  
 43 transparent yellow-green (over 42); screen, hand-cut stencil  
 44 yellow-green (over 43); same screen as 42  
 45 gray photo screen  
 46 transparent gray #5 (over 45); screen, hand-cut stencil  
 47 gray #5 (over 46); same screen as 45  
 48 green; photo screen  
 49 transparent green (over 48); screen, hand-cut stencil  
 50 green (over 49); same screen as 48  
 51 gray #4; photo screen  
 52 transparent gray #4 (over 51); screen, hand-cut stencil  
 53 gray #4 (over 52); same screen as 51  
 54 green-blue; photo screen  
 55 transparent green-blue (over 54); screen, hand-cut stencil  
 56 green-blue (over 55); same screen as 54  
 57 gray #3; photo screen  
 58 transparent gray #3 (over 57); screen, hand-cut stencil  
 59 gray #3 (over 58); same screen as 57

60 blue; photo screen  
 61 transparent blue (over 60); screen, hand-cut stencil  
 62 blue (over 61); same screen as 60  
 63 gray #2; photo screen  
 64 transparent gray #2 (over 63); screen, hand-cut stencil  
 65 gray #2 (over 64); same screen as 63  
 66 blue-violet; photo screen  
 67 transparent blue-violet (over 66); screen, hand-cut stencil  
 68 blue-violet (over 67); same screen as 66  
 69 light gray; photo screen  
 70 transparent light gray (over 69); screen, hand-cut stencil  
 71 light gray (over 70); same screen as 69  
 72 light gray (over 71); same screen as 69  
 73 violet; photo screen  
 74 transparent violet (over 73); screen, hand-cut stencil  
 75 violet (over 74); same screen as 73  
 76 violet; same screen as 3  
 77 transparent violet (over 76); same screen as 4  
 78 violet (over 77); same screen as 3  
 79 light gray; same screen as 6  
 80 transparent light gray (over 79); same screen as 7  
 81 light gray (over 80); same screen as 6  
 82 light gray (over 81); same screen as 6  
 83 blue-violet; same screen as 9  
 84 transparent blue-violet (over 83); same  
 85 blue-violet (over 84); same screen as 9  
 86 gray #2; same screen as 12  
 87 transparent gray #2 (over 86); same screen as 13  
 88 gray #2 (over 87); same screen as 12  
 89 blue; same screen as 15  
 90 transparent blue (over 89); same screen as 16  
 91 blue (over 90); same screen as 15  
 92 gray #3; same screen as 18  
 93 transparent gray #3 (over 92); same screen as 19  
 94 gray #3 (over 93); same screen as 18  
 95 green-blue; same screen as 21  
 96 transparent green-blue (over 95); same screen as 22  
 97 green-blue (over 96); same screen as 21  
 98 gray #4; same screen as 24  
 99 transparent gray #4 (over 98); same screen as 25  
 100 gray #4 (over 99); same screen as 24  
 101 green; same screen as 27

102 transparent green (over 101); same screen as 28  
 103 green (over 102); same screen as 27  
 104 gray #5; same screen as 30  
 105 transparent gray #5 (over 104); same screen as 31  
 106 gray #5 (over 104); same screen as 30  
 107 yellow-green; same screen as 33  
 108 transparent yellow-green (over 107); same screen as 34  
 109 yellow-green (over 108); same screen as 33  
 110 gray #6; same screen as 36  
 111 transparent gray #6 (over 110); same screen as 37  
 112 gray #6 (over 111); same screen as 36  
 113 yellow; same screen as 39  
 114 transparent yellow (over 113); same screen as 40  
 115 yellow (over 114); same screen as 39  
 116 gray #7; same screen as 42  
 117 transparent gray #7 (over 116); same screen as 43  
 118 gray #7 (over 117); same screen as 42  
 119 orange-yellow; same screen as 45  
 120 transparent orange-yellow (over 119); same screen as 46  
 121 orange-yellow (over 120); same screen as 45  
 122 gray #8; same screen as 48  
 123 transparent gray #8 (over 122); same screen as 49  
 124 gray #8 (over 123); same screen as 48  
 125 orange; same screen as 51  
 126 transparent orange (over 125); same screen as 52  
 127 orange (over 126); same screen as 51  
 128 gray #9; same screen as 54  
 129 transparent gray #9 (over 128); same screen as 55  
 130 gray #9 (over 129); same screen as 54  
 131 red-orange; same screen as 57  
 132 transparent red-orange (over 131); same screen as 58  
 133 red-orange (over 132); same screen as 57  
 134 gray #10; same screen as 60  
 135 transparent gray #10 (over 134); same screen as 61  
 136 gray #10 (over 135); same screen as 60  
 137 red; same screen as 63  
 138 transparent red (over 137); same screen as 64  
 139 red (over 138); same screen as 63  
 140 gray #11; same screen as 66  
 141 transparent gray #11 (over 140); same screen as 67  
 142 gray #11 (over 141); same screen as 66  
 143 red-violet; same screen as 69

144 transparent red-violet (over 143); same screen as 70  
 145 red-violet (over 144); same screen as 69  
 146 black; same screen as 73  
 147 transparent black (over 146); same screen as 74  
 148 black (over 147); same screen as 73  
 149 gray (line); photo screen  
 150 gray (line); photo screen

## 94

### York Factory II

1974

Screenprint on Arches Cover Black paper

18 7/16 x 44 7/16 (46.8 x 112.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS73-5090*

EDITION 100

PROOFS 20 AP, 6 CTP, 2 WP, RTP, PPII, 2 SP, 3 GEL, C

PRINTERS Processing and proofing: Jeff Wasserman. Edition printing: Robert Knisel, assisted by John Roberts. Collaboration and supervision: Wasserman.

PUBLISHER Gemini G.E.L., Los Angeles (51.76)

53 runs from 53 photo screens, from hand-drawn positives:

1 transparent white (line)  
 2 pale yellow-green  
 3 pale yellow-orange  
 4 pale gray-green  
 5 pale gray-blue  
 6 pale purple-gray  
 7 pale gray  
 8 pale medium orange  
 9 dark blue  
 10 medium yellow  
 11 pale red-orange  
 12 pale blue-green  
 13 pale red-ocher  
 14 pale magenta-gray  
 15 gray-green  
 16 brown

17 blue-gray  
 18 yellow-orange  
 19 red-orange  
 20 purple  
 21 pale yellow-ocher  
 22 medium magenta  
 23 dark royal blue  
 24 yellow green  
 25 pale yellow-gray  
 26 medium bright green  
 27 yellow-ocher  
 28 medium orange  
 29 medium brown  
 30 red-brown  
 31 medium transparent orange  
 32 pale blue  
 33 medium blue-green  
 34 bright red-orange  
 35 pale green  
 36 dark blue-black  
 37 magenta-gray  
 38 red-purple  
 39 transparent purple-gray  
 40 medium blue  
 41 medium green  
 42 transparent red-orange  
 43 transparent red-brown  
 44 medium yellow-orange  
 45 bright green  
 46 warm gray  
 47 dark brown  
 48 transparent yellow-orange  
 49 transparent ocher  
 50 dark green  
 51 dark yellow-green  
 52 transparent magenta  
 53 transparent blue-black

95

**Moultonboro**

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-112*

EDITION 100

PROOFS 12 AP, 4 TP, 8 CTP, RTP, PPII, 3 GEL, C (CTP III on Italia paper)

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Serge Lozingot, and Dan Freeman. Edition printing: Lithography: Freeman, assisted by Barbara Thomason, Edward Henderson, and Robbin Geiger; Screenprinting: Jeff Wasserman. Collaboration and supervision: Ron McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.3)

9 runs from 8 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 magenta; aluminum plate

3 blue; aluminum plate

4 green; aluminum plate

5 dark blue (over 3); aluminum plate

6 white (over 2); aluminum plate

7 purple; aluminum plate

8 transparent purple glaze (over 7); aluminum plate

9 transparent blue glaze (over 5); aluminum plate

## 96

## Union

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower corner (location left / right varies): *F. Stella '74*INSCRIPTIONS Numbered in pencil, lower corner (location left / right varies). Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-113*

EDITION 100

PROOFS 12 AP, 4 TP, 9 CTP, RTP, PPII, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, Charles Ritt, James Webb, and Dan Freeman. Edition printing: Lithography: Ritt, assisted by Robbin Geiger and Edward Henderson; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.4)

9 runs from 8 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 green; plate

3 red; plate

4 cerise; plate

5 red-violet (over 3); plate

6 magenta (over 4); plate

7 transparent green glaze (over 2); plate

8 transparent red (over 5); plate

9 transparent magenta (over 6); plate

## 97

## Conway

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-114*

EDITION 100

PROOFS 10 AP, 4 TP, 6 CTP, RTP, PPII, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, James Webb, and Dan Freeman. Edition printing: Lithography: Webb, assisted by Charles Ritt, Edward Henderson, and Barbara Thomason; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.5)

9 runs from 8 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 transparent cerise; plate

3 cerise (over 2); plate

4 magenta; plate

5 buff; plate

6 turquoise; plate

7 light blue; plate

8 transparent turquoise glaze (over 6); plate

9 transparent magenta glaze (over 4); plate

## 98

## Wolfeboro

1974

Lithograph and screenprint on Arches 300 gram paper

22 ¼ x 17 ¼ (56.5 x 43.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-115*

EDITION 100

PROOFS 10 AP, 6 TP, 17 CTP, RTP, PPII, 3 GEL, C (Trial proofs I–V and color trial proofs II, IV, XIV, and XVI are on Arches 250 gram paper; trial proof VI is on handmade paper; and color trial proofs I, V, XIII, and XVII are on Italia paper)

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, and James Webb. Edition printing: Lithography: Serge Lozingot, assisted by Barbara Thomason and Robbin Geiger; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.6)

8 runs from 7 aluminum plates and 1 screen:

1 gray (line); polyester screen, lacquer stencil

2 orange; plate

3 transparent turquoise; plate

4 yellow; plate

5 blue-green; plate

6 red-brown (over 4); plate

7 purple; plate

8 yellow glaze (over 2, 3, 6); plate

## 99

## Ossipee

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-116*

EDITION 100

PROOFS 10 AP, 4 TP, 4 CTP, RTP, PPII, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, and Serge Lozingot. Edition printing: Lithography: Bruce Porter, assisted by Robbin Geiger; Screenprinting: Jeff Wasserman. Collaboration and supervision: Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.7)

9 runs from 8 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 gray; plate

3 transparent gray (over 2); plate

4 burnt orange; plate

5 transparent orange; plate

6 orange (over 4); plate

7 gray-blue; plate

8 transparent gray glaze (over 3); plate

9 transparent burnt orange glaze (over 6); plate

## 100

## Sunapee

1974

Lithograph and screenprint on Arches 300 gram paper

22 ¼ x 17 ¼ (56.5 x 43.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-117*

EDITION 100

PROOFS 12 AP, 3 TP, 7 CTP, RTP, PPII, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, Serge Lozingot, and Dan Freeman. Edition printing: Lithography: Lozingot; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.8)

14 runs from 13 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 brown; plate

3 olive green; plate

4 transparent green-gray; plate

5 gray (over 4); plate

6 pink; plate

7 peach; plate

- 8 transparent magenta (over 6); plate
- 9 magenta (over 8); plate
- 10 green; plate
- 11 transparent brown glaze (over 2); plate
- 12 transparent green glaze (over 10); plate
- 13 transparent salmon glaze (over 7); plate
- 14 transparent magenta glaze (over 9); plate

## 101

### Moultonville

1974

Lithograph and screenprint on Arches 300 gram paper

22 ¼ x 17 ¼ (56.5 x 43.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-124*

EDITION 100

PROOFS 8 AP, 4 TP, RTP, PPII, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, Barbara Thomason, and Dan Freeman. Edition printing: Lithography, McPherson, assisted by Anthony Zepeda, Edward Henderson, and John Roberts; Screenprinting: Jeff Wasserman. Collaboration and supervision: Tyler and McPherson.

PUBLISHER Gemini G.E.L., Los Angeles (51.9)

12 runs from 11 aluminum plates and 1 screen:

- 1 green; plate
- 2 dark blue; plate
- 3 blue (over 2); plate
- 4 turquoise; plate
- 5 red; plate
- 6 light yellow; plate
- 7 dark yellow (over 6); plate
- 8 dark tan (over 4); plate
- 9 tan; plate
- 10 gray (line); polyester screen, hand-cut lacquer stencil
- 11 clear glaze (over 8); plate
- 12 transparent blue-green glaze (over 1); plate

## 102

### Effingham

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-125*

EDITION 100

PROOFS 12 AP, 2 TP, 8 CTP, RTP, PPII, 3 GEL, C (TP I and CTP V are on Italia paper)

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, Dan Freeman, and James Webb. Edition printing: Lithography: Webb, assisted by Barbara Thomason; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.10)

8 runs from 7 aluminum plates and 1 screen:

- 1 transparent pink; plate
- 2 pink (over 1); plate
- 3 gray (line); polyester screen, hand-cut lacquer stencil
- 4 green; plate
- 5 yellow; plate
- 6 red-brown (over 5); plate
- 7 transparent yellow glaze (over 2); plate
- 8 clear glaze (over 4); plate

## 103

## Tuftonboro

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-126*

EDITION 100

PROOFS 12 AP, 3 TP, 7 CTP, RTP, PPII, 3 GEL, C (TP III and CTP V are on Arches 250 gram paper)

PRINTERS Processing and proofing: Kenneth Tyler, Ron McPherson, and Dan Freeman. Edition printing: Lithography: Dan Freeman, assisted by Barbara Thomason and Jeff Balsmeyer; Screenprinting: Jeff Wasserman. Collaboration and supervision: Tyler and McPherson.

PUBLISHER Gemini G.E.L., Los Angeles (51.11)

9 runs from 8 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 tan; plate

3 brown (over 2); plate

4 peach; plate

5 pink (over 4); plate

6 light magenta; plate

7 yellow (over 6); plate

8 pink; plate

9 transparent magenta (over 8); plate

## 104

## Chocorua

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-127*

EDITION 100

PROOFS 12 AP, 4 TP, 6 CTP, RTP, PPII, 3 GEL, C

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, Dan Freeman, James Webb, Serge Lozingot, and

Charles Ritt. Edition printing: Lithography: Freeman, assisted by Robbin Geiger and Anthony Zepada; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.12)

9 runs from 8 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 yellow; plate

3 chrome yellow (over 2); plate

4 ochre; plate

5 tan; plate

6 dark tan (over 5); plate

7 charcoal; plate

8 transparent ochre glaze (over 4); plate

9 transparent yellow glaze (over 3); plate

## 105

## Sanbornville

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '74*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-128*

EDITION 100

PROOFS 12 AP, 3 TP, 5 CTP, RTP, PPII, 3 GEL, C (TP I is on Italia paper)

PRINTERS Processing and proofing: Kenneth Tyler, Bruce Porter, Ron McPherson, Serge Lozingot, and Dan Freeman. Edition printing: Lithography: Lozingot, assisted by Barbara Thomason; Screenprinting: Jeff Wasserman. Collaboration and supervision: McPherson and Tyler.

PUBLISHER Gemini G.E.L., Los Angeles (51.13)

12 runs from 11 aluminum plates and 1 screen:

1 gray (line); polyester screen, hand-cut lacquer stencil

2 red; plate

3 olive green; plate

4 thalo green (over 3); plate

5 warm gray; plate

6 yellow; plate

7 green (over 4); plate



- 8 thalo blue; plate
- 9 cool gray (over 5); plate
- 10 red-brown (over 6); plate
- 11 transparent red glaze (over 2); plate
- 12 transparent green glaze (over 7); plate

## 106

### Furg

1975

Screenprint and commercial offset lithograph on Arches 300 gram paper

17 x 22 (43.2 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '75*

INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS74-5122*

EDITION 100

PROOFS 30 AP, RTP, PPII, 3 GEL

PRINTERS Printed by Gemini G.E.L. (51.91)

Processing and proofing, and edition printing: Lithography: Graphic Press; Screenprinting: John Roberts and Robert Knisel. Collaboration and supervision: Ron McPherson and Jeff Wasserman.

PUBLISHER Co-published by Multiples Inc. And Castelli Graphics, New York

11 runs from 6 photo screens and 5 photo aluminum plates:

- 1 gray; photo offset aluminum plate
- 2 black; photo offset aluminum plate
- 3 red; photo offset aluminum plate
- 4 blue; photo offset aluminum plate
- 5 yellow; photo offset aluminum plate
- 6 transparent yellow; photo screen, from hand-drawn positive
- 7 transparent red; photo screen, from hand-drawn positive
- 8 transparent green; photo screen, from hand-drawn positive
- 9 transparent blue; photo screen, from hand-drawn positive
- 10 transparent orange; photo screen, from hand-drawn positive
- 11 transparent purple; photo screen, from hand-drawn positive

\*Photo offset printed with Sinclair and Valentine inks. No cancellation proof was pulled. The screen was reserved for further experimentation.

## 106a

### Furg (State I)

1992

Commercial offset lithograph and screenprint with varnish overprint on Arches 300 gram paper

17 x 22 (43.2 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '75*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State I*. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS74-5122A*

EDITION 18

PROOFS 2 CTP

PRINTERS Processing and proofing: Offset lithography: Ron McPherson; Screenprinting: Robert Knisel. Collaboration and supervision: McPherson and Jeffrey Wasserman. Edition printing: Offset lithography: Graphic Press; Screenprinting: Knisel.

PUBLISHER Gemini G.E.L., Los Angeles (51.92)

12 runs from 5 photo aluminum plates, 6 polyester photo screens, and 1 hand-cut stencil

- 1 gray; photo offset aluminum plate
- 2 black; photo offset aluminum plate
- 3 red; photo offset aluminum plate
- 4 blue; photo offset aluminum plate
- 5 yellow; photo offset aluminum plate
- 6 transparent yellow; photo screen, from hand-drawn positive
- 7 transparent red; photo screen, from hand-drawn positive
- 8 transparent green; photo screen, from hand-drawn positive
- 9 transparent blue; photo screen, from hand-drawn positive
- 10 transparent orange; photo screen, from hand-drawn positive
- 11 transparent purple; photo screen, from hand-drawn positive
- 12 enamel overprint varnish; hand-cut stencil

\*Photo offset using Sinclair and Valentine inks. Photo screen from hand-drawn positive. No cancellation proof was pulled. The screen was reserved for further experimentation.

**106b****Furg (State II)**

1992

Offset commercial lithograph and screenprint with varnish overprint on Arches 300 gram paper

17 x 22 (43.2 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '75*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS74-5122B*

EDITION 30

PROOFS 13 CTP, 13 WP, 12 CTP (double CTP entries according to Gemini G.E.L. documentation; CTPs are progressive)

PRINTERS Processing and proofing, and edition printing: Offset lithography: Graphic Press; Screenprinting: Robert Knisel and Jeffrey Wasserman. Collaboration and supervision: Ron McPherson and Wasserman.

PUBLISHER Gemini G.E.L., Los Angeles (51.93)

11 runs from 5 photo aluminum plates and 6 polyester photo screens.

1 Gray; photo offset aluminum plate

2 Black; photo offset aluminum plate

3 Red; photo offset aluminum plate

4 Blue; photo offset aluminum plate

5 Yellow; photo offset aluminum plate

6 Orange; photo screen, from hand-drawn positive

7 Blue; photo screen, from hand-drawn positive

8 Pink; photo screen, from hand-drawn positive

9 Green; photo screen, from hand-drawn positive

10 Yellow; photo screen, from hand-drawn positive

11 Violet; photo screen, from hand-drawn positive

\*Photo offset printed with Sinclair and Valentine inks. Photo screen from hand-drawn positive. No cancellation proof was pulled. The screen was reserved for further experimentation.

**106.1****Grodno (I)**

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)

SIGNATURE Variably signed and dated in pencil, lower right: *F. Stella '75*

INSCRIPTIONS Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (I 1–26). Workshop number, lower left verso: *FS75-208*

EDITION 26

PROOFS 14 TP, RTP, PPI, A

PRINTERS Relief mould construction: Betty Fiske and Kim Tyler. First trials: John Koller and Kenneth Tyler. Edition reliefs: John and Kathleen Koller at HMP.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (542:FS1)

**106.2****Kozangrodek (II)**

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)

SIGNATURE Variably signed and dated in pencil, lower right: *F. Stella '75*

INSCRIPTIONS Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (II 1–26); workshop number: *FS75-211*

EDITION 26

PROOFS 9 TP, RTP, PPI, A

PRINTERS Relief mould construction: Betty Fiske and Kim Tyler. First trials: John Koller and Kenneth Tyler. Edition reliefs: John and Kathleen Koller at HMP.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (543:FS2)

**106.3****Olyka (III)**

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)

SIGNATURE Variably signed and dated in pencil, lower right: *F. Stella '75*

INSCRIPTIONS Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (III 1–26); workshop number: *FS75-207*

EDITION 26

PROOFS 9 TP, RTP, PPI, A

PRINTERS Relief mould construction: Betty Fiske and Kim Tyler. First trials: John Koller and Kenneth Tyler. Edition reliefs: John and Kathleen Koller at HMP.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (544:FS3)

## 106.4

### Nowe Miastro (IV)

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 ½ x 1 ¾ (66 x 54.6 x 4.4)

SIGNATURE Variably signed and dated in pencil, lower right: *F. Stella* '75

INSCRIPTIONS Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (IV 1–26); workshop number lower left verso: *FS75-210*

EDITION 26

PROOFS 9 TP, RTP, PPI, A

PRINTERS Relief mould construction: Betty Fiske and Kim Tyler. First trials: John Koller and Kenneth Tyler. Edition reliefs: John and Kathleen Koller at HMP.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (545:FS4)

## 106.5

### Lunna Wola (V)

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 ½ x 1 ¾ (66 x 54.6 x 4.4)

SIGNATURE Variably signed and dated in pencil, lower right: *F. Stella* '75

INSCRIPTIONS Tyler Graphics Ltd. Blind stamp, location variable. Inscribed in pencil on verso: variation number (V 1–26); workshop number: *FS75-209*

EDITION 26

PROOFS 14 TP, RTP, PPI, SP, A

PRINTERS Relief mould construction: Betty Fiske and Kim Tyler. First trials: John Koller and Kenneth Tyler. Edition reliefs: John and Kathleen Koller at HMP.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (546:FS5)

## 106.6

### Bogoria (VI)

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

22 ¼ x 29 ½ x 1 ¾ (56.5 x 74.9 x 4.4)

SIGNATURE Variably signed and dated in pencil, lower right: *F. Stella* '75

INSCRIPTIONS Tyler Graphics Ltd. Blind stamp, location variable. Inscribed in pencil on verso: variation number (VI 1–8)

EDITION 8

PROOFS None

PRINTERS Relief mould construction: Betty Fiske and Kim Tyler. First trials: John Koller and Kenneth Tyler. Edition reliefs: John and Kathleen Koller at HMP.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (547:FS6)

## 107

### Eskimo Curlew

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33 ⅞ x 45 ⅞ (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella* '77

INSCRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: *FS76-324*

EDITION 50

PROOFS 14 AP, 6 TP, CTP, 2 WP, RTP, PPI, PPII, A, C

PRINTERS Stone and plate preparation and processing: Kenneth Tyler. Proofing and edition printing: John Hutcheson. Screen preparation, processing, proofing, and edition printing: Kim Halliday.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (548:FS7)

34 runs: 34 colors; 34 runs from 15 aluminum plates, 1 stone, and 15 screens:

1 gray (graph); method 30a; VI

2 red-brown (curves); method 20a; VI

3 silver (flat); method 28 (KH); VI

4 repeat of run 3

5 silver (brush); method 20a; VI

6 repeat of run 5

7 gold (flat); method 28 (KH); VI

8 yellow (flat); method 28 (KH); VI

9 turquoise blue (flat); method 28 (KH); VI

10 orange (flat); method 28 (KH); VI

11 red (flat); method 28 (KH); VI

12 blue (flat); method 28 (KH); VI

13 dark violet (flat); method 28 (KH); VI  
 14 repeat of run 13  
 15 green; method 1a; IIa  
 16 light tan; method 1b; IIa  
 17 dark tan; method 1b; IIa  
 18 gray-green; method 1b; IIa  
 19 light blue; method 1b; IIa  
 20 blue-gray; method 1b; IIa  
 21 dark gray; method 1b; IIa  
 22 gray-green; method 1b; IIa  
 23 gold Glitterflex; method 30a; VI  
 24 medium brown; method 1b; IIa  
 25 brown; method 1b; IIa  
 26 transparent magenta; method 1b; IIa  
 27 transparent brown (flat); method 28 (KH); VI  
 28 dark blue; method 1b; IIa  
 29 yellow-green; method 1b; IIa  
 30 white glaze; method 1b; IIa  
 31 blue; method 1b; IIa  
 32 red (crayon); method 30a; VI  
 33 magenta; method 1b; IIa  
 34 transparent green varnish; method 30a; VI

## 108

### Puerto Rican Blue Pigeon

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33 7/8 x 45 7/8 (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: *FS76-325*

EDITION 50

PROOFS 14 AP, 11 CTP, WP, RTP, PPI, PPII, A, C

PRINTERS Plate preparation and processing: Kenneth Tyler. Proofing and edition printing: John Hutcheson. Screen preparation, proofing, and edition printing: Kim Halliday.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (549:FS8)

51 runs: 51 colors; 51 runs from 28 aluminum plates and 21 screens:

1 blue (graph); method 30a; VI  
 2 red (curves); method 30a; VI

3 white (flat); method 28 (KH); VI  
 4 silver (flat); method 28 (KH); VI  
 5 repeat of run 4  
 6 light blue (flat); method 28 (KH); VI  
 7 turquoise blue (flat); method 28 (KH); VI  
 8 purple (flat); method 28 (KH); VI  
 9 blue (flat); method 28 (KH); VI  
 10 light blue; method 1b; IIa  
 11 tan (flat); method 28 (KH); VI  
 12 silver-gold (flat); method 28 (KH); VI  
 13 gold (flat); method 28 (KH); VI  
 14 repeat of run 13  
 15 medium blue; method 1b; IIa  
 16 blue-gray; method 1b; IIa  
 17 red-brown; method 1b; IIa  
 18 orange (flat); method 28 (KH); VI  
 19 blue-green Glitterflex; method 30a; VI  
 20 medium brown; method 1b; IIa  
 21 copper Glitterflex; photo screen  
 22 white (flat); method 28 (KH); VI  
 23 dark brown; method 1b; IIa  
 24 yellow-green; method 1b; IIa  
 25 gold Glitterflex; method 30a; VI  
 26 blue-green; method 1b; IIa  
 27 green-yellow; method 1b; IIa  
 28 blue-gray (flat); method 28 (KH); VI  
 29 magenta (flat); method 28 (KH); VI  
 30 transparent gold (over glitter); photoscreen  
 31 light tan; method 1b; IIa  
 32 light blue-purple; method 1b; IIa  
 33 transparent blue-violet; method 1b; IIa  
 34 yellow (crayon); method 30a; VI  
 35 light green; method 1b; IIa  
 36 green; method 1b; IIa  
 37 tan; method 1b; IIa  
 38 blue #41; method 1b; IIa  
 39 transparent gold; method 1b; IIa  
 40 medium yellow; method 1b; IIa  
 41 transparent pink; method 1b; IIa  
 42 transparent pink; method 1b; IIa  
 43 light pink; method 1b; IIa  
 44 red-pink; method 1b; IIa

45 red; method 1b; IIa  
 46 blue #32; method 1b; IIa  
 47 magenta; method 1b; IIa  
 48 yellow; method 1b; IIa  
 49 blue; method 1b; IIa  
 50 transparent red-pink; method 1b; IIa  
 51 clear overprint varnish; method 30a; VI

## 109

### Noguchi's Okinawa Woodpecker

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33  $\frac{7}{8}$  x 45  $\frac{7}{8}$  (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: *FS76-326*

EDITION 50

PROOFS 16 AP, 4 CTP, WP, RTP, PPI, PPII, A, C

PRINTERS Plate preparation and processing: Kenneth Tyler. Proofing and edition printing: John Hutcheson. Screen preparation, proofing, and edition printing: Kim Halliday.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (550:FS9)

27 runs: 27 colors; 27 runs from 15 aluminum plates and 11 screens:

1 pink (graph); method 30a; VI  
 2 violet (curves), method 30a; VI  
 3 white (flat), method 28 (KH); VI  
 4 silver (flat); method 28 (KH); VI  
 5 repeat of run 4  
 6 white (flat); method 28 (KH); VI  
 7 white (brush); method 30a; VI  
 8 tan (flat); method 28 (KH); VI  
 9 blue-gray (flat); method 28 (KH); VI  
 10 magenta (flat); method 28 (KH); VI  
 11 turquoise blue (flat); method 28 (KH); VI  
 12 silver Glitterflex; method 30a; VI  
 13 transparent light tan; method 1b; IIa  
 14 light tan; method 1b; IIa  
 15 yellow-orange; method 1b; IIa  
 16 white; method 1b; IIa  
 17 blue; method 1b; IIa

18 blue; method 1b; IIa  
 19 magenta; method 1b; IIa  
 20 orange-yellow; method 1b; IIa  
 21 pink; method 1b; IIa  
 22 green; method 1b; IIa  
 23 green; method 1b; IIa  
 24 yellow-green; method 1b; IIa  
 25 orange-yellow; method 1b; IIa  
 26 red; method 1b; IIa  
 27 brown; method 1b; IIa

## 110

### Inaccessible Island Rail

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33  $\frac{7}{8}$  x 45  $\frac{7}{8}$  (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: *FS76-327*

EDITION 50

PROOFS 16 AP, 4 TP, 4 CTP, 8 WP, RTP, PPI, PPII, A, C

PRINTERS Plate preparation and processing: Kenneth Tyler. Proofing and edition printing: John Hutcheson. Screen preparation, proofing, and edition printing: Kim Halliday.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (551:FS10)

47 runs: 47 colors; 47 runs from 25 screens, 1 stone, and 20 aluminum plates:

1 yellow-brown (graph); method 30a; VI  
 2 green (curves); method 30a; VI  
 3 white (flat); method 28 (KH); VI  
 4 silver (flat); method 28 (KH); VI  
 5 repeat of run 4  
 6 tan (flat); method 28 (KH); VI  
 7 blue-gray (flat); method 28 (KH); VI  
 8 orange (flat); method 28 (KH); VI  
 9 blue-green (flat); method 28 (KH); VI  
 10 magenta (flat); method 28 (KH); VI  
 11 green (wash); method 1b; IIa  
 12 green (crayon); method 1b; IIa  
 13 light pink; method 1b; IIa

14 pink; method 1b: IIa  
 15 brown; method 1b: IIa  
 16 light green; method 1b: IIa  
 17 green; method 1b: IIa  
 18 dark brown; method 1b: IIa  
 19 transparent green; method 28 (KH); VI  
 20 medium green; method 1b: IIa  
 21 green; method 1b: IIa  
 22 purple Glitterflex; method 30a; VI  
 23 dark green (wash); method 1b: IIa  
 24 transparent dark magenta; method 1b: IIa  
 25 silver Glitterflex; method 30a; VI  
 26 dark magenta; method 1b: IIa  
 27 green; method 1b: IIa  
 28 Day-Glo yellow-orange; method 1b: IIa  
 29 gold Glitterflex; method 30a; VI  
 30 bronze; method 1b: IIa  
 31 pale tan; method 1a: IIa  
 32 light tan; method 1b: IIa  
 33 black; method 1b: IIa  
 34 pink (brush); method 30a; VI  
 35 blue (brush); method 30a; VI  
 36 yellow (crayon); method 30a; VI  
 37 white (crayon); method 30a; VI  
 38 Day-Glo yellow (brush); method 30a; VI  
 39 red (crayon); method 30a; VI  
 40 blue (crayon); method 30a; VI  
 41 transparent white; method 30a; VI  
 42 black; method 1b: IIa  
 43 yellow; method 1b: IIa  
 44 magenta; method 1b: IIa  
 45 pink (flat); method 28 (KH); VI  
 46 pink (crayon); method 30a; VI  
 47 clear varnish (over entire sheet); method 30a; VI

## 111

**Mysterious Bird of Ulieta**

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33  $\frac{7}{8}$  x 45  $\frac{7}{8}$  (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: *FS76-328*

EDITION 50

PROOFS 16 AP, 4 TP, 9 CTP, 8 WP, RTP, PPI, PPII, A, C

PRINTERS Plate preparation and processing: Kenneth Tyler. Proofing and edition printing: John Hutcheson. Screen preparation, proofing, and edition printing: Kim Halliday.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (552:FS11)

30 runs: 30 colors

30 runs from 20 screens and 10 aluminum plates:

1 orange (graph); method 30a; VI

2 dark brown (curves); method 30a; VI

3 yellow (flat); method 28 (KH); VI

4 yellow (brush); method 30a; VI 5 yellow-ocher (flat); method 28 (KH); VI

6 magenta (flat); method 28 (KH); VI

7 green (flat); method 28 (KH); VI

8 white (flat); method 28 (KH); VI

9 pink (brush); method 30a; VI

10 black (brush); method 30a; VI

11 black Glitterflex; method 30a; VI

12 gold (brush); method 30a; VI

13 green (brush; background); method 30a; VI

14 white (brush); method 30a; VI

15 white (brush); method 30a; VI

16 silver Glitterflex; method 30a; VI

17 green (brush); method 30a; VI

18 gold Glitterflex; method 30a; VI

19 violet; method 1b; IIa

20 blue-violet; method 1b; IIa

21 mauve; method 1b; IIa

22 light tan; method 1b; IIa

23 yellow; method 1b; IIa

24 white; method 1b; IIa

25 light magenta; method 1b; IIa 26 transparent blue; method 1b; IIa

27 medium yellow; method 1b; IIa

28 Day-Glo magenta; method 1b; IIa

29 yellow (crayon); method 30a; VI

30 red (crayon); method 30a; VI

## 112

**Steller's Albatross**

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33  $\frac{7}{8}$  x 45  $\frac{7}{8}$  (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: *FS76-329*

EDITION 50

PROOFS 14 AP, 4 TP, 4 CTP, 8 WP, RTP, PPI, PPIL, A, C

PRINTERS Stone and plate preparation and processing: Kenneth Tyler. Proofing and edition printing: John Hutcheson. Screen preparation, processing, proofing, and edition printing: Kim Halliday.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (553:FS12)

57 runs: 57 colors; 57 runs from 31 screens, 1 stone, and 19 aluminum plates:

- 1 green (graph): method 30a; VI
- 2 turquoise blue (curves); method 30a; VI
- 3 white (flat); method 28 (KH); VI
- 4 white (flat): method 28 (KH); VI
- 5 silver (flat); method 28 (KH); VI
- 6 repeat of run 5
- 7 magenta (flat); method 28 (KH); VI
- 8 light yellow (flat); method 28 (KH); VI
- 9 orange (flat); method 28 (KH); VI
- 10 light pink (flat); method 28 (KH); VI
- 11 dark blue (flat); method 28 (KH); VI
- 12 yellow-brown (flat); method 28 (KH); VI
- 13 medium yellow (flat); method 28 (KH); VI
- 14 red-orange (flat); method 28 (KH); VI
- 15 gray-brown-green (flat); method 28 (KH); VI
- 16 blue-green (brush); method 30a; VI
- 17 silver (brush); method 30a; VI
- 18 repeat of run 17
- 19 brown-green; method 1b; IIa
- 20 medium green; method 1b; IIa
- 21 medium yellow; method 1b; IIa
- 22 yellow-ocher; method 1b; IIa
- 23 gold Glitterflex; method 30a; VI
- 24 light yellow (flat; over 23); method 28 (KH); VI
- 25 mauve; method 1b; IIa

- 26 mauve; method 1b; IIa
- 27 yellow-green; method 1b; IIa
- 28 yellow-ocher; method 1b; IIa
- 29 transparent silver-gray; method 1b; IIa
- 30 transparent green; method 1b; IIa
- 31 green; method 1b; IIa
- 32 pink; method 1b; IIa
- 33 pink; method 1b; IIa
- 34 magenta; method 1b; IIa
- 35 light tan; method 1b; IIa
- 36 green; method 1b; IIa
- 37 transparent gray; method 1a; IIa
- 38 white (flat; over 14); method 28 (KH); VI
- 39 blue (flat; over 38); method 28 (KH); VI
- 40 clear varnish (over 16); method 30a; VI
- 41 transparent light tan; method 28 (KH); VI
- 42 yellow (1st brush texture; over 39 area); method 30a; VI
- 43 repeat of run 42
- 44 repeat of run 42
- 45 pink (1st brush texture; over 39 area); method 30a; VI
- 46 repeat of run 45
- 47 orange (brush; over 39 area); method 30a; VI
- 48 yellow (2nd brush texture; over 39 area); method 30a; VI
- 49 repeat of run 48
- 50 pink (2nd brush texture; over 39 area); method 30a; VI
- 51 pink (3rd brush texture; over 39 area); method 30a; VI
- 52 pink (4th brush texture; over 39 area); method 30a; VI
- 53 green; method 1b; IIa
- 54 red; method 1b; IIa
- 55 black; method 1b; IIa
- 56 green (crayon); method 30a; VI
- 57 blue (crayon); method 30a; VI

## 112.1

**Bermuda Petrel**

1979

Screenprint, stencil, hand-colored on white, machine-made Tycore panel

61  $\frac{3}{4}$  x 85  $\frac{1}{2}$  x  $\frac{5}{8}$  (156.8 x 217.2 x 1.6)

SIGNATURE Signed and dated in ink, lower left: *F. Stella '79*

INSCRIPTIONS Chop mark lower left verso. Workshop number inscribed on verso: *FS76-323*



## EDITION 10

PROOFS AP, RTP, PPI, A

PRINTERS Screen preparation and processing: Kim Halliday. Proofing and edition printing: Halliday, assisted by Steve Reeves, Todd Johnston, and Kenneth Tyler.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (554:FS13)

33 runs: 33 colors; 33 runs from 32 screens:

1 blue; method 30a; VI

2 yellow; method 30a; VI

3 white; method 28 (KH); VI

4 gray-brown; method 28 (KH); VI

5 blue-green; method 28 (KH); VI

6 pink; method 28 (KH); VI

7 red; method 28 (KH); VI

8 brown-green; method 28 (KH); VI

9 silver-gold; method 28 (KH); VI

10 yellow-ocher; method 30a; VI

11 dark brown and gold; method 32c (KH)

12 blue; method 32c (KH)

13 blue; method 32c (KH)

14 medium yellow; method 30a; VI

15 transparent gray-brown; method 30a; VI

16 transparent white; method 30a; VI

17 transparent red; method 30a; VI

18 transparent brown-green; method 30a; VI

19 transparent green; method 30a; VI

20 dark red; method 30a (same screen as run 18); VI

21 red; method 30a; VI

22 transparent base; method 30a; VI

23 blue-gray; method 30a; VI

24 white; method 30a; VI

25 brown; method 30a; VI

26 black; method 30a; VI

27 medium yellow; method 30a; VI

28 dark red; method 30a; VI

29 red-orange; method 30a; VI

30 light orange-brown; method 30a; VI

31 orange; method 30a; VI

32 gray-yellow-ocher; method 32c (KH)

33 gold; method 28 (KH); VI

## 112.2

## Wake Island Rail

1979

Screenprint, stencil, hand-colored on white, machine-made Tycore panel

61  $\frac{3}{4}$  x 85  $\frac{1}{2}$  x  $\frac{5}{8}$  (156.8 x 217.2 x 1.6)SIGNATURE Signed and dated in ink, lower left: *F. Stella '80*

INSCRIPTIONS Chop mark lower left verso. Workshop number inscribed on verso: *FS76-330*

## EDITION 10

PROOFS AP, RTP, PPI, A

PRINTERS Screen preparation and processing: Kim Halliday. Proofing and edition printing: Halliday, assisted by Steve Reeves, Todd Johnston, and Kenneth Tyler.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (555:FS14)

34 runs: 34 colors; 34 runs from 34 screens:

1 yellow-ocher; method 30a; VI

2 light red; method 28 (KH); VI

3 blue; method 28 (KH); VI

4 yellow; method 28 (KH); VI

5 red; method 28 (KH); VI

6 pink; method 28 (KH); VI

7 silver Glitterflex; method 28 (KH); VI

8 blue-green Glitterflex; method 28 (KH); VI

9 gray; method 28 (KH); VI

10 white; method 30a; VI

11 transparent tan; method 30a; VI

12 transparent green; method 30a; VI

13 gray; method 30a; VI

14 blue; method 30a; VI

15 light red; method 30a; VI

16 dark red; method 30a; VI

17 silver Glitterflex; method 30a; VI

18 blue-green Glitterflex; method 30a; VI

19 purple; method 30a; VI

20 dark red; method 30a; VI

21 gray-green; method 30a; VI

22 yellow; method 30a; VI

23 brown; method 30a; VI

24 black Glitterflex; method 30a; VI

25 ultramarine blue; method 30a; VI

26 orange; method 30a; VI



27 yellow-green; method 30a; VI  
 28 red; method 30a; VI  
 29 pink; method 30a; VI  
 30 orange; method 30a; VI  
 31 white; method 30a; VI  
 32 yellow; method 30a; VI  
 33 gray-black; method 30a; VI  
 34 white; method 30a; VI

### 112.3

#### Green Solitaire

1979

Screenprint, stencil, hand-colored on white, machine-made Tycore panel

61  $\frac{3}{4}$  x 85  $\frac{1}{2}$  x  $\frac{5}{8}$  (156.8 x 217.2 x 1.6)

SIGNATURE Signed and dated in ink, location varies: *F. Stella '80*

INSCRIPTIONS Chop mark lower left verso. Workshop number inscribed on verso: *FS76-331*

EDITION 10

PROOFS RTP, PPI, A

PRINTERS Screen preparation and processing: Kim Halliday. Proofing and edition printing: Halliday, assisted by Steve Reeves, Todd Johnston, and Kenneth Tyler.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (556:FS15)

23 runs: 23 colors; 23 runs from 23 screens:

1 dark blue; method 30a; VI  
 2 transparent silver Glitterflex; method 32c (KH)  
 3 silver Glitterflex; method 32c (KH)  
 4 gold Glitterflex; method 32c (KH)  
 5 green Glitterflex; method 32c (KH)  
 6 black Glitterflex; method 32c (KH)  
 7 blue; method 28 (KH); VI  
 8 white; method 28 (KH); VI  
 9 blue; method 32 (KH)  
 10 yellow-ocher; method 32 (KH)  
 11 orange; method 30a; VI  
 12 light green; method 30a; VI  
 13 gray-green; method 30a; VI  
 14 green; method 30a; VI  
 15 gray; method 30a; VI

16 black; method 30a; VI  
 17 purple; method 30a; VI  
 18 white; method 30a; VI  
 19 gold Glitterflex; method 30a; VI  
 20 dark green; method 30a; VI  
 21 white; method 30a; VI  
 22 green; method 30a; VI  
 23 ultramarine blue; method 30a; VI

### 112.4

#### Bonin Night Heron

1979

Screenprint, stencil, hand-colored on white, machine-made Tycore panel

61  $\frac{3}{4}$  x 85  $\frac{1}{2}$  x  $\frac{5}{8}$  (156.8 x 217.2 x 1.6)

SIGNATURE Signed and dated in ink, location varies: *F. Stella '80*

INSCRIPTIONS Chop mark lower left verso. Workshop number inscribed on verso: *FS76-332*

EDITION 10

PROOFS AP, RTP, PPI, A

PRINTERS Screen preparation and processing: Kim Halliday. Proofing and edition printing: Halliday, assisted by Rodney Konopaki, Lee Funderburg, and Kenneth Tyler.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (557:FS16)

34 runs: 34 colors; 34 runs from 34 screens:

1 orange; method 30a; VI  
 2 orange; method 28 (KH); VI  
 3 brown; method 28 (KH); VI  
 4 red; method 28 (KH); VI  
 5 pink-magenta; method 28 (KH); VI  
 6 orange-magenta; method 28 (KH); VI  
 7 yellow-green; method 28 (KH); VI  
 8 silver Glitterflex; method 28 (KH); VI  
 9 light blue; method 30a; VI  
 10 dark blue; method 30a; VI  
 11 transparent blue; method 28 (KH); VI  
 12 brown; method 30a; VI  
 13 red; method 30a; VI  
 14 blue-green; method 30a; VI  
 15 blue-green; method 30a; VI  
 16 dark orange; method 30a; VI

17 yellow; method 30a; VI  
 18 orange; method 30a; VI  
 19 black; method 30a; VI  
 20 purple; method 30a; VI  
 21 orange; method 30a; VI  
 22 pink; method 30a; VI  
 23 white; method 30a; VI  
 24 blue; method 30a; VI  
 25 purple; method 30a; VI  
 26 gray; method 30a; VI  
 27 red; method 30a; VI  
 28 ultramarine blue; method 28 (KH); VI  
 29 silver Glitterflex; method 32c (KH); VI  
 30 copper Glitterflex; method 30a; VI  
 31 blue; method 30a; VI  
 32 blue; method 30a; VI  
 33 orange; method 30a; VI  
 34 transparent red; method 30a; VI

## 113

### Sinjerli Variation I

1977

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 42 ¼ (81.3 x 107.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 129

PRINTERS Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

4 runs from 27 aluminum plate sections and 1 screen:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a olive green (full crayon); plate

b light blue-green (full crayon); plate

c light gray-blue, with red (full crayon); plate

d light Day-Glo red-orange (full crayon); plate

e deep red-brown (full crayon); plate

f cool medium red (full crayon); plate

g light lemon yellow (full crayon); plate

h cool peach (full crayon); plate

i light warm gray-brown (full crayon); plate

j Day-Glo pink (full crayon); plate

k light bright green-blue (full crayon); plate

l deep warm black (full crayon); plate

3 a dark olive green (smear crayon; over 2a); plate

b dark blue-green (smear crayon; over 2b); plate

c dark gray-blue, with red (smear crayon; over 2c); plate

d dark Day-Glo red-orange (smear crayon; over 2d); plate

e warm deep red (smear crayon; over 2e); plate

f dark red-brown (smear crayon; over 2f); plate

g dark lemon yellow (smear crayon; over 2g); plate

h medium peach, with red (smear crayon, over 2h); plate

i cool gray-brown (smear crayon; over 2i); plate

j light Day-Glo pink-purple (smear crayon; over 2j); plate

k dark green-blue (smear crayon; over 2k); plate

l medium warm black (smear crayon; over 2l); plate

4 a high gloss glaze with color 3a (loose crayon; over 3a); plate

b high gloss glaze with color 3f (loose crayon; over 3f); plate

c high gloss clear glaze (loose crayon; over 3b, 3c, 3d, 3e, 3g, 3h, 3i, 3j, 3k, 3l); plate

## 114

### Sinjerli Variation Ia

1977

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 42 ¼ (81.3 x 107.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 130

PRINTERS Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

4 runs from 31 aluminum plate sections and 1 screen:

1 medium gray (line), photo screen, from ink drawing on Mylar

2 a Day-Glo red (full crayon); plate

b light pink (full crayon); plate

c dark warm gray (full crayon); plate

d Day-Glo yellow-orange (full crayon); plate

e medium red (full crayon); plate  
 f warm white (full crayon); plate  
 g light blue (full crayon); plate  
 h light cool blue-green (full crayon); plate  
 i red-purple (full crayon); plate  
 j cool gray-green (full crayon); plate  
 k cool medium green-blue (full crayon); plate  
 l cool transparent black (full crayon); plate  
 3 a dark Day-Glo red (smear crayon; over 2a); plate  
 b dark pink (smear crayon; over 2b); plate  
 c medium warm gray (smear crayon; over 2c); plate  
 d Day-Glo red-orange (smear crayon; over 2d); plate  
 e light red (smear crayon; over 2e); plate  
 f cool white (smear crayon; over 2f); plate  
 g medium cool ultra blue (smear crayon; over 2g); plate  
 h warm medium blue-green (smear crayon; over 2h); plate  
 i blue-purple (smear crayon; over 2i); plate  
 j warm dark gray-green (smear crayon; over 2j); plate  
 k warm green-blue (smear crayon; over 2k); plate  
 l black (smear crayon; over 2l); plate  
 4 a high gloss glaze with color 2f (loose crayon; over 3f); plate  
 b high gloss glaze with color 3g (loose crayon; over 3g); plate  
 c high gloss glaze with color 3c (loose crayon; over 3c); plate  
 d high gloss glaze with color 2i (loose crayon; over 3i); plate  
 e high gloss glaze with color 2k (loose crayon; over 3k); plate  
 f high gloss glaze with color 3k (loose crayon; over 3l); plate  
 g high gloss clear glaze (loose crayon; over 3a, 3b, 3d, Be, 3h, 3j); plate

## 115

### Sinjerli Variation II

1977

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 42 ¼ (81.3 x 107.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 131

PRINTERS Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

4 runs from 34 aluminum plate sections and 1 screen:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a light olive green, with yellow (full crayon); plate

b gray-blue, with red (full crayon); plate

c bright Day-Glo red-orange (full crayon); plate

d deep yellow (full crayon); plate

e warm Day-Glo red (full crayon); plate

f warm light yellow-green (full crayon); plate

g cool light yellow (full crayon); plate

h light hot pink (full crayon); plate

i light blue-purple (full crayon); plate

j thalo blue-green (full crayon); plate

k ultra blue (full crayon); plate

l gray-green-blue (full crayon); plate

m dark gray-green (full crayon); plate

n cool black (full crayon); plate

3 a cool light blue-green (smear crayon; over 2a); plate

b cool dark gray-blue (smear crayon; over 2b); plate

c deep Day-Glo red-orange (smear crayon, over 2c); plate

d light red (smear crayon; over 2d); plate

e cool Day-Glo red (smear crayon; over 2e); plate

f cool dark green (smear crayon; over 2f); plate

g cool medium yellow (smear crayon; over 2g); plate

h dark pink (smear crayon; over 2h); plate

i dark blue-purple (smear crayon; over 2i); plate

j medium thalo blue (smear crayon; over 2j); plate

k blue-green, with red (smear crayon; over 2k); plate

l dark thalo blue (smear crayon; over 2l); plate

m dark gray (smear crayon; over 2m); plate

n warm dark black (smear crayon; over 2n); plate

4 a high gloss glaze with color 2a (loose crayon; over 3a); plate

b high gloss glaze with color 2f (loose crayon; over 3f); plate

c high gloss glaze with color 3c (loose crayon; over 3d); plate

d high gloss glaze with color 2h (loose crayon; over 3h); plate

e high gloss glaze with color 2k (loose crayon; over 3k); plate

f high gloss clear glaze (loose crayon, over 3b, 3n, 3l, 3j, 3m, 3e); plate

## 116

**Sinjerli Variation IIa**

1977

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 42 ¼ (81.3 x 107.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 132

PRINTERS Edition printing: Lithography: Bruce Porter and James Wely; Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

4 runs from 34 aluminum plate sections and 1 screen:

1 medium gray (line), photo screen, from ink drawing on Mylar

2 a cool light yellow (full crayon); plate

b warm light yellow (full crayon); plate

c gray-blue-green (full crayon); plate

d light bright green (full crayon); plate

e light bright pink (full crayon); plate

f light orange-pink (full crayon); plate

g deep Day-Glo red (full crayon); plate

h Day-Glo pink (full crayon); plate

i light gray-blue (full crayon); plate

j dark gray-red-blue (full crayon); plate

k light gray-purple (full crayon); plate

l bright ultra blue (full crayon); plate

m gray-olive green (full crayon); plate

n cool deep green (full crayon); plate

3 a medium yellow (smear crayon; over 2a); plate

b dark yellow (smear crayon; over 2b); plate

c light gray-olive green (smear crayon; over 2c); plate

d medium green-blue (smear crayon; over 2d); plate

e dark bright pink (smear crayon; over 2e); plate

f bright orange-pink (smear crayon; over 2f); plate

g light Day-Glo red (smear crayon; over 2g); plate

h dark red-pink, with blue (smear crayon; over 2h); plate

i dark gray-blue (smear crayon, over 2i); plate

j light gray-red-blue (smear crayon; over 2j); plate

k gray-purple (smear crayon; over 2k); plate

l deep ultra blue (smear crayon; over 2l); plate

m medium gray-green (smear crayon; over 2m); plate

n warm medium green (smear crayon; over 2n); plate

4 a high gloss glaze with color 2k (loose crayon; over 3k); plate

b high gloss glaze with color 2d (loose crayon; over 3d); plate

c high gloss glaze with color 2m (loose crayon; over 3m); plate

d high gloss glaze with color 2c (loose crayon; over 3c); plate

e high gloss glaze with color 2g (loose crayon; over 3g); plate

f high gloss clear glaze (loose crayon; over 3i, 3n, 3e, 3f, 3a, 3j, 3h); plate

## 117

**Sinjerli Variation III**

1977

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 42 ¼ (81.3 x 107.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 133

PRINTERS Edition printing: Lithography: Bruce Porter and James Wely; Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

4 runs from 39 aluminum plate sections and 1 screen:

1 medium gray (line), photo screen, from ink drawing on Mylar

2 a cool white (full crayon); plate

b medium yellow (full crayon); plate

c cool light blue (full crayon); plate

d light blue-purple (full crayon); plate

e red-orange (full crayon); plate

f cool Day-Glo red (full crayon); plate

g warm red (full crayon); plate

h medium cool red (full crayon); plate

i gray-purple (full crayon); plate

j medium blue, with green (full crayon); plate

k cool deep blue (full crayon); plate

l deep blue-green (full crayon); plate

m ultra blue (full crayon); plate

n deep green-blue (full crayon); plate

o cool brown, with umber (full crayon); plate

p cool black (full crayon); plate

3 a warm white (smear crayon; over 2a); plate

b dark yellow (smear crayon; over 2b); plate  
 c warm medium blue (smear crayon; over 2c); plate  
 d warm medium blue (smear crayon, over 2d); plate  
 e cool red-orange (smear crayon; over 2e); plate  
 f warm Day-Glo red (smear crayon; over 2f); plate  
 g deep purple-red (smear crayon; over 2g); aluminum plate  
 h deep red (smear crayon; over 2h); plate  
 i gray-purple with blue (smear crayon, over 2i); plate  
 j bright blue-green (smear crayon; over 2j); plate  
 k deep blue, with red (smear crayon, over 2k); plate  
 l deep purple, with blue (smear crayon, over 2l); plate  
 m medium ultra blue (smear crayon; over 2m); plate  
 n deep cool blue (smear crayon; over 2n); plate  
 o deep brown, with umber (smear crayon; over 2o); plate  
 p warm black (smear crayon; over 2p); plate  
 4 a high gloss glaze with color 2p (loose crayon; over 3p); plate  
 b high gloss glaze with color 2i (loose crayon, over 3i); plate  
 c high gloss glaze with color 2a (loose crayon; over 3a); plate  
 d high gloss glaze with color 2k (loose crayon; over 3k); plate  
 e high gloss glaze with color 2c (loose crayon; over 3c); plate  
 f high gloss glaze with color 2f (loose crayon; over 3f); plate  
 g high gloss clear glaze (loose crayon, over 3o, 3d, 3g, 3h, 3e, 3j, 3l, 3n); plate

## 118

**Sinjerli Variation IV**

1977

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 42 ¼ (81.3 x 107.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '77*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 134

PRINTERS Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

4 runs from 50 aluminum plate sections and 1 screen:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a green-blue (full crayon); plate

b bright green (full crayon); plate

c cool bright red (full crayon); plate  
 d cool medium blue (full crayon); plate  
 e warm gray-blue (full crayon); plate  
 f warm brown (full crayon); plate  
 g medium yellow (full crayon); plate  
 h yellow-orange (full crayon); plate  
 i warm medium yellow (full crayon); plate  
 j light Day-Glo red (full crayon); plate  
 k red-purple (full crayon); plate  
 l light yellow-brown (full crayon); plate  
 m light gray-green (full crayon); plate  
 n ultra blue (full crayon); plate  
 o red-gray-purple (full crayon); plate  
 p bright pink (full crayon); plate  
 q cool medium red (full crayon); plate  
 r light red (full crayon); plate  
 s light blue (full crayon); plate  
 t dark blue-gray (full crayon); plate  
 3 a deep blue-green (smear crayon; over 2a); plate  
 b blue-green (smear crayon; over 2b); plate  
 c cool medium red (smear crayon; over 2c); plate  
 d deep blue with red (smear crayon; over 2d); plate  
 e cool gray-blue (smear crayon; over 2e); plate  
 f dark cool brown (smear crayon; over 2f); plate  
 g light cool yellow (smear crayon; over 2g); plate  
 h red-orange (smear crayon; over 2h); plate  
 i medium yellow (smear crayon; over 2i); plate  
 j medium red, with blue (smear crayon; over 2j); plate  
 k red-purple (smear crayon; over 2k); plate  
 l medium red-brown (smear crayon; over 2l); plate  
 m light blue-green (smear crayon; over 2m); plate  
 n deep ultra blue (smear crayon; over 2n); plate  
 o gray-red-purple (smear crayon; over 2o); plate  
 p bright medium pink (smear crayon; over 2p); plate  
 q Day-Glo red (smear crayon; over 2q); plate  
 r medium red (smear crayon; over 2r); plate  
 s blue, with red (smear crayon; over 2s); plate  
 t black, with medium green (smear crayon; over 2t); plate  
 4 a high gloss glaze with color 2b (loose crayon, over 3b); plate  
 b high gloss glaze with color 2c (loose crayon; over 3c); plate  
 c high gloss glaze with color 2d (loose crayon; over 3d); plate  
 d high gloss glaze with color 2e (loose crayon; over 3e); plate

e high gloss glaze with color 2j (loose crayon; over 3j); plate  
 f high gloss glaze with color 2m (loose crayon; over 3m); plate  
 g high gloss glaze with color 2o (loose crayon; over 3o); plate  
 h high gloss glaze with co or 2p (loose crayon; over 3p); plate  
 i high gloss glaze with color 2t (loose crayon; over 3t); plate  
 j high gloss clear glaze (loose crayon; over 3a, 3f, 3i, 3k, 3n, 3o, 3s); plate

## 119

**Polar Co-ordinates I**

1980

Lithograph and screenprint on 320 gram Arches Cover paper

39 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 15 CTP (I–XV hand-painted for mixed-media images), RTP, 4 PPII; certain elements used in printing cat. 127

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

53 runs from 32 aluminum plates and 15 screens (certain elements used in printing cat. 127):

- 1 white; photo screen, from crayon, tusche, film opaque image on Mylar, grid scratched out
- 2 white (over 1); same screen as 1
- 3 gray (grid); plate, crayon
- 4 gray (image lines); plate, crayon
- 5 silver glitter; photo screen, from vernis noir, lacquer, scratched-out image on Mylar
- 6 magenta; plate, crayon
- 7 blue; plate, crayon
- 8 green; plate, crayon
- 9 red; plate, crayon
- 10 silver; photo screen, from crayon, film opaque, scratched image on Mylar
- 11 copper; photo screen, from crayon, film opaque, scratched image on Mylar
- 12 gold; photo screen, from crayon on Mylar
- 13 lemon yellow; photo screen, from crayon on Mylar
- 14 green; photo screen, from crayon, film opaque, scratched image on Mylar

- 15 deep magenta; photo screen, from film opaque, scratched-out image on Mylar
- 16 blue; photo screen from film opaque, scratched-out image on Mylar
- 17 orange-red; photo screen, from crayon, film opaque, scratched-out image on Mylar
- 18 yellow, photo screen, from crayon on Mylar
- 19 brown; photo screen, from crayon on Mylar
- 20 pink; photo screen, from red lacquer on Mylar
- 21 green; photo screen, from red lacquer on Mylar
- 22 copper; photo screen, from crayon and scratched image on Mylar
- 23 copper (over 22); same screen as 22
- 24 green; plate, crayon
- 25 blue; plate, crayon
- 26 copper; plate, tusche
- 27 metallic brown; plate, tusche
- 28 silver; plate, tusche
- 29 metallic red; plate, tusche
- 30 magenta; plate, crayon
- 31 gold; plate, crayon and tusche
- 32 blue; plate, crayon and tusche
- 33 blue; plate, crayon
- 34 pink; plate, crayon
- 35 yellow-orange; plate, crayon and tusche
- 36 gold; plate, tusche
- 37 green; plate, tusche
- 38 green; plate, tusche
- 39 green; plate, tusche
- 40 red; plate, tusche
- 41 blue; plate, tusche
- 42 blue (over 41); same plate as 41
- 43 cream; plate, tusche
- 44 varnish (over 43); same plate as 43
- 45 white; plate, crayon
- 46 white (over 45); same plate as 45
- 47 blue; plate, crayon
- 48 blue; plate, liquid tusche
- 49 white; plate, crayon
- 50 red; plate, crayon
- 51 rust red; plate, tusche
- 52 red; plate, crayon
- 53 dark cream (over 43); same plate as 43

## 120

## Polar Co-ordinates II

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

39 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 15 CTP (I–XIV hand-painted for mixed-media images), RTP, 4 PPII, C

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

45 runs from 23 aluminum plates, 18 screens, and 3 blocks:

1 white; photo screen, from crayon, tusche on Mylar, grid scratched out

2 white (over 1); same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 black glitter; photo screen, from tusche and scratched image on Mylar

6 fluorescent yellow; plate, tusche

7 brown; plate, crayon and tusche

8 fluorescent pink; plate, tusche

9 blue; plate, crayon

10 dark red; plate, crayon

11 orange; plate, crayon

12 fluorescent pink; photo screen, from vernis noir on Mylar

13 silver; photo screen, from vernis noir on Mylar

14 gold; photo screen, from vernis noir on Mylar

15 transparent brown-black; photo screen, from vernis noir on Mylar

16 earth green; photo screen, from vernis noir on Mylar

17 flesh pink; photo screen, from vernis noir on Mylar

18 dark blue; photo screen, from vernis noir on Mylar

19 light blue; photo screen, from vernis noir on Mylar

20 yellow; photo screen, from vernis noir on Mylar

21 cream; photo screen, from vernis noir on Mylar

22 chrome yellow; plate, crayon

23 tan; plate, liquid tusche

24 blue; plate, crayon

25 yellow; plate, crayon

26 primrose silver; plate, tusche

27 cream; plate, vernis noir

28 raspberry-silver; block, vernis noir on engraver's metal for letterpress

29 orange-silver; plate, crayon

30 red; photo plate, from crayon on Mylar

31 green-gold; photo plate, from crayon on Mylar

32 red-gold; photo plate, from crayon on Mylar

33 white; block, vernis noir on engraver's metal for letterpress

34 silver; photo plate, from crayon on Mylar

35 green; plate, crayon

36 white; block, vernis noir on engraver's metal for letterpress

37 white; photo screen, from vernis noir on Mylar

38 fluorescent yellow; plate, tusche

39 brown; plate, tusche

40 gold; photo screen, from vernis noir on Mylar

41 gold; photo screen, from crayon on Mylar

42 gold glitter; photo screen, from crayon on Mylar

43 gold; photo screen, from crayon on Mylar

44 yellow-ocher; photo screen, from crayon on Mylar

45 black; plate, crayon

## 121

## Polar Co-ordinates III

1980

Lithograph and screenprint on 320 gram Arches Cover paper

38 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 15 CTP (I–XV hand-painted for mixed-media images), RTP, 4 PPII; certain elements used in printing cat. 128

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

50 runs from 33 aluminum plates and 15 screens (certain elements used in printing cat. 128):

1 gray (grid); plate, crayon

2 gray (image lines); plate, crayon

3 white (background base); photo screen, from tusche on Mylar



4 white (background base, over 3); same screen as 3  
 5 silver glitter (background); photo screen, from vernis noir on Mylar  
 6 transparent silver (background); photo screen, from litho printed on Mylar  
 7 British silver (background); photo screen, from litho printed on Mylar  
 8 transparent silver-gray (background); photo screen, from litho printed on Mylar  
 9 transparent copper (background); photo screen, from vernis noir on Mylar  
 10 copper (background); photo screen, from vernis noir on Mylar  
 11 magenta (lines); plate, crayon  
 12 magenta (shapes); plate, crayon  
 13 red (lines); plate, crayon  
 14 red (shapes); plate, crayon  
 15 yellow (lines); plate, crayon  
 16 yellow (shapes); plate, crayon  
 17 thalo green (lines); plate, crayon  
 18 thalo green (shapes); plate, crayon  
 19 brown (lines); plate, crayon  
 20 brown (shapes); plate, crayon  
 21 blue silver; plate, liquid tusche  
 22 deep blue; plate, crayon  
 23 blue-gray; plate, liquid tusche  
 24 pink; plate, liquid tusche  
 25 gold; plate, liquid tusche  
 26 raspberry-silver; plate, crayon  
 27 green; plate, crayon  
 28 green; plate, liquid tusche  
 29 red; plate, crayon  
 30 champagne silver; plate, crayon  
 31 light green; plate, crayon  
 32 chrome yellow; photo screen, from vernis noir on Mylar  
 33 pea green; photo screen, from vernis noir on Mylar  
 34 gray-green; photo screen, from vernis noir on Mylar  
 35 British silver; photo screen, from vernis noir on Mylar  
 36 copper; photo screen, from vernis noir on Mylar  
 37 pink; photo screen, from vernis noir on Mylar  
 38 orange; photo screen, from vernis noir on Mylar  
 39 flesh pink; photo screen, from vernis noir on Mylar  
 40 green; photo screen, from vernis noir on Mylar  
 41 blue; plate, crayon  
 42 cream; plate, liquid tusche

43 magenta; plate, crayon  
 44 primrose yellow; plate, tusche  
 45 primrose yellow; plate, tusche  
 46 brown; plate, crayon and gum spatter  
 47 orange; plate, crayon  
 48 blue; plate, tusche  
 49 naples yellow; plate, tusche  
 50 magenta; plate, crayon

## 122

### Polar Co-ordinates IV

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

38 x 38 ½ (96.5 x 97.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 4 CTP (I–IV hand-painted for mixed-media images), RTP, 4 PPII, C

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

40 runs from 33 aluminum plates, 2 screens, and 2 blocks:

1 white; photo screen, from crayon, tusche, film opaque, and scratched image on Mylar  
 2 white (over 1); same screen as 1  
 3 gray (grid); plate, crayon  
 4 gray (image lines); plate, crayon  
 5 silver glitter; photo screen, from pink lacquer, scratched image on Mylar  
 6 red; plate, crayon  
 7 green; plate, crayon  
 8 fluorescent green; plate, tusche  
 9 fluorescent green; plate, crayon  
 10 fluorescent pink; plate, tusche  
 11 silver; plate, tusche  
 12 tan; plate, tusche  
 13 red-brown; plate, crayon  
 14 silver; plate, tusche  
 15 light yellow; plate, tusche



16 chrome yellow; plate, crayon  
 17 blue; plate, tusche  
 18 varnish (over 17); same plate as 17, with deletions  
 19 blue; plate, crayon  
 20 flesh pink; plate, tusche  
 21 copper; plate, tusche  
 22 silver; block, vernis noir on engraver's metal for letterpress  
 23 gold; block, vernis noir on engraver's metal for letterpress  
 24 orange; plate, tusche  
 25 pink (over 14); same plate as 14, with deletions  
 26 red glaze; plate, tusche  
 27 brick red; plate, tusche  
 28 thalo green; plate, tusche  
 29 fluorescent green; plate, tusche  
 30 white; plate, tusche  
 31 white; plate, tusche  
 32 thalo green; plate, tusche  
 33 green; plate, tusche  
 34 green; plate, tusche  
 35 yellow-ocher; plate, tusche  
 36 green; plate, crayon  
 37 orange; plate, tusche  
 38 dark blue; plate, crayon  
 39 light yellow; plate, crayon  
 40 yellow-ocher; plate, crayon

## 123

### Polar Co-ordinates V

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

38 x 38 ½ (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, 8 CTP (I–VIII hand-painted for mixed-media images), RTP, PPII, C

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

49 runs from 28 aluminum plates, 17 screens, and 1 block:

1 white; photo screen, from crayon, tusche and scratched-out image on Mylar  
 2 white (over 1); same screen as 1  
 3 gray (grid); plate  
 4 gray (image lines); plate  
 5 silver glitter; photo screen, from vernis noir, scratched image on Mylar  
 6 yellow; plate, crayon  
 7 fluorescent yellow; plate, crayon  
 8 brown; plate, crayon  
 9 red; plate, crayon  
 10 green; plate, crayon  
 11 blue; plate, crayon  
 12 orange; plate, crayon  
 13 light green; plate, crayon  
 14 silver; photo screen, from vernis noir on Mylar  
 15 British silver; photo screen, from vernis noir on Mylar  
 16 green; photo screen, from vernis noir on Mylar  
 17 thalo green; photo screen, from vernis noir on Mylar  
 18 gold; photo screen, from vernis noir on Mylar  
 19 gold; photo screen, from vernis noir on Mylar  
 20 black; photo screen, from vernis noir on Mylar  
 21 white; photo screen, from vernis noir on Mylar  
 22 purple; photo screen, from vernis noir on Mylar  
 23 magenta; photo screen, from vernis noir on Mylar  
 24 pink; photo screen, from vernis noir  
 25 transparent orange; photo screen, from vernis noir on Mylar  
 26 blue; photo screen, from vernis noir on Mylar  
 27 blue (over 26); same screen as 26  
 28 blue-green; photo screen, from crayon on Mylar  
 29 orange; photo screen, from vernis noir on Mylar  
 30 silver; plate, crayon  
 31 transparent green; plate, crayon  
 32 transparent magenta; plate, crayon  
 33 pink; plate, crayon  
 34 fluorescent pink; plate, crayon  
 35 cream; plate, crayon  
 36 metallic magenta; plate, crayon  
 37 cream; plate, crayon  
 38 cream; photo plate, from vernis noir on Mylar  
 39 yellow; plate, crayon  
 40 purple; plate, crayon

41 metallic copper; block, vernis noir on engraver's metal for letterpress

42 tan (over 40); same plate as 40

43 light yellow; plate, crayon

44 blue; plate, crayon

45 silver; plate, crayon

46 yellow-ocher; plate, crayon

47 sepia; plate, crayon

48 transparent copper; plate, crayon

49 blue-green; photo plate, from crayon on Mylar

## 124

### Polar Co-ordinates VI

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

38 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 4 CTP (I–IV hand-painted for mixed-media images), RTP, 4 PPII, C

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

47 runs from 31 aluminum plates, 10 screens, and 1 block:

1 white; photo screen, from crayon, tusche on Mylar, grid scratched out

2 white (over 1); same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 gold glitter; photo screen, from vernis noir, scratched image on Mylar

6 yellow; plate, crayon

7 brown; plate, crayon

8 dark red; plate, crayon

9 blue; plate, crayon

10 yellow-orange; plate, crayon

11 red-orange; plate, crayon

12 gold; photo screen, from vernis noir on Mylar

13 gold (over 12); same screen as 12

14 early gold; photo screen, from vernis noir on Mylar

15 early gold (over 14); same screen as 14

16 white; photo screen, from vernis noir on Mylar

17 red; photo screen, from vernis noir on Mylar

18 fluorescent yellow; photo screen, from vernis noir on Mylar

19 fluorescent orange; photo screen, from vernis noir on Mylar

20 fluorescent green; photo screen, from vernis noir on Mylar

21 fluorescent brown; photo screen, from vernis noir on Mylar

22 fluorescent yellow; plate, vernis noir

23 brown-ocher; plate, vernis noir

24 brown-ocher; plate, crayon

25 fluorescent green; plate, tusche

26 transparent blue glaze; plate, tusche

27 transparent magenta glaze; plate, tusche

28 gray-blue; plate, tusche

29 transparent yellow-orange; plate, crayon

30 transparent magenta; plate, crayon

31 fluorescent pink glaze; plate, crayon

32 black-gold; plate, crayon

33 deep blue; plate, crayon

34 pink; plate, tusche

35 sepia-red; plate, crayon

36 fluorescent red-orange; plate, crayon

37 green; block, vernis noir on engraver's metal for letterpress

38 warm silver; plate, crayon

39 green; plate, tusche

40 green; plate, crayon

41 gold; plate, crayon

42 white; plate, crayon

43 white (over 42); same plate as 42

44 white (over 43); same plate as 42

45 green; plate, crayon

46 blue; plate, crayon

47 black-gold; plate, crayon

## 125

**Polar Co-ordinates VII**

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

38 x 38 ½ (96.5 x 97.8)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 5 CTP (I–V hand-painted for mixed-media images), RTP, 4 PPII, C

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

53 runs from 37 aluminum plates, 13 screens, and 1 block:

1 white; photo screen, from crayon, tusche on Mylar, grid scratched out

2 white (over 1); same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 silver glitter; photo screen, from vernis noir on Mylar

6 gold glitter; photo screen, from vernis noir on Mylar

7 brown; plate, crayon

8 blue; plate, crayon

9 red; plate, crayon

10 green; plate, crayon

11 transparent silver; photo screen, from vernis noir on Mylar

12 silver; photo screen, from vernis noir on Mylar

13 gold; photo screen, from vernis noir on Mylar

14 copper-gold; photo screen, from vernis noir on Mylar

15 yellow; plate, crayon

16 white; plate, crayon

17 copper-gold; photo screen, from vernis noir on Mylar

18 yellow; photo screen, from crayon on Mylar

19 orange; plate, tusche

20 orange; plate, crayon

21 peach; plate, crayon

22 green; plate, tusche

23 pink; plate, tusche

24 blue; plate, tusche

25 peach; photo screen, from crayon on Mylar

26 green; photo screen, from vernis noir on Mylar

27 pink; photo screen, from vernis noir on Mylar

28 blue; photo screen, from vernis noir on Mylar

29 warm silver; plate, tusche

30 green-gold; plate, tusche

31 light green; plate, crayon

32 metallic green; plate, tusche

33 green; plate, tusche

34 pearly pink; plate, tusche

35 flesh pink; plate, tusche

36 gold; block, vernis noir on engraver's metal for letterpress

37 cream; plate, crayon

38 pink; plate, crayon

39 vermilion; plate, crayon

40 green; plate, crayon

41 coral pink; plate, crayon

42 green; plate, crayon

43 fluorescent yellow; same screen as 18

44 black; plate, crayon

45 metallic dark blue; plate, crayon

46 silver; plate, crayon

47 metallic light blue; plate, crayon

48 blue; plate, crayon

49 green-gold; plate, crayon

50 brown; plate, crayon

51 green-blue; plate, crayon

52 light pink; plate, crayon

53 pearly pink; plate, tusche

## 126

**Polar Co-ordinates VIII**

1980

Lithograph and screenprint on 320 gram Arches Cover paper

38 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 11 CTP (I–II hand-painted for mixed-media images), RTP, 4 PPII, C

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

41 runs from 37 aluminum plates and 3 screens:

1 white; photo screen, from crayon, tusche on Mylar, grid scratched out

2 white (over 1); same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 silver glitter; photo screen, from vernis noir on Mylar

6 brown; plate, crayon

7 orange-red; plate, crayon

8 brilliant yellow; plate, crayon

9 green; plate, crayon

10 blue; plate, crayon

11 transparent silver; plate, vernis noir

12 yellow; plate, tusche

13 transparent blue glaze; plate, vernis noir

14 yellow; plate, tusche

15 pearlescent yellow; plate, crayon

16 pearlescent pink; plate, crayon

17 ocher; photo plate, from vernis noir on Mylar

18 deep red; photo plate, from vernis noir on Mylar

19 gold; photo plate, from vernis noir on Mylar

20 green; photo plate, from vernis noir on Mylar

21 light blue; photo plate, from vernis noir on Mylar

22 dark red; plate, tusche

23 metallic green-gold; photo plate, from vernis noir on Mylar

24 light mauve; plate, tusche

25 officer's pink; photo screen, from vernis noir on Mylar

26 gray; photo plate, from vernis noir on Mylar

27 fluorescent green; plate, vernis noir

28 fluorescent red; plate, vernis noir

29 yellow; plate, crayon

30 dark blue; plate, crayon

31 transparent orange; plate, crayon

32 silver; plate, vernis noir and deletion fluid

33 transparent yellow-ocher; plate, crayon

34 pink glaze; plate, tusche

35 black; plate, tusche

36 thin silver-gold; plate, crayon

37 black; plate, crayon

38 white; photo plate, from vernis noir on Mylar

39 fluorescent pink; plate, crayon

40 copper; plate, crayon

41 black glaze; plate, tusche

## 127

### Polar Co-ordinates Variant Ia

1980

Lithograph and screenprint on 320 gram Arches Cover paper

38 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '80*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 20

PROOFS 2 AP, CTP, RTP, C; certain elements used in printing cat. 119

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

53 runs from 33 aluminum plates and 15 screens (certain elements used in printing cat. 119):

1 white; photo screen, from crayon, tusche, film opaque image on Mylar, grid scratched out

2 white (over 1), same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 silver glitter; photo screen, from vernis noir, lacquer, scratched-out image on Mylar

6 magenta; plate, crayon

7 blue; plate, crayon

8 green; plate, crayon

9 red; plate, crayon

10 silver; photo screen, from crayon, film opaque, scratched image on Mylar

11 copper; photo screen, from crayon, film opaque, scratched image on Mylar

12 gold; photo screen, from crayon on Mylar

13 lemon yellow; photo screen, from crayon on Mylar

14 green; photo screen, from crayon, film opaque, scratched image on Mylar

15 deep magenta; photo screen, from film opaque, scratched-out image on Mylar

16 blue; photo screen, from film opaque, scratched-out image on Mylar

17 orange-red; photo screen, from crayon, film opaque, scratched-out image on Mylar

18 yellow; photo screen, from crayon on Mylar

19 brown; photo screen, from crayon on Mylar

20 pink; photo screen, from red lacquer on Mylar

21 green; photo screen, from red lacquer on Mylar

22 copper; photo screen, from crayon and scratched image on Mylar  
 23 copper (over 22); same screen as 22  
 24 green; plate, crayon  
 25 blue; plate, crayon  
 26 copper; plate, tusche  
 27 metallic brown; plate, tusche  
 28 silver; plate, tusche  
 29 metallic red; plate, tusche  
 30 magenta; plate, crayon  
 31 gold; plate, crayon and tusche  
 32 blue; plate, crayon  
 33 blue; plate, crayon  
 34 pink; plate, crayon  
 35 yellow-orange; plate, crayon and tusche  
 36 gold; plate, tusche  
 37 green; plate, tusche  
 38 green; plate, tusche  
 39 green; plate, tusche  
 40 red; plate, tusche  
 41 blue; plate, tusche  
 42 blue (over 41); same plate as 41  
 43 cream; plate, tusche  
 44 varnish (over 43); same plate as 43  
 45 white; plate, crayon  
 46 white (over 45); same plate as 45  
 47 metallic blue; plate, tusche  
 48 yellow; plate, crayon  
 49 white; plate, crayon  
 50 red; plate, crayon  
 51 green-gold; plate, tusche  
 52 red; plate, crayon  
 53 dark cream; plate, tusche

## 128

### Polar Co-ordinates Variant IIIa

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

38 ½ x 38 (97.8 x 96.5)

SIGNATURE Signed and dated in pencil, lower left of center: *F. Stella* '80

INSCRIPTIONS Numbered in pencil, lower left of center

EDITION 32

PROOFS 5 AP, 6 CTP, RTP, 3 PPII, C; certain elements used in printing cat. 121

PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER Petersburg Press, New York

50 runs from 25 aluminum plates, 21 screens, and 1 block (certain elements used in printing cat. 121):

1 white; photo screen, from tusche, crayon, film opaque, and scratched image on Mylar

2 white (over 1); same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 silver glitter; photo screen, from vernis noir, scratched image on Mylar

6 yellow; plate, crayon

7 red; plate, crayon

8 blue; plate, crayon

9 green; plate, crayon

10 red; plate, crayon

11 brown; plate, crayon

12 copper; plate, crayon and tusche

13 silver; plate, crayon and tusche

14 British silver; plate, crayon

15 dark blue; photo screen, from tusche and vernis noir on Mylar

16 light green; photo screen, from tusche and vernis noir on Mylar

17 yellow-green; photo screen, from tusche and vernis noir on Mylar

18 red; photo screen, from tusche and vernis noir on Mylar

19 primrose yellow; photo screen, from tusche and vernis noir on Mylar

20 golden yellow; photo screen, from tusche and vernis noir on Mylar

21 metallic gold; photo screen, from vernis noir on Mylar

22 dark green; photo screen, from tusche on Mylar

23 pink; photo screen, from tusche and vernis noir on Mylar

24 blue; photo screen, from tusche and vernis noir on Mylar

25 glaze varnish; same screen as 5

26 brown; plate, crayon

27 deep red; plate, crayon

28 silver-blue; plate, vernis noir

29 raspberry-silver; plate, crayon

30 champagne pink; plate, crayon

31 chrome yellow; photo screen, from vernis noir and crayon on Mylar

32 gray-green; photo screen, from vernis noir and tusche on Mylar  
 33 officer's pink; photo screen, from vernis noir on Mylar  
 34 British silver; photo screen, from vernis noir on Mylar  
 35 silver; photo screen, from vernis noir on Mylar  
 36 copper; photo screen, from vernis noir on Mylar  
 37 copper; photo screen, from vernis noir on Mylar  
 38 blue; photo screen, from vernis noir on Mylar  
 39 earth green; photo screen, from vernis noir on Mylar  
 40 white; block, vernis noir on engraver's metal for letterpress  
 41 brown-ocher; plate, vernis noir  
 42 fluorescent red; plate, crayon  
 43 yellow; plate, tusche  
 44 yellow (over 43); same plate as 43  
 45 yellow; plate, crayon  
 46 brown; plate, crayon  
 47 brown; plate, crayon and gum spatter  
 48 blue; plate, crayon  
 49 purple; plate, tusche  
 50 red-copper; plate, crayon

## 129

### Sinjerli Variation Squared with Colored Ground I

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '81*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 38

PROOFS 10 AP, 2 CTP, 3 CTP, RTP, 3 PPII; elements destroyed  
 [double CTP entries according to Petersburg Press documentation]

PRINTERS Edition printing: Lithography: Bruce Porter, James Welty, and John Hutcheson. Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

6 runs from 27 aluminum plate sections and 1 screen (same as cat. 113), and 2 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar  
 2 a olive green (full crayon); plate  
   b light blue-green (full crayon); plate  
   c light gray-blue, with red (full crayon); plate  
   d light Day-Glo red-orange (full crayon); plate

e deep red-brown (full crayon); plate  
 f cool medium red (full crayon); plate  
 g light lemon yellow (full crayon); plate  
 h cool peach (full crayon); plate  
 i light warm gray-brown (full crayon); plate  
 j Day-Glo pink (full crayon); plate  
 k light bright green-blue (full crayon); plate  
 l deep warm black (full crayon); plate  
 3 a dark olive green (smear crayon, over 2a); plate  
   b dark blue-green (smear crayon, over 2b); plate  
   c dark gray-blue, with red (smear crayon, over 2c); plate  
   d dark Day-Glo red-orange (smear crayon, over 2d); plate  
   e warm deep red (smear crayon, over 2e); plate  
   f dark red-brown (smear crayon, over 2f); plate  
   g dark lemon yellow (smear crayon, over 2g); plate  
   h medium peach, with red (smear crayon, over 2h); plate  
   i cool gray-brown (smear crayon, over 2i); plate  
   j light Day-Glo pink-purple (smear crayon, over 2j); plate  
   k dark green-blue (smear crayon, over 2k); plate  
   l medium warm black (smear crayon, over 2l); plate  
 4 a high gloss glaze with color 3a (loose crayon, over 3a); plate  
   b high gloss glaze with color 3f (loose crayon, over 3f); plate  
   c high gloss clear glaze (loose crayon, over 3b, 3c, 3d, 3e, 3g, 3h, 3i, 3j, 3k, 3l); plate  
 5 magenta (crayon); plate  
 6 fluorescent pink (crayon, over 5); plate

## 130

### Sinjerli Variation Squared with Colored Ground Ia

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '81*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 61

PROOFS 10 AP, 3 CTP, RTP, 3 PPII; elements destroyed

PRINTERS Edition printing: Lithography: Bruce Porter, James Welty, and John Hutcheson. Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

7 runs from 31 aluminum plate sections and 1 screen (same as cat.

114), and 3 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a Day-Glo red (full crayon); plate

b light pink (full crayon); plate

c dark warm gray (full crayon); plate

d Day-Glo yellow-orange (full crayon); plate

e medium red (full crayon); plate

f warm white (full crayon); plate

g light blue (full crayon); plate

h light cool blue-green (full crayon); plate

i red-purple (full crayon); plate

j cool gray-green (full crayon); plate

k cool medium green-blue (full crayon); plate

l cool transparent black (full crayon); plate

3 a dark Day-Glo red (smear crayon, over 2a); plate

b dark pink (smear crayon, over 2b); plate

c medium warm gray (smear crayon, over 2c); plate

d Day-Glo red-orange (smear crayon, over 2d); plate

e light red (smear crayon, over 2e); plate

f cool white (smear crayon, over 2f); plate

g medium cool ultra blue (smear crayon, over 2g); plate

h warm medium blue-green (smear crayon, over 2h); plate

i blue-purple (smear crayon, over 2i); plate

j warm dark gray-green (smear crayon, over 2j); plate

k warm green-blue (smear crayon, over 2k); plate

l black (smear crayon, over 2l); plate

4 a high gloss glaze with color 2f (loose crayon, over 3f); plate

b high gloss glaze with color 3g (loose crayon, over 3g); plate

c high gloss glaze with color 3c (loose crayon, over 3c); plate

d high gloss glaze with color 2i (loose crayon, over 3i); plate

e high gloss glaze with color 2k (loose crayon, over 3k); plate

f high gloss glaze with color 3k (loose crayon, over 3l); plate

g high gloss clear glaze (loose crayon, over 3a, 3b, 3d, 3e, 3h, 3j); plate

5 yellow (crayon); plate

6 yellow-ocher (crayon, over 5); plate

7 fluorescent yellow (crayon, over 6); plate

## 131

### Sinjerli Variation Squared with Colored Ground II

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '81*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 50

PROOFS 10 AP, 3 CTP, RTP, 3 PPII; elements destroyed

PRINTERS Edition printing: Lithography: Bruce Porter, James Welty, and John Hutcheson. Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

6 runs from 34 aluminum plate sections and 1 screen (same as cat. 115), and 2 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a light olive green, with yellow (full crayon); plate

b gray-blue, with red (full crayon); plate

c bright DayGlo red-orange (full crayon); plate

d deep yellow (full crayon); plate

e warm DayGlo red (full crayon); plate

f warm light yellow-green (full crayon); plate

g cool light yellow (full crayon); plate

h light hot pink (full crayon); plate

i light blue-purple (full crayon); plate

j thalo blue-green (full crayon); plate

k ultra blue (full crayon); plate

l gray-green-blue (full crayon); plate

m dark gray-green (full crayon); plate

n cool black (full crayon); plate

3 a cool light blue-green (smear crayon, over 2a); plate

b cool dark gray-blue (smear crayon, over 2b); plate

c deep DayGlo red-orange (smear crayon, over 2c); plate

d light red (smear crayon, over 2d); plate

e cool DayGlo red (smear crayon, over 2e); plate

f cool dark green (smear crayon, over 2f); plate

g cool medium yellow (smear crayon, over 2g); plate

h dark pink (smear crayon, over 2h); plate

i dark blue-purple (smear crayon, over 2i); plate

j medium thalo blue (smear crayon, over 2j); plate

k blue-green, with red (smear crayon, over 2k); plate

l dark thalo blue (smear crayon, over 2l); plate



m dark gray (smear crayon, over 2m); plate  
 n warm dark black (smear crayon, over 2n); plate  
 4 a high gloss glaze with color 2a (loose crayon, over 3a); plate  
 b high gloss glaze with color 2f (loose crayon, over 3f); plate  
 c high gloss glaze with color 3c (loose crayon, over 3d); plate  
 d high gloss glaze with color 2h (loose crayon, over 3h); plate  
 e high gloss glaze with color 2k (loose crayon, over 3k); plate  
 f high gloss clear glaze (loose crayon, over 3b, 3e 3j, 3l, 3m, 3n); aluminum plate  
 5 green (crayon); plate  
 6 fluorescent yellow-green (crayon, over 5); plate

## 132

**Sinjerli Variation Squared with Colored Ground IIa**

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '81*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 29

PROOFS 10 AP, RTP, 3 PPII; elements destroyed

PRINTERS Edition printing: Lithography: Bruce Porter, James Welty, and John Hutcheson. Screenprinting, John Campione.

PUBLISHER Petersburg Press, New York

6 runs from 34 aluminum plate sections and 1 screen (same as cat. 116), and 2 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a cool light yellow (full crayon); plate

b warm light yellow (full crayon); plate

c gray-blue-green (full crayon); plate

d light bright green (full crayon); plate

e light bright pink (full crayon); plate

f light orange-pink (full crayon); plate

g deep Day-Glo red (full crayon); plate

h Day-Glo pink (full crayon); plate

i light gray-blue (full crayon); plate

j dark gray-red-blue (full crayon); plate

k light gray-purple (full crayon); plate

l bright ultra blue (full crayon); plate

m gray-olive green (full crayon); plate

n cool deep green (full crayon); plate

3 a medium yellow (smear crayon, over 2a); plate

b dark yellow (smear crayon, over 2b); plate

c light gray-olive green (smear crayon, over 2c); plate

e dark bright pink (smear crayon, over 2e); plate

f bright orange-pink (smear crayon, over 2f); plate

g light Day-Glo red (smear crayon, over 2g); plate

h dark red-pink, with blue (smear crayon, over 2h); plate

i dark gray-blue (smear crayon, over 2i); aluminum plate

j light gray-red-blue (smear crayon, over 2j); plate

k gray-purple (smear crayon, over 2k); plate

l deep ultra blue (smear crayon, over 2l); plate

m medium gray-green (smear crayon, over 2m); plate

n warm medium green (smear crayon, over 2n); plate

4 a high gloss glaze with color 2k (loose crayon, over 3k); plate

b high gloss glaze with color 2d (loose crayon, over 3d); plate

c high gloss glaze with color 2m (loose crayon, over 3m); plate

d high gloss glaze with color 2c (loose crayon, over 3c); plate

e high gloss glaze with color 2g (loose crayon, over 3g); plate

f high gloss clear glaze (loose crayon, over 3a, 3e, 3f, 3h, 3i, 3j, 3l, 3n); plate

5 blue (crayon); plate

6 blue glaze (crayon, over 5); plate

## 133

**Sinjerli Variation Squared with Colored Ground III**

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '81*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 32

PROOFS 10 AP, 2 CTP, RTP, 3 PPII; elements destroyed

PRINTERS Edition printing: Lithography, Bruce Porter, James Welty, and John Hutcheson. Screenprinting: John Campione.

PUBLISHER Petersburg Press, New York

7 runs from 39 aluminum plate sections and 1 screen (same as cat. 117), and 3 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a cool white (full crayon); plate



- b medium yellow (full crayon); plate
- c cool light blue (full crayon); plate
- d light blue-purple (full crayon); plate
- e red-orange (full crayon); plate
- f cool Day-Glo red (full crayon); plate
- g warm red (full crayon); plate
- h medium cool red (full crayon); plate
- i gray-purple (full crayon); plate
- j medium blue, with green (full crayon); plate
- k cool deep blue (full crayon); plate
- l deep blue-green (full crayon); plate
- m ultra blue (full crayon); plate
- n deep green-blue (full crayon); plate
- o cool brown, with umber (full crayon); plate
- p cool black (full crayon); plate
- 3 a warm white (smear crayon, over 2a); plate
  - b dark yellow (smear crayon, over 2b); plate
  - c warm medium blue (smear crayon, over 2c); plate
  - d warm medium blue (smear crayon, over 2d); plate
  - e cool red-orange (smear crayon, over 2e); plate
  - f warm Day-Glo red (smear crayon, over 2f); plate
  - g deep purple-red (smear crayon over 2g); plate
  - h deep red (smear crayon, over 2h); plate
  - i gray-purple with blue (smear crayon, over 2i); plate
  - j bright blue-green (smear crayon, over 2j); plate
  - k deep blue, with red (smear crayon, over 2k); plate
  - l deep purple, with blue (smear crayon, over 2l); plate
  - m medium ultra blue (smear crayon, over 2m); plate
  - n deep cool blue (smear crayon, over 2n); plate
  - o deep brown, with umber (smear crayon, over 2o); plate
  - p warm black (smear crayon, over 2p); plate
- 4 a high gloss glaze with color 2p (loose crayon, over 3p); plate
  - b high gloss glaze with color 2i (loose crayon, over 3i); plate
  - c high gloss glaze with color 2a (loose crayon, over 3a); plate
  - d high gloss glaze with color 2k (loose crayon, over 3k); plate
  - e high gloss glaze with color 2c (loose crayon, over 3c); plate
  - f high gloss glaze with color 2f (loose crayon, over 3f); plate
  - g high gloss clear glaze (loose crayon, over 3d, 3e, 3g, 3h, 3j, 3l, 3n, 3o); plate
- 5 pink (crayon); plate
- 6 transparent pink (crayon, over 5); plate
- 7 salmon pink glaze (crayon, over 6); plate

## 134

**Sinjerli Variation Squared with Colored Ground IV**

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '81*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 44

PROOFS 10 AP, 2 CTP, RTP, 3 PPII; elements destroyed

PRINTERS Edition printing: Lithography, Bruce Porter, James Welty, and John Hutcheson. Screenprinting, John Campione.

PUBLISHER Petersburg Press, New York

8 runs from 50 aluminum plate sections and 2 screens (same as cat. 118), and 4 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a green-blue (full crayon); plate

b bright green (full crayon); plate

c cool bright red (full crayon); plate

d cool medium blue (full crayon); plate

e warm gray-blue (full crayon); plate

f warm brown (full crayon); plate

g medium yellow (full crayon); plate

h yellow-orange (full crayon); plate

i warm medium yellow (full crayon); plate

j light Day-Glo red (full crayon); plate

k red-purple (full crayon); plate

l light yellow-brown (full crayon); plate

m light gray-green (full crayon); plate

n ultra blue (full crayon); plate

o red-gray-purple (full crayon); plate

p bright pink (full crayon); plate

q cool medium red (full crayon); plate

r light red (full crayon); plate

s light blue (full crayon); plate

t dark blue-gray (full crayon); plate

3 a deep blue-green (smear crayon, over 2a); plate

b blue-green (smear crayon, over 2b); plate

c cool medium red (smear crayon, over 2c); plate

d deep blue with red (smear crayon, over 2d); plate

e cool gray-blue (smear crayon, over 2e); plate

f dark cool brown (smear crayon, over 2f); plate

g light cool yellow (smear crayon, over 2g); plate  
 h red-orange (smear crayon, over 2h); plate  
 i medium yellow (smear crayon, over 2i); plate  
 j medium red, with blue (smear crayon, over 2j); plate  
 k red-purple (smear crayon, over 2k); plate  
 l medium red-brown (smear crayon, over 2l); plate  
 m light blue-green (smear crayon, over 2m); plate  
 n deep ultra blue (smear crayon, over 2n); plate  
 o gray-red-purple (smear crayon, over 2o); plate  
 p bright medium pink (smear crayon, over 2p); plate  
 q Day-Glo red (smear crayon, over 2q); plate  
 r medium red (smear crayon, over 2r); plate  
 s blue, with red (smear crayon, over 2s); plate  
 t black, with medium green (smear crayon, over 2t); plate  
 4 a high gloss glaze with color 2b (loose crayon, over 3b); plate  
 b high gloss glaze with color 2c (loose crayon, over 3c); plate  
 c high gloss glaze with color 2d (loose crayon, over 3d); plate  
 d high gloss glaze with color 2e (loose crayon, over 3e); plate  
 e high gloss glaze with color 2j (loose crayon, over 3j); plate  
 f high gloss glaze with color 2m (loose crayon, over 3m); plate  
 g high gloss glaze with color 2o (loose crayon, over 3o); plate  
 h high gloss glaze with color 2p (loose crayon, over 3p); plate  
 i high gloss glaze With color 2t (loose crayon, over 3t); plate  
 j high gloss clear glaze (loose crayon, over 3a, 3f, 3i, 3k, 3n, 3o, 3s); plate  
 5 orange (crayon); plate  
 6 transparent orange (crayon, over 5); plate  
 7 fluorescent orange (crayon, over 6); plate  
 8 fluorescent orange (crayon, over 7); plate

## 135

### Talladega Three I

1982

Etching on white TGL handmade paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed in pencil on verso: *FS81-581*

EDITION 30

PROOFS 10 AP, TP, WP (heavyweight blotter paper), RTP, PPI, PPII, A

PRINTERS Plate preparation and processing: Kenneth Tyler and Pete

Duchess. Proofing: Rodney Konopaki and Tyler. Edition printing: Konopaki and Bob Cross. Papermaking: Tom Strianese and Steve Reeves.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (558:FS17)

1 run: 1 color; 1 run from 1 magnesium plate (plate reserved for cat. 136 run 4, and cat. 137 run 3):

1 black; methods 20, 21a, 23b; III

## 136

### Talladega Three II

1982

Relief on white TGL handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. Chop mark, lower right. Workshop number inscribed in pencil on verso: *FS81-582*

EDITION 30

PROOFS 10 AP, 2 TP, 5 CTP, WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (559:FS18)

5 runs: 8 dye colors, 1 paper pressing; 21 ink colors, 4 runs from 4 magnesium plates (plates 1, 3, and 4 reserved for cat. 137):

1 yellow, light orange, red-orange, red magenta, pale light purple, light purple, and yellow-green dyes (on newly made white pulp base sheet); III

2 yellow, orange, red, medium red, purple, ultramarine blue, medium blue, green, and white; methods 21c, 23a, 16a; III

3 blend of white, light gray, medium gray, dark gray, and black; methods 21c, 23a, 16g; III

4 violet; methods 20, 21a, 21c, 23a; III

5 red and blend of white, light gray, medium light gray, medium gray, and black; methods 20, 21a, 23a, 16g; III

## 137

## Talladega Three III

1982

Relief on white TGL handmade paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right of center: *F. Stella '82*INSCRIPTIONS Numbered in pencil, lower right. Chop mark, lower right. Workshop number inscribed in pencil on verso: *FS81-592*

EDITION 30

PROOFS 10 AP, 4 TP, 6 CTP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (560:FS19)

4 runs: 4 colors; 4 runs from 4 magnesium plates (all plates reserved):

1 medium yellow (allover texture); methods 20, 21a, 23a; III

2 green (allover texture); methods 21a, 21c, 23a; III

3 black (allover texture); methods 20, 21a, 23a; III

4 violet (thin line); methods 20, 21a, 23a; III

## 138

## Talladega Five I

1982

Relief, woodcut on white TGL handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*INSCRIPTIONS Numbered in pencil, lower right. Chop mark, lower right. Workshop number inscribed in pencil on verso: *FS81.584*

EDITION 30

PROOFS 10 AP, 2 WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves, Tom Strianese. Plate preparation and processing: Kenneth Tyler, Pete Duchess. Proofing: Tyler, Reeves, Strianese. Edition printing: Reeves and Strianese. Woodblock preparation: Swan Engraving Co.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (561:FS20)

4 runs: 1 dye color, 1 paper pressing; 9 ink colors, 3 runs from 2 magnesium plates and 1 beech woodblock:

1 red dye (on newly made white pulp base sheet); III

1 medium yellow, red, pink, violet, light blue, green, and fluorescent red; methods 21a, 23a, 16a; III

3 black; method 19b (birchwood); III

4 blue; methods 21a, 23a; III

## 139

## Estoril Three II

1982

Relief, engraving, woodcut on white TGL handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*INSCRIPTIONS Numbered in pencil, lower right, TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-585*

EDITION 30

PROOFS 10 AP, 3 CTP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Woodblock preparation: Strianese. Proofing of relief plates and woodblocks: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese. Proofing and edition printing of engraved plate: Bob Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (562:FS21)

7 runs: 9 dye colors, 1 paper pressing; 6 ink colors, 6 runs from 5 magnesium plates and 1 pine woodblock:

1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III

2 magenta (allover texture); method 12; III

3 yellow (allover texture); methods 20, 21a, 23a; III

4 gold (thick line); methods 20, 21a, 23a; III

5 green (thick line, over 4); methods 21a, 23a (SR); III

6 red (thin line, over 5); methods 21a, 23a (TS); III

7 fluorescent green (border); method 19a (pinewood, TS); III

## 140

## Estoril Five I

1982

Relief, woodcut on white TGL handmade, hand-colored paper

67 x 52 (170.2 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-587*

EDITION 30

PROOFS 10 AP, 3 CTP, 6 PP, 2 WP, RTP, PPI, PP11, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese. Woodblock preparation: Swan Engraving Co.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (563:FS22)

7 runs: 9 dye colors, 1 paper pressing; 11 ink colors, 6 runs from 4 magnesium plates and 1 woodblock (plates 2, 4, and 5 reserved for cat. 141):

1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III

2 yellow (allover, flat); method 19b (birchwood); III

3 yellow, orange, light red, blue, and green (brush); methods 20, 23a, 16a; III

4 red; methods 20, 23a (same plate as run 3); III

5 light yellow-ocher (over yellow of 2); methods 21a, 23a; III

6 violet (thin line); methods 20, 21c, 23a; III

7 yellow-ocher (brush, over 3) and black (border); methods 21a, 23a, 16a, III

## 141

### Estoril Five II

1982

Relief, engraving on white TGL handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-583*

EDITION 30

PROOFS 10 AP, TP (100% rag paper, handmade at Tyler Graphics Ltd., white), 4 CTP, WP, RTP, PPI, PP11, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese. Proofing and edition printing of engraved plate: Bob Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (564:FS23)

8 runs: 9 dye colors, 1 paper pressing; 12 ink colors, 7 runs from 5 magnesium plates (plate 1 reserved for cat. 142 run 1)

1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III

2 magenta (allover texture); method 12; III

3 transparent gray (allover brush with wood-grain texture); methods

21a, 23a; III

4 violet (thin line); methods 20, 21a (same plate as run 5), 23a; III

5 yellow-orange, light orange, light violet, blue, and light green (brush); methods 20, 21a, 23a, 16a; III

6 red; methods 20, 21a (same plate as run 5), 23a; III

7 violet (border), yellow-ocher (brush, over light violet of 5); methods 21a, 23a, 16a; III

8 blue-green (brush, over yellow-ocher of 7); methods 21a (same plate as run 7), 23a; III

## 142

### Imola Three I

1982

Relief, engraving on white TGL handmade paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-593*

EDITION 30

PROOFS 10 AP, TP, 4 CTP, 2 WP, RTP, PPI, PP11, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese. Proofing and edition printing of engraved plate: Bob Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (565:FS24)

5 runs: 5 colors; 5 runs from 4 magnesium plates (all plates reserved for cats. 142.1, 142.1a, 142.2):

1 black (allover texture); method 12 (same plate as cats. 139 run 1 and 141 run 1); III

2 silver (allover crayon texture); methods 21a, 21c, 23a; III

3 light yellow (thick line); methods 21c, 23a; III

4 white (over 3); methods 21c (same plate as run 3), 23a; III

5 black (thin line); methods 21c, 20a, 23a; III

## 142.1

### Imola Three II

1984

Relief, woodcut on white TGL handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp

lower left. Workshop number inscribed on verso: *FS81-594*

EDITION 30

PROOFS 10 AP, 6 TP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Laser-cut woodblock prep: Swan Engraving Co. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Tyler, Reeves, and Strianese. Edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (602:FS61)

8 runs: 1 dye color, 1 paper pressing; 28 ink colors, 7 runs from 5 magnesium plates and 2 woodblocks:

1 red dye (on newly made white pulp base sheet); III

2 light yellow, red, blue, and black; methods 19b (birchwood), 16a; III

3 red, transparent white, and black; methods 20, 23a, 16a; III

4 blend of yellow, orange, red, violet, light blue, dark blue, green, and white; methods 19a (birchwood), 16a; III

5 light yellow, light yellow-orange, light magenta, light blue, dark green, yellow-green, white, and gray; methods 21c, 23a, 16a; III

6 dark green and black; methods 21a, 23a, 16a; III

7 red; methods 20, 21c, 23a; III

8 blue and black; methods 21a, 23a, 16a; III

## 142.1a

### Imola Three II, State I

1984

Relief, woodcut, stencil, screenprint on white TLG handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower left. Workshop number inscribed on verso in pencil: *FS81-594A*

EDITION 10

PROOFS TP, RTP

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Woodblock preparation: Swan Engraving Co. Proofing and edition printing: Reeves and Strianese. Screen proofing and edition printing: Tyler, Rodney Konopaki, and Bob Cross. Stenciling: Tyler and Mark Mahaffey.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (603:FS62)

12 runs: 1 dye color, 1 paper pressing; 34 ink colors; 11 runs from 8 magnesium plates, 2 screens (one used as stencil), and 1 woodblock:

1 red dye (on newly made white pulp base sheet); III

2 yellow, red, blue, and black; methods 19b (birchwood), 16a; III

3 red, transparent white, and black; methods 20, 23a, 16a; III

4 silver; methods 21a, 21c, 23a; III

5 light yellow, light yellow-orange, light magenta, light blue, dark green, yellow-green, gray, and white; methods 21c, 23a, 16a; III

6 black and dark green; methods 21a, 23a, 16a; III

7 red; methods 20, 21c, 23a; III

8 blue and silver; methods 21a, 23a, 16a; III

9 white; methods 21a, 23a; III

10 orange; method 20 (same plate as run 3 with only borders printed); III

11 yellow, orange, red, magenta, purple, tan, blue, light green, green, and dark green; methods 29a, 32c

12 white; method 29a; VI

## 142.2

### Imola Three IV

1984

Relief, screenprint on white TLG, handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower left. Workshop number inscribed on verso in pencil: *FS81-667*

EDITION 30

PROOFS 10 AP, 2 TP, 5 WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Reeves and Strianese. Screen proofing and edition printing: Tyler, Reeves, Strianese, and Mark Mahaffey.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (604:FS63)

14 runs: 2 dye colors, 1 paper pressing; 25 ink colors, 13 runs from 8 magnesium plates and 4 screens:

1 yellow and blue dyes (on newly made white pulp base sheet); III

2 dark blue; methods 21a, 21c, 23a; III

3 orange; methods 20, 21c, 23a; III

4 copper; methods 20, 21a, 23a; III

5 repeat of run 4

6 yellow, orange, and white; methods 21a, 23a, 16a; III

7 red; methods 20, 21c, 23a; III

8 orange and pink; methods 21a, 23a; III

9 brown, light blue, dark blue, blue-green, and green; methods 21a, 23a, 16a; III

10 yellow, dark yellow-ocher, dark red, blue-green, green, and white; methods 21a, 23a, 16a; III

- 11 red gloss enamel; method 29a; VI
- 12 black; method 29a; VI
- 13 tan; method 29a; VI
- 14 gray; method 29a; VI

## 142.3

### Imola Five II

1983

Relief, woodcut on white TGL handmade, hand-colored paper

66 x 49 (167.6 x 124.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower left. Workshop number inscribed in pencil on verso: *FS81-591*

EDITION 30

PROOFS 10 AP, 2 TP, 2 CTP, WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Woodblock preparation: Swan Engraving Co. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing: Reeves, Strianese, and Tyler. Edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (577:FS36)

6 runs: 2 dye colors, 1 paper pressing; 13 ink colors, 5 runs from 4 magnesium plates and 1 woodblock:

- 1 yellow and green dyes (on newly made white pulp base sheet); III
- 2 red, violet, blue, green and black; methods 19 (beech wood), 16a; III
- 3 transparent white; methods 20, 23a; III
- 4 green and black; methods 20, 21a, 23a, 16a; III
- 5 light green, medium green, dark green, and black; methods 21a, 23a, 16a; III
- 6 light blue; methods 21a, 23a; III

## 142.3a

### Imola Five II, State I

1983

Relief, screenprint, woodcut on white TLG handmade, hand-colored paper

66 x 49 (167.6 x 124.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '83*

INSCRIPTIONS Inscribed in pencil, lower left: *State I*. TGL blind stamp lower left. Workshop number inscribed in pencil on verso: *FS81-591A*

EDITION 10

PROOFS TP, WP, RTP

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Woodblock preparation: Swan Engraving Co. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Reeves and Strianese. Screen preparation: Strianese. Screen proofing and editing printing: Tyler, Rodney Konopaki, and Bob Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (578:FS37)

15 runs: 1 dye color, 1 paper pressing; 20 ink colors, 14 runs from 5 magnesium plates, 2 screens, and 1 woodblock:

- 1 red dye (on newly made white pulp base sheet); III
- 2 orange, red, violet, green, and black; methods 19b (beech wood), 16a; III
- 3 transparent white; methods 20, 23a; III
- 4 transparent thalo green; methods 20, 21a, 23a; 16a; III
- 5 dark green and black; methods 21a, 23a, 16a; III
- 6 yellow-orange; methods 21a, 23a; III
- 7 orange; method 29a; III
- 8 light blue; method 29a; III
- 9 dark blue; methods 29a (same screen as run 8), 27 (KT); VI
- 10 green; methods 29a (same screen as run 8), 27 (KT); VI
- 11 gray-violet; methods 29a (same screen as run 8), 27 (KT); VI
- 12 tan; methods 29a (same screen as run 8), 27 (KT); VI
- 13 dark green; methods 29a (same screen as run 8), 27 (KT); VI
- 14 black; methods 29a (same screen as run 8), 27 (KT); VI
- 15 blue and brown; methods 21a, 23a, 16a; III

## 143

### Pergusa Three

1983

Relief, woodcut on white TLG, handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-588*

EDITION 30

PROOFS 18 AP, 2 TP, 5 CTP, 4 PP, WP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Woodblock preparation by the artist and Kenneth Tyler with magnesium inlay by Tyler and Bob Cross. Proofing: Reeves, Strianese, and Tyler. Edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (575:FS34)

8 runs: 10 dye colors, 1 paper pressing; 30 ink colors, 7 runs from 5



magnesium plates and 2 woodblocks with inlaid irregularly shaped magnesium plates:

1 yellow, yellow-ocher, red, magenta, light pink, light violet, purple, blue, green, and light yellow-green dyes (on newly made white pulp base sheet); III

2 orange (flat), red (flat), magenta (flat), violet (flat), green (flat, brush), gray, and black (flat); methods 19b (birchwood), 20, 23a, 16a; III

3 medium yellow (woodgrain), orange (brush), red (brush), dark magenta (brush), violet (brush), dark green (brush), and blue-black (woodgrain); methods 19a (birchwood), 20, 23a, 16a; III

4 yellow (crayon), red (crayon), pink (line), purple (line), blue (crayon), green (line), and white (crayon); methods 21a, 23a, 16a; III

5 red and black; methods 21a, 23a, 16a; III

6 blue; methods 21a, 23a; III

7 green; methods 21a, 23a; III

8 yellow, orange, red, dark blue, and white; methods 21a, 23a, 16a; III

## 143a

### Pergusa Three, State I

1983

Relief, woodcut on white TGL handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '83*

INSCRIPTIONS Inscribed in pencil, lower left: *State I*. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-588A*

EDITION 10

PROOFS TP, RTP

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Woodblock preparation by the artist and Tyler, with magnesium inlay by Bob Cross. Proofing: Reeves, Strianese, and Tyler. Edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (579:FS38)

9 runs: 10 dye colors, 1 paper pressing; 30 ink colors, 8 runs from 5 magnesium plates and 2 woodblocks with inlaid irregularly shaped magnesium plates:

1 yellow, light orange, red-orange, vermilion, magenta, pale light violet, light violet, pale purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III

2 orange, dark red, brown-red, violet, tan, and green; methods 19a (beech wood), 20, 23a, 16a; III

3 medium yellow, orange, dark magenta, blue, dark green, black, and gold; methods 19a (beech wood), 20, 23a, 16a; III

4 yellow, red, pink, purple, green, dark green, and white; methods 21a, 23a, 16a; III

5 yellow; methods 21a (same plate as run 4, printed over white area from run 4), 23a; III

6 red and black; methods 21a, 23a, 16a; III

7 blue; methods 21a, 23a; III

8 green; methods 21a, 23a; III

9 yellow, orange, red, dark blue, and white; methods 21a, 23a, 16a; III

## 143.1

### Pergusa Three Double

1984

Relief, screenprint, woodcut, engraving on white TLG, handmade, hand-colored paper

Two sheets, hinged together: 102 x 66 (259.1 x 167.6); each: 52 x 66 (132.1 x 167.6)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-666*

EDITION 30

PROOFS 10 AP, 3 TP, 2 WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Laser-cut woodblock preparation: Swan Engraving Co. Proofing and edition printing: Reeves and Strianese.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (605:FS64)

25 runs: 10 dye colors, 1 paper pressing; 64 ink colors; 24 runs from 7 magnesium plates, 9 screens, and 1 woodblock:

1 yellow, light orange, red-orange, red, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheets); III

2 silver (on bottom sheet); methods 12, 20, 21a, 23a; III

3 silver (on top sheet); methods 19a, 19b (birchwood); III

4 yellow (on bottom sheet); method 29a; III

5 yellow (on top sheet); method 29a; III

6 yellow-ocher, red, red-violet, blue, blue-green, and black (on top sheet); methods 21a, 23a, 16a; III

7 light yellow, medium yellow, green, and black (on top sheet); methods 21a, 23a, 16a; III

8 red and blue (on top sheet); methods 21a, 23a, 16a; III

9 light yellow, yellow-ocher, orange, light red, red, magenta, violet, blue, green, yellow-green, gray, and black (on top sheet); methods 20, 23a, 16a; III

10 light yellow, yellow-ocher, orange, light red, red, magenta, violet,

blue, green, yellow-green, gray, and black (on bottom sheet); methods 21a, 23a, 16; III

11 yellow, medium yellow, blue, and black (on bottom sheet); methods 21a, 23a, 16a; III

12 yellow-ocher, red, red-violet, yellow-green, and black (on bottom sheet); methods 21a, 23a, 16a; III

13 light blue (on top sheet); method 29a; VI

14 blue-green (on top sheet); method 29a; VI

15 light blue-green (on top sheet); method 29a; VI

16 black (on top sheet); method 29a; VI

17 red (on top sheet); method 29a; VI

18 medium yellow and red (on top sheet); methods 29a, 16e; VI

19 orange (on bottom sheet); method 29a; VI

20 violet (on bottom sheet); method 29a; VI

21 pink (on bottom sheet); method 29a; VI

22 green (on bottom sheet); method 29a; VI

23 yellow and red (on bottom sheet); methods 29a, 16e; VI

24 black (on bottom sheet); method 29a; VI

25 red (on bottom sheet); method 29a; VI

## 144

### Shards I

1982

Lithograph and screenprint on 320 gram Arches Cover paper

45 ½ x 39 ¾ (115.6 x 101)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, 6 TP, RTP, 4 PPII; elements reserved for cat. 149

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

43 runs from 33 aluminum plates and 2 screens:

1 gray (line); photo plate, from collage

2 gray; plate, crayon

3 beige; plate, rubbing crayon

4 yellow; plate, crayon

5 orange; plate, crayon

6 pink; plate, crayon

7 red; plate, crayon

8 yellow-green; plate, crayon

9 green; plate, crayon

10 blue; plate, crayon

11 green; plate, crayon

12 blue; plate, crayon

13 purple; plate, crayon

14 brown; plate, crayon

15 black; plate, crayon

16 semi-gloss white; photo screen, from rubbing crayon and film opaque on Mylar

17 semi-gloss white (over 16); same screen as 16

18 semi-gloss white (over 17); same screen as 16

19 high gloss white (over 18); same screen as 16, with certain areas blocked out

20 high gloss yellow (over 19); same screen as 16, with certain areas blocked out

21 semi-gloss white; photo screen, from rubbing crayon and stop-out varnish on Mylar

22 semi-gloss white (over 21); same screen as 21

23 semi-gloss white (over 22); same screen as 21

24 high gloss white (over 23); same screen as 21, with certain areas blocked out

25 high gloss yellow (over 24); same screen as 21, with certain areas blocked out

26 yellow-ocher; plate, rubbing crayon on coarse aluminum

27 lime green; plate, gum spatter, gum stop-out

28 red; plate, rubbing crayon, water wash

29 blue; plate, rubbing crayon, water wash

30 red; plate, rubbing crayon

31 black; plate, rubbing crayon, water wash

32 blue; plate, rubbing crayon

33 pink; plate, rubbing crayon

34 black; plate, crayon

35 black; plate, rubbing crayon

36 red; plate, rubbing crayon

37 green; plate, crayon

38 red; plate, rubbing crayon

39 orange to pink blend; plate, blended roll, rubbing crayon on coarse aluminum

40 green; plate, crayon on coarse aluminum

41 purple; plate, rubbing crayon

42 green; plate, crayon

43 green; plate, rubbing crayon



## 145

## Shards II

1982

Lithograph and screenprint on 320 gram Arches Cover paper

39 ¾ x 45 ¼ (101 x 114.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, 6 TP, RTP, 4 PPII, C

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

53 runs from 34 aluminum plates and 4 screens:

1 light gray (line); photo plate, from collage

2 medium gray; plate, crayon

3 white; plate, rubbing crayon

4 cream; plate, rubbing crayon

5 beige; plate, rubbing crayon

6 orange; plate, crayon

7 red; plate, crayon

8 red-orange; plate, crayon

9 magenta; plate, crayon

10 light blue; plate, crayon

11 blue-green; plate, crayon

12 yellow-green; plate, crayon

13 semi-gloss white; photo screen, from rubbing crayon and stop-out varnish on Mylar

14 semi-gloss white (over 13); same screen as 13

15 semi-gloss white (over 14); same screen as 13

16 high gloss yellow (over 15); same screen as 13, with certain areas blocked out

17 high gloss white (over 16); same screen as 13, with certain areas blocked out

18 semi-gloss white; photo screen, from rubbing crayon and litho transfer on Mylar

19 semi-gloss white (over 18); same screen as 18

20 semi-gloss white (over 19); same screen as 18

21 high gloss white (over 20); same screen as 18, with certain areas blocked out

22 high gloss yellow (over 21); same screen as 18, with certain areas blocked out

23 semi-gloss white; photo screen, from rubbing crayon and film opaque on Mylar

24 semi-gloss white (over 23); same screen as 23

25 semi-gloss white (over 24); same screen as 23

26 high gloss white (over 25); same screen as 23, with certain areas blocked out

27 yellow; plate

28 yellow; plate

29 yellow-green; plate, rubbing crayon

30 green; plate, crayon

31 blue; plate

32 brown; plate, crayon

33 red; plate

34 magenta; plate

35 pink; plate

36 orange; plate

37 fluorescent green; plate

38 Chinese orange; plate

39 Naples yellow; plate

40 black; plate, rubbing crayon

41 black; plate, crayon

42 black; plate, tusche wash

43 black; plate, crayon

44 black; plate, tusche wash

45 silver; plate, crayon

46 fluorescent orange (over 45); same plate as 45

47 orange to green blend; plate, blended roll, rubbing crayon

## 146

## Shards III

1982

Lithograph and screenprint on 320 gram Arches Cover paper

45 ¼ x 39 ¾ (114.9 x 101)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, 10 TP, RTP, 4 PPII; elements reserved for cat. 150

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

39 runs from 31 aluminum plates and 2 screens:

1 light gray (line); photo plate, from collage

2 orange; plate, crayon  
 3 red; plate, crayon  
 4 magenta; plate, crayon  
 5 light blue (lines); plate, crayon  
 6 blue-green (lines); plate, crayon  
 7 yellow-green (lines); plate, crayon  
 8 ultramarine blue; plate, crayon  
 9 blue; plate, crayon  
 10 brown; plate, crayon  
 11 black; plate, crayon  
 12 black; plate, crayon  
 13 semi-gloss white; photo screen, from stop- out varnish, film opaque, rubbing crayon on Mylar  
 14 semi-gloss white (over 13); same screen as 13  
 15 semi-gloss white (over 14); same screen as 13  
 16 high gloss yellow (over 15); same screen as 13, with certain shapes blocked out  
 17 high gloss white (over 16); same screen as 13, with certain shapes blocked out  
 18 off-white; plate, gum stop-out  
 19 orange; plate, gum stop-out  
 20 orange; plate, rubbing crayon  
 21 brown; plate, rubbing crayon  
 22 umber/black; plate, rubbing crayon  
 23 intense blue; plate, rubbing crayon  
 24 black; plate, rubbing crayon  
 25 red-orange; plate, rubbing crayon  
 26 yellow; plate, gum stop-out  
 27 red; plate, rubbing crayon  
 28 pink; plate, rubbing crayon  
 29 glaze blue; plate, rubbing crayon  
 30 two-tone Chinese orange; plate  
 31 two-tone Chinese orange (over 30); same plate as 30  
 32 yellow; plate, rubbing crayon  
 33 deep purple; plate, rubbing crayon  
 34 wine red; plate  
 35 wine red (over 34); same plate as 34  
 36 blue; plate, crayon  
 37 thalo green; plate, crayon  
 38 high gloss yellow; photo screen, from film opaque on Mylar  
 39 white to green blend; plate, blended roll, lacquer over gum spatter

## 147

## Shards IV

1982

Lithograph and screenprint on 320 gram Arches Cover paper

39  $\frac{3}{4}$  x 45  $\frac{1}{4}$  (101 x 114.9)SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, 6 TP, RTP, 4 PPII; elements reserved for cat. 151

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

31 runs from 26 aluminum plates and 1 screen:

1 gray (line); photo plate, from collage  
 2 beige; plate, rubbing crayon  
 3 orange; plate, crayon  
 4 hot pink; plate, crayon  
 5 red; plate, crayon  
 6 magenta; plate, crayon  
 7 yellow-green; plate, crayon  
 8 ultramarine blue; plate, crayon  
 9 dark green; plate, crayon  
 10 deep purple; plate, crayon  
 11 black; plate, crayon  
 12 semi-gloss white; photo screen, from stop-out varnish, film opaque, rubbing crayon on Mylar  
 13 semi-gloss white (over 12); same screen as 12  
 14 semi-gloss white (over 13); same screen as 12  
 15 high gloss yellow (over 14); same screen as 12, with certain areas blocked out  
 16 high gloss white (over 15); same screen as 12, with certain areas blocked out  
 17 red; plate, rubbing crayon  
 18 pink; plate, rubbing crayon, water wash  
 19 red; plate, rubbing crayon, water wash  
 20 gold-ocher; plate, rubbing crayon  
 21 brown; plate, rubbing crayon  
 22 orange; plate, crayon  
 23 blue; plate, rubbing crayon  
 24 purple; plate, rubbing crayon  
 25 white; plate, rubbing crayon over gum stop-out  
 26 green; plate, crayon

27 white; plate, rubbing crayon  
 28 yellow; plate, rubbing crayon  
 29 gray blend; plate, blended roll, lacquer over gum stop-out  
 30 black; plate, crayon, rubbing crayon  
 31 white to blue blend; plate, blended roll, lacquer over gum stop-out

## 148

### Shards V

1982

Lithograph and screenprint on 320 gram Arches Cover paper

39 ¾ x 45 ¼ (101 x 114.9)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 100

PROOFS 20 AP, 6 TP, RTP, 4 PPII; elements reserved for cat. 152

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

46 runs from 35 aluminum plates and 2 screens:

1 gray (line); photo plate, from collage  
 2 medium gray; plate, crayon  
 3 cream; plate, rubbing crayon  
 4 orange; plate, crayon  
 5 hot pink; plate, crayon  
 6 red; plate, crayon  
 7 light blue; plate, crayon  
 8 ultramarine blue; plate, crayon  
 9 green; plate, crayon  
 10 milori blue; plate, crayon  
 11 deep purple; plate, crayon  
 12 brown; plate, crayon  
 13 black; plate, crayon  
 14 semi-gloss white; photo screen, from stop-out varnish, rubbing crayon on Mylar  
 15 semi-gloss white (over 14); same screen as 14  
 16 semi-gloss white (over 15); same screen as 14  
 17 high gloss yellow (over 16); same screen as 14, with certain areas blocked out  
 18 high gloss white (over 17); same screen as 14, with certain areas blocked out

19 semi-gloss white; photo screen, from film opaque on Mylar  
 20 semi-gloss white (over 19); same screen  
 21 semi-gloss white (over 20); same screen as 19  
 22 high gloss white (over 21); same screen as 19  
 23 red; plate, rubbing crayon  
 24 red (over 23); same plate as 23  
 25 red (over 24); same plate as 23  
 26 yellow to black blend; plate, blended roll, lacquer over gum spatter  
 27 pink; plate, rubbing crayon, water wash  
 28 blue; plate, crayon  
 29 blue; plate, rubbing crayon  
 30 blue; plate, crayon  
 31 green; plate, rubbing crayon, water wash on coarse aluminum  
 32 green; plate, water wash  
 33 fluorescent green; plate, crayon, water wash on coarse aluminum  
 34 black; plate, crayon  
 35 yellow-orange; plate, rubbing crayon  
 36 yellow; plate, rubbing crayon  
 37 blue-green; plate, rubbing crayon  
 38 black; plate, water wash on coarse aluminum  
 39 black; plate, crayon  
 40 dark green; plate, crayon  
 41 orange; plate, rubbing crayon  
 42 red; plate, rubbing crayon  
 43 metallic green; plate, rubbing crayon  
 44 blue-green; plate, rubbing crayon  
 45 dark green; plate, crayon  
 46 brown; plate, rubbing crayon

## 149

### Shards Variant Ia

1982

Lithograph and screenprint on 320 gram Arches Cover paper

45 ½ x 39 ¾ (115.6 x 101)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 38

PROOFS 10 AP, 4 TP, RTP, 4 PPII, C

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

43 runs from 33 aluminum plates and 2 screens; elements same as cat. 144

1 gray (line); photo plate, from collage

2 gray; plate, crayon

3 beige; plate, rubbing crayon

4 yellow; plate, crayon

5 orange; plate, crayon

6 pink; plate, crayon

7 red; plate, crayon

8 yellow-green; plate, crayon

9 green; plate, crayon

10 blue; plate, crayon

11 green; plate, crayon

12 blue; plate, crayon

13 purple; plate, crayon

14 brown; plate, crayon

15 black; plate, crayon

16 semi-gloss white; photo screen, from rubbing crayon and film opaque on Mylar

17 semi-gloss white (over 16); same screen as 16

18 semi-gloss white (over 17); same screen as 16

19 high gloss white (over 18); same screen as 16, with certain areas blocked out

20 high gloss yellow (over 19); same screen as 16, with certain areas blocked out

21 semi-gloss white; photo screen, from rubbing crayon and stop-out varnish on Mylar

22 semi-gloss white (over 21); same screen as 21

23 semi-gloss white (over 22); same screen as 21

24 high gloss white (over 23); same screen as 21, with certain areas blocked out

25 high gloss yellow (over 24); same screen as 21, with certain areas blocked out

26 yellow-ocher; plate, rubbing crayon on coarse aluminum

27 yellow-orange; plate, gum spatter and gum stop-out

28 blue; plate, rubbing crayon and water wash

29 blue; plate, rubbing crayon and water wash

30 red; plate, rubbing crayon

31 black; plate, rubbing crayon and water wash

32 blue; plate, rubbing crayon

33 salmon; plate, rubbing crayon

34 black; plate, crayon

35 black; plate, rubbing crayon

36 red; plate, rubbing crayon

37 green; plate, crayon

38 red; plate, rubbing crayon

39 blue to red blend; plate, blended roll, rubbing crayon on coarse aluminum

40 orange; plate, crayon on coarse aluminum

41 green; plate, rubbing crayon

42 purple; plate, crayon

43 yellow; plate, rubbing crayon

## 150

### Shards Variant IIIa

1982

Lithograph and screenprint on 320 gram Arches Cover paper

45 ¼ x 39 ¾ (114.9 x 101)

SIGNATURE Signed and dated in pencil, lower middle/left of center: *F Stella '82*

INSCRIPTIONS Numbered in pencil, lower middle/left of center

EDITION 27

PROOFS 10 AP, 5 TP, RTP, 4 PPII, C

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

50 runs from 33 aluminum plates and 3 screens; elements same as cat. 146, with the addition of 2 aluminum plates and 1 screen:

1 light gray (line); photo plate, from collage

2 orange; plate, crayon

3 red; plate, crayon

4 magenta; plate, crayon

5 light blue (lines); plate, crayon

6 blue-green (lines); plate, crayon

7 yellow-green (lines); plate, crayon

8 ultramarine blue; plate, crayon

9 blue; plate, crayon

10 brown; plate, crayon

11 black; plate, crayon

12 black; plate, crayon

13 semi-gloss white; photo screen, from stop-out varnish, film opaque, rubbing crayon on Mylar

14 semi-gloss white (over 13); same screen as 13

15 semi-gloss white (over 14); same screen as 13

16 high gloss yellow (over 15); same screen as 13, with certain shapes blocked out

17 high gloss white (over 16); same screen as 13, with certain shapes blocked out

18 off-white; plate, gum stop-out

19 orange; plate, gum stop-out

20 orange; plate, rubbing crayon

21 brown; plate, rubbing crayon

22 umber/black; plate, rubbing crayon

23 intense blue; plate, rubbing crayon

24 black; plate, rubbing crayon

25 red-orange; plate, rubbing crayon

26 yellow; plate, gum stop-out

27 red; plate, rubbing crayon

28 pink; plate, rubbing crayon

29 glaze blue; plate, rubbing crayon

30 two-tone Chinese orange; plate

31 two-tone Chinese orange (over 30); same plate as

32 yellow; plate, rubbing crayon

33 deep purple; plate, rubbing crayon

34 wine red; plate

35 wine red (over 34); same plate as 34

36 blue; plate, crayon

37 thalo green; plate, crayon

38 high gloss yellow; photo screen, from film opaque on Mylar

39 white to green blend; plate, blended roll, lacquer flat over gum spatter

40 black; photo plate, from vernis noir drawing on Mylar

41 green; plate, rubbing crayon

42 blue; plate, crayon on coarse aluminum

43 blue; plate, rubbing crayon on coarse aluminum

44 semi-gloss white; photo screen, from two crayon-on-aluminum plates printed in litho ink on Mylar

45 semi-gloss white (over 44); same screen as 44

46 semi-gloss white (over 45); same screen as 44

47 high gloss white (over 46); same screen as 44

48 blue; plate, crayon

49 metallic green; plate, rubbing crayon on coarse aluminum

50 red; plate, crayon

1982

Lithograph and screenprint on 320 gram Arches Cover paper

39 ¾ x 45 ¼ (101 x 114.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 49

PROOFS 10 AP, 4 TP, RTP, 4 PPII, C

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

44 runs from 37 aluminum plates and 3 screens; elements same as cat. 147, with addition of 11 aluminum plates and 2 screens:

1 gray (line); photo plate, from collage

2 beige; plate, rubbing crayon

3 orange; plate, crayon

4 hot pink; plate, crayon

5 red; plate, crayon

6 magenta; plate, crayon

7 yellow-green; plate, crayon

8 ultra blue; plate, crayon

9 dark green; plate, crayon

10 deep purple; plate, crayon

11 black; plate, crayon

12 brown; plate, rubbing crayon

13 dirty yellow; plate, rubbing crayon over gum stop-out

14 fluorescent orange; plate, crayon

15 yellow; plate, rubbing crayon

16 brown (over 12); same plate as 12

17 blue to yellow, transparent blend; plate, blended roll, gum spatter and stop-out

18 black to yellow, transparent blend; plate, blended roll, gum spatter and stop-out

19 fluorescent green; plate, rubbing crayon, water wash

20 brown; plate, rubbing crayon

21 semi-gloss white; photo screen, from litho ink, rubbing crayon, stop-out varnish, film opaque on Mylar

22 semi-gloss white (over 21); same screen as 21

23 semi-gloss white (over 22); same screen as 21

24 gold Glitterflex; photo screen, from film opaque on Mylar

25 transparent black; photo screen, from rubbing crayon on Mylar

26 transparent red glaze; photo screen, from stop-out varnish on Mylar

27 brown; plate, rubbing crayon

## 151

### Shards Variant IVa

28 black (over 27); same plate as 27  
 29 high gloss varnish; photo screen, from rubbing crayon, stop-out varnish on Mylar  
 30 high gloss varnish (over 29); same screen as 29  
 31 blue; plate, rubbing crayon  
 32 purple; plate, rubbing crayon  
 33 red; plate, water wash, rubbing crayon  
 34 black; plate, water wash, rubbing crayon  
 35 black; plate, crayon  
 36 cream yellow; plate, crayon, gum spatter  
 37 yellow; plate, rubbing crayon  
 38 white; plate, rubbing crayon  
 39 white; plate, rubbing crayon, gum spatter  
 40 brown; plate, rubbing crayon  
 41 green; plate, rubbing crayon  
 42 brown; plate, crayon  
 43 red; plate, rubbing crayon on coarse aluminum  
 44 red; plate, rubbing crayon on coarse aluminum

## 152

### Shards Variant Va

1982

Lithograph and screenprint on 320 gram Arches Cover paper

39  $\frac{3}{4}$  x 45  $\frac{1}{4}$  (101 x 114.9)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 30

PROOFS 10 AP, CTP, RTP, 4 PPII, C

PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

PUBLISHER Petersburg Press, New York

49 runs from 37 aluminum plates and 2 screens; elements same as cat. 148 with addition of 2 aluminum plates:

1 gray (line); photo plate, from collage  
 2 medium gray; plate, crayon  
 3 cream; plate, rubbing crayon  
 4 orange; plate, crayon  
 5 hot pink; plate, crayon  
 6 red; plate, crayon  
 7 light blue; plate, crayon  
 8 ultramarine blue; plate, crayon

9 green; plate, crayon  
 10 milori blue; plate, crayon  
 11 deep purple; plate, crayon  
 12 brown; plate, crayon  
 13 black; plate, crayon  
 14 semi-gloss white; photo screen, from stop-out varnish, rubbing crayon on Mylar  
 15 semi-gloss white (over 14); same screen as 14  
 16 semi-gloss white (over 15); same screen as 14  
 17 high gloss yellow (over 16); same screen as 14, with certain areas blocked out  
 18 high gloss white (over 17); same screen as 14, with certain areas blocked out  
 19 semi-gloss white; photo screen, from film opaque on Mylar  
 20 semi-gloss white (over 19); same screen as 19  
 21 semi-gloss white (over 20); same screen as 19  
 22 high gloss white (over 21); same screen as 19  
 23 red; plate, rubbing crayon  
 24 red (over 23); same plate as 23  
 25 red (over 24); same plate as 23  
 26 yellow to black blend; plate, blended roll, lacquer over gum spatter  
 27 pink; plate, rubbing crayon, water wash  
 28 blue; plate, crayon  
 29 blue; plate, rubbing crayon  
 30 blue; plate, crayon  
 31 green; plate, rubbing crayon, water wash on coarse aluminum  
 32 green; plate, water wash  
 33 fluorescent green; plate, crayon, water wash on coarse aluminum  
 34 black; plate, crayon  
 35 yellow-orange; plate, rubbing crayon  
 36 yellow; plate, rubbing crayon  
 37 red; plate, rubbing crayon  
 38 black; plate, water wash on coarse aluminum  
 39 black; plate, crayon  
 40 dark green; plate, crayon  
 41 orange; plate, rubbing crayon  
 42 red; plate, rubbing crayon  
 43 metallic green; plate, rubbing crayon  
 44 red; plate, rubbing crayon  
 45 red; plate, crayon  
 46 brown; plate, rubbing crayon  
 47 black; plate, crayon  
 48 red; plate, rubbing crayon

49 brown; plate, rubbing crayon

## 153

### Swan Engraving I

1982

Etching on white TGL handmade paper

65  $\frac{3}{4}$  x 51 (167 x 129.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-653*

EDITION 30

PROOFS 10 AP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (567:FS26)

1 run: 1 color; 1 run from 1 assembled plate made from 7 irregularly shaped magnesium plates:

1 black; methods 15a, 20, 21c, 21a, 23b; III

## 154

### Swan Engraving II

1982

Etching on white TGL handmade paper

66  $\frac{1}{2}$  x 51  $\frac{1}{2}$  (168.9 x 130.8)

SIGNATURE Signed and dated in pencil, lower left of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-652*

EDITION 30

PROOFS 10 AP, 3 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (568:FS27)

1 run: 1 color; 1 run from 1 assembled plate made from 7 irregularly

shaped magnesium plates:

1 black; methods 15a, 12, 20, 21c, 23b; III

## 155

### Swan Engraving III

1982

Etching, relief on white TGL handmade paper

66 x 51  $\frac{1}{2}$  (167.6 x 130.8)

SIGNATURE Signed and dated in pencil, lower middle/right of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower middle/right of center. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-651*

EDITION 30

PROOFS 10 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (569:FS28)

1 run: 1 color; 1 run from 1 assembled plate made from 27 irregularly shaped magnesium plates:

1 black; methods 15a, 20, 21c, 23c; III

## 156

### Swan Engraving IV

1982

Etching, relief on white TGL handmade paper

66  $\frac{3}{4}$  x 51 (169.5 x 129.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-654*

EDITION 30

PROOFS 10 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (570:FS29)



1 run: 1 color; 1 run from 1 assembled plate made from 50 irregularly shaped magnesium plates:

1 black; methods 15a, 20, 21c, 23c; III

## 157

### Swan Engraving Square I

1982

Etching on white TGL handmade paper

53 ½ x 52 (135.9 x 132.1)

SIGNATURE Signed and dated in pencil, lower middle/right of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower middle/right of center. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: *FS81-657*

EDITION 20

PROOFS 10 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (571:FS30)

1 run: 1 color; 1 run from 1 assembled plate made from 26 irregularly shaped magnesium plates:

1 black; methods 15a, 20, 21c, 21a, 23b; III

## 158

### Swan Engraving Square II

1982

Etching, relief on white TGL handmade paper

53 ½ x 52 (135.9 x 132.1)

SIGNATURE Signed and dated in pencil, lower left of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower left of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS81-656*

EDITION 20

PROOFS 10 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross.

Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (572:FS31)

1 run: 1 color; 1 run from 1 assembled plate made from 13 irregularly shaped magnesium plates:

1 black; methods 15a, 20, 21c, 21a, 23c; III

## 159

### Swan Engraving Square III

1982

Etching on white TGL handmade paper

52 x 54 (132.1 x 137.2)

SIGNATURE Signed and dated in pencil, lower left of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lowerlower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS81-659*

EDITION 20

PROOFS 8 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (573:FS32)

1 run: 1 color; 1 run from 1 assembled plate made from 11 irregularly shaped magnesium plates:

1 black; methods 15a, 20, 21c, 21a, 23b; III

## 160

### Swan Engraving Square IV

1982

Etching, relief on white TGL handmade paper

52 x 54 (132.1 x 137.2)

SIGNATURE Signed and dated in pencil, middle/slightly left of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, middle/slightly left of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS81-658*

EDITION 20



PROOFS 8 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (574:FS33)

I run: I color; I run from I assembled plate made from II irregularly shaped magnesium plates:

I black; methods 15a, 20, 21C, 21A, 23C; III

## 161

### Swan Engraving V

1985

Relief, etching, engraving on white TGL handmade paper

59 ½ x 49 ¾ (151.1 x 126.4)

SIGNATURE Signed and dated in pencil, lower middle, right of center: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower middle/right of center of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS81-650*

EDITION 25

PROOFS 8 AP, TP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (607:FS66)

I run: I color; I run from I assembled plate made from 32 irregularly shaped magnesium plates:

I black; methods 15a, 20, 21A, 21C, 23C, 12; III

## 162

### Yellow Journal

1982

Lithograph on white Arches Cover, mould-made paper

52 ½ x 38 ½ (133.5 x 97.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp

lower right. Workshop number inscribed in pencil on verso: *FS82-649*

EDITION 50

PROOFS 16 AP, 4 TP, 2 CTP, 2 WP, RTP, PPI, PPII, A

PRINTERS Prep work for continuous-tone lithography: Kenneth Tyler. Plate preparation and processing: Lee Funderburg. Proofing: Tyler, Funderburg, and Roger Campbell. Edition printing: Campbell and Funderburg.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (566:FS25)

15 runs: 15 colors; 15 runs from 14 aluminum plates; plates reserved for state edition

1 pale yellow (flat); method 5a; IIa

2 blue (border); method 5a; IIa

3 silver-gray (allover open texture); method 5a; IIa

4 dark green; method 5a; IIa

5 black (allover brushed texture); method 5c; IIa

6 red (lines); method 5a; IIa

7 transparent blue varnish (over 2, 4); method 5a; IIa

8 clear varnish; method 5a (same plate as run 7); IIa

9 pale green-blue; method 5a; IIa

10 light orange-ocher; method 5a; IIa

11 light red; method 5a; IIa

12 white; method 5a; IIa

13 light green; method 5a; IIa

14 medium yellow; method 5a; IIa

15 red-brown; method 5a; IIa

## 162a

### Yellow Journal, State I

1984

Lithograph on white Arches Cover, mould-made paper

52 ½ x 38 ½ (133.5 x 97.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '82*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State I*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS81-649A*

EDITION 16

PROOFS 2 TP, 2 CTP, WP, RTP, A, C

PRINTERS Prep work for continuous-tone lithography: Kenneth Tyler. Plate preparation and processing: Lee Funderburg. Proofing: Tyler, Funderburg, and Roger Campbell. Edition printing: Campbell and Funderburg.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (601:FS60)

20 runs: 20 colors; 20 runs from 19 aluminum plates:

1 light yellow; method 5a; IIa

2 yellow; method 5a; IIa

3 silver-gray; method 5a; IIa

4 dark green; method 5a; IIa

5 black; method 5c; IIa

6 red; method 5a; IIa

7 transparent blue varnish; method 5a; IIa

8 clear varnish; method 5a (same plate as run 7); IIa

9 light blue; method 5a; IIa

10 light orange-ocher; method 5a; IIa

11 light red; method 5a; IIa

12 white; method 5a; IIa

13 light green; method 5a; IIa

14 medium yellow; method 5a; IIa

15 medium red; method 5a; IIa

16 green; method 5a; IIa

17 brown; method 5a; IIa

18 blue; method 5a; IIa

19 green; method 5a; IIa

20 medium blue; method 5a; IIa

## 163

### Green Journal

1985

Etching, screenprint, relief on white TGL handmade paper

66 x 51 (167.6 x 129.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '85*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS81-596*

EDITION 25

PROOFS 8 AP, 4 TP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Screen prep: Reeves and Strianese. Proofing and edition printing: Reeves, Strianese, Konopaki, Cross, Tyler, and Mark Mahaffey. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (606:FS65)

2 runs: 3 colors; 2 runs from 1 assembled plate made from 5 irregularly shaped magnesium plates, and 1 screen

1 green and black; methods 15a, 20, 21a, 21c, 23b, 16a; III

2 yellow; method 28 (SR); VI

## 164

### Swan Engraving Blue

1983

Etching, relief, engraving on buff TGL handmade paper

38  $\frac{3}{4}$  x 31  $\frac{1}{2}$  (98.4 x 80)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS82-664*

Edition 30

PROOFS 6 AP, 9 TP, WP, RTP, PPI, PPII, SP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (576:FS35)

1 run: 2 colors; 1 run from 1 assembled plate made from 24 irregularly shaped magnesium plates:

1 blue and black; methods 15a, 12, 21c, 23c, 16a; III

## 165

### Swan Engraving Circle I

1983

Etching, relief, engraving on white TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-660*

EDITION 5

PROOFS 2 AP, 2 TP, 2 CTP, 2 WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (589:FS48)

1 run: 1 color; 1 run from 1 assembled plate made from 14 irregularly shaped magnesium plates:

1 black; methods 15a, 12, 20, 21a, 21c, 23c; III

## 165a

### Swan Engraving Circle I, State I

1983

Etching, relief, engraving, woodcut on light yellow TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-660A*

EDITION 5

PROOFS TP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (590:FS49)

4 runs: 5 colors; 4 runs from 1 assembled plate made from 14 irregularly shaped magnesium plates, and 3 magnesium plates:

1 yellow and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III

2 gold; methods 21a, 23a; III

3 brown; methods 21a, 23a; III

4 black; methods 21a, 23a; III

## 165b

### Swan Engraving Circle I, State II

1983

Etching, relief, engraving on gray TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-660B*

EDITION 5

PROOFS TP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (591:FS50)

4 runs: 5 colors; 4 runs from 1 assembled plate made of 14 irregularly shaped magnesium plates, and 3 magnesium plates:

1 orange and red; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III

2 gold; methods 21a, 23a; III

3 violet; methods 21a, 23a; III

4 black; methods 21a, 23a; III

## 165c

### Swan Engraving Circle I, State III

1983

Etching, relief, engraving on light blue TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-660C*

EDITION 5

PROOFS TP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (592:FS51)

4 runs: 5 colors; 4 runs from 1 assembled plate made from 14 irregularly shaped magnesium plates, and 3 magnesium plates:

1 blue and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III

2 medium blue; methods 21a, 23a; III

3 green; methods 21a, 23a; III

4 black; methods 21a, 23a; III

**165d****Swan Engraving Circle I, State IV**

1983

Etching, relief, engraving, woodcut on light green TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-660D*

EDITION 5

PROOFS A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (593:FS52)

4 runs: 5 colors; 4 runs from 1 assembled plate made of 14 irregularly shaped magnesium plates, and 3 magnesium plates:

1 red-brown and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III

2 gold; methods 21a, 23a; III

3 brown; methods 21a, 23a; III

4 black; methods 21a, 23a; III

**165e****Swan Engraving Circle I, State V**

1983

Etching, relief, engraving on light mauve TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-660E*

EDITION 5

PROOFS A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (594:FS53)

4 runs: 5 colors; 4 runs from 1 assembled plate made from 14 irregularly shaped magnesium plates, and 3 magnesium plates:

1 red and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III

2 gold; methods 21a, 23a; III

3 dark brown; methods 21a, 23a; III

4 black; methods 21a, 23a; III

**166****Swan Engraving Circle II**

1983

Etching, relief, engraving on white TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil, upper right of center: *F. Stella '83*

INSCRIPTIONS Numbered in pencil, upper right of center. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-661*

EDITION 5

PROOFS 2 AP, 2 TP, CTP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist, assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (595:FS54)

1 run: 1 color; 1 run from 1 assembled plate made from 8 irregularly shaped magnesium plates:

1 black; methods 15a, 12, 20, 21a, 21c, III

**166a****Swan Engraving Circle II, State I**

1983

Etching, relief, engraving on light yellow TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil: *F. Stella '83*

INSCRIPTIONS Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-661A*

EDITION 5

PROOFS A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate

preparation and processing: Kenneth Tyler and Pete Duchess.  
 Proofing and edition printing: Rodney Konopaki and Bob Cross.  
 Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (596:FS55)

4 runs: 6 colors: 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:  
 1 blue, dark blue, and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III  
 2 silver; methods 21a, 23a; III  
 3 green; methods 21a, 23a; III  
 4 black; methods 21a, 23a; III

## 166b

### Swan Engraving Circle II, State III

1983

Etching, relief, engraving on medium yellow TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil: *F. Stella '83*

INSCRIPTIONS Numbered in pencil. TGL blind stamp lower center.  
 Workshop number inscribed in pencil on verso: *FS81-661B*

EDITION 5

PROOFS A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess.  
 Proofing and edition printing: Rodney Konopaki and Bob Cross.  
 Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (597:FS56)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:  
 1 brown, light blue, and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III  
 2 gold; methods 21a, 23a; III  
 3 magenta; methods 21a, 23a; III  
 4 black; methods 21a, 23a; III

## 166c

### Swan Engraving Circle II, State III

1983

Etching, relief, engraving on light yellow-orange TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil: *F. Stella '83*

INSCRIPTIONS Numbered in pencil. TGL blind stamp lower center.  
 Workshop number inscribed in pencil on verso: *FS81-661C*

EDITION 5

PROOFS A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess.  
 Proofing and edition printing: Rodney Konopaki and Bob Cross.  
 Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (598:FS57)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:

1 magenta, light blue, and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III

2 gold; methods 21a, 23a; III

3 yellow; methods 21a, 23a; III

4 black; methods 21a, 23a; III

## 166d

### Swan Engraving Circle II, State IV

1983

Etching, relief, engraving on light pink-gray TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil: *F. Stella '83*

INSCRIPTIONS Numbered in pencil. TGL blind stamp lower center.  
 Workshop number inscribed in pencil on verso: *FS81-661D*

EDITION 5

PROOFS A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess.  
 Proofing and edition printing: Rodney Konopaki and Bob Cross.  
 Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (599:FS58)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:  
 1 purple, green, and black; methods 15d, 12, 20, 21a, 21c, 23c, 16a; III  
 2 silver; methods 21a, 23a; III  
 3 light blue; methods 21a, 23a; III  
 4 black; methods 21a, 23a; III

## 166e

### Swan Engraving Circle II, State V

1983

Etching, relief, engraving on light green TGL handmade paper

52 (132.1) diameter

SIGNATURE Signed and dated in pencil: *F. Stella '83*

INSCRIPTIONS Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-661E*

EDITION 5

PROOFS CTP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (600:FS59)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:  
 1 brown, blue, and black; methods 15d, 12, 20, 21a, 21c, 23c, 16a; III  
 2 silver; methods 21a, 23c; III  
 3 red; methods 21a, 23c; III  
 4 black; methods 21a, 23c; III

## 167

### Swan Engraving Framed I

1985

Relief, etching on white TGL handmade paper

51 1/2 x 39 1/2 (130.8 x 100.3)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS81-662*

EDITION 20

PROOFS 8 AP, RTP, PPI, PPIL, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (608:FS67)

1 run: 2 colors; 1 run from 1 assembled plate made from 33 irregularly shaped magnesium plates:

1 tan and black; methods 15a, 20, 21a, 23c, 16a; III

## 168

### Swan Engraving Framed II

1985

Relief, etching on light tan TGL handmade paper

57 1/2 x 42 1/2 (146.1 x 108)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS82-666*

EDITION 15

PROOFS 6 AP, 2 TP, 6 CTP, RTP, PPI, PPIL, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (609:FS68)

1 run: 3 colors; 1 run from 1 assembled plate made from 40 irregularly shaped magnesium plates:

1 brown, dark brown, and blue; methods 15a, 20, 21a, 21c, 23c, 16a; III



169

**Swan Engraving Blue, Green, Grey**

1985

Relief, etching on white TGL handmade paper

66 x 51 (167.6 x 129.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS82-665*

EDITION 20

PROOFS 10 AP, RTP, PPI, PPII, SP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (610:FS69)

1 run: 5 colors; 1 run from 1 assembled plate made from 33 irregularly shaped magnesium plates:

1 blue, dark blue, green, gray, and black; methods 15a, 20, 21a, 21c, 23c, 16a; III

170

**A. Had Gadya: Front Cover**

1984

Hand-coloring and collage with lithograph, linocut, and silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

42 1/2 x 33 7/8 (108 x 86)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower center.

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut and hand-painted)

Hand-painted in 1 color and printed in 3 runs from 2 linoleum blocks and 1 aluminum plate:

1 white; linoleum block cut from lithographic crayon drawing

2 black; hand painted

3 white; linoleum block cut from lithographic crayon drawing

4 blue; lithographic plate drawn with lithographic crayon

COLLAGE (shaped, hand-cut)

Printed in 8 runs from 1 screen, 4 linoleum blocks, 3 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar

2 purple; linoleum block cut from flashe drawing

3 light green; lithographic plate drawn with tusche wash

4 magenta; lithographic plate drawn with tusche wash

5 orange; linoleum block cut from lithographic crayon

6 brown; lithographic plate drawn with tusche wash and lithographic crayon

7 dark green; linoleum block cut from lithographic crayon drawing

8 light blue-green; linoleum block cut from lithographic crayon drawing

171

**1. One Small Goat Papa Bought for Two Zuzim**

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

52 3/8 x 51 1/4 (133 x 130.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower right

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut)

Hand-painted in 1 colour:

1 green; hand-painted

COLLAGE (shaped, hand-cut)

Printed in 15 runs from 7 screens, 4 linoleum blocks, 4 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar

- 2 high gloss white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 3 black; silkscreen photographically transferred from flashe drawing on Mylar
- 4 light blue-green; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 5 olive green; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 6 light yellow; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 7 cream yellow; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 8 fluorescent pink; linoleum block cut from lithographic crayon drawing
- 9 black; lithographic plate drawn with lithographic crayon
- 10 thalo blue (transparent); linoleum block cut from lithographic crayon drawing
- 11 ultramarine blue; lithographic plate drawn with lithographic crayon
- 12 purple; linoleum block cut from flashe drawing
- 13 yellow; lithographic plate drawn with tusche wash and lithographic crayon
- 14 medium brown; linoleum block cut from lithographic crayon drawing
- 15 chrome yellow; lithographic plate drawn with tusche wash and lithographic crayon

172

## 2. A Hungry Cat Ate Up the Goat

1984

Hand-coloring and collage with lithograph, linocut, silkscreen, rubber relief on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

45 1/2 x 53 1/2 (115.6 x 135.9)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, rubber relief, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut, hand-painted)

Hand-painted in 1 color and printed in 5 runs from 4 screens and 1

aluminum plate:

- 1 green-brown; hand painted
- 2 dark red; silkscreen photographically transferred from flashe and lithographic crayon drawing on Mylar
- 3 medium pink; silkscreen photographically transferred from flashe and lithographic crayon drawing on Mylar
- 4 brown glaze (transparent); silkscreen with lacquer film cut from lithographic crayon drawing on mylar used for fifth run
- 5 red-brown; silkscreen photographically transferred from lithographic crayon drawing on mylar, printed over silkscreen with lacquer film used for fourth run
- 6 purple; lithographic plate drawn with lithographic crayon

COLLAGE (shaped and hand-cut):

Printed in 22 runs from 7 screens, 4 linoleum blocks, 10 aluminum plates, 1 rubber relief:

- 1 white; silkscreen photographical transferred from flashe drawing on Mylar
- 2 gloss white; silkscreen photographically transferred from flashe drawing on Mylar
- 3 dark purple; linoleum block cut from flashe drawing
- 4 bright green; lithographic plate drawn with tusche wash and lithographic crayon
- 5 white; silkscreen photographically transferred from flashe drawing on Mylar
- 6 cream white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 7 gloss white; silkscreen photographically transferred from flashe drawing on Mylar
- 8 dark green; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 9 black; linoleum block cut from lithographic crayon drawing
- 10 dark red; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 11 brown; lithographic plate drawn with lithographic crayon
- 12 light blue-gray; lithographic plate drawn with tusche wash
- 13 green- blue; lithographic plate drawn with tusche wash and lithographic crayon
- 14 green-yellow; lithographic plate drawn with tusche wash and lithographic crayon
- 15 blue-gray; lithographic plate drawn with lithographic crayon
- 16 pink-gray; linoleum block cut front lithographic crayon drawing
- 17 fluorescent red; lithographic plate drawn with lithographic crayon
- 18 fluorescent magenta pink: rubber relief
- 19 black; lithographic plate drawn with lithographic crayon drawing
- 20 fluorescent magenta pink; linoleum block cut from lithographic crayon drawing



- 21 red; lithographic plate drawn with lithographic crayon drawing
- 22 thalo green; lithographic plate drawn with lithographic crayon

## 173

## 3. Then Came aa Dog and Bit the Cat

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

53 ½ x 51 ⅝ (135.9 x 131.1)

SIGNATURE Signed and dated in pencil, lower middle/right side: *F Stella '84*

INSCRIPTIONS Numbered in pencil, lower middle/right side

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, and hand-painted)

Hand-painted in 1 color and printed in 1 run from 1 photo screen:

1 medium red; hand-painted

2 red; silkscreen photographically transferred from lithographic crayon drawing on Mylar

N.B. The second color was the final run on the image and printed after the collage was fixed to the background sheet.

COLLAGE (shaped, hand-cut)

Printed in 22 runs from 6 screens, 7 linoleum blocks, 9 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar

2 gloss white; silkscreen photographically transferred from lithographic crayon drawing on Mylar

3 black; silkscreen photographically transferred from flashe drawing on Mylar

4 medium red; silkscreen photographically transferred from flashe drawing on Mylar

5 gray-olive green; silkscreen photographically transferred from flashe drawing on Mylar

6 light blue; silkscreen transferred from flashe drawing on Mylar

7 dark blue; linoleum block cut from flashe drawing

8 bright pink; linoleum block cut from flashe drawing

9 dark olive green; lithographic plate drawn with tusche wash and lithographic crayon

10 light grey-ocher; linoleum block cut from lithographic crayon drawing

11 fluorescent orange; lithographic plate drawn with tusche wash and lithographic crayon

12 dark ocher; linoleum block cut from lithographic crayon drawing

13 bright green; lithographic plate drawn with tusche wash and lithographic crayon

14 light ultramarine blue; lithographic plate drawn with tusche wash and lithographic crayon drawing

15 dark ultramarine blue; linoleum block cut from lithographic crayon drawing

16 brown; lithographic plate drawn with lithographic crayon

17 red-brown; linoleum block cut from lithographic crayon drawing

18 black; lithographic plate drawn with lithographic crayon

19 fluorescent orange; lithographic plate drawn with tusche wash

20 black; lithographic plate drawn with lithographic crayon

21 light green; linoleum block cut from lithographic crayon drawing

22 black; lithographic plate drawn with lithographic crayon drawing

## 174

## 4. Then Came a Stick and Beat the Dog

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

52 ⅞ x 52 ¾ (134.3 x 134)

SIGNATURE Signed and dated in pencil, lower left: *F Stella '84*

INSCRIPTIONS Numbered in pencil, lower left

Edition 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-colored)

Hand-painted in 1 color and printed in 3 runs from 2 screens and 1 aluminum plate:

1 red-purple; hand painted

2 silver; silkscreen photographically transferred from lithographic crayon drawing on Mylar

3 transparent glaze; silkscreen with lacquer film photographically

transferred from lithographic crayon drawing on Mylar

4 medium red; lithographic plate drawn with lithographic crayon

#### COLLAGE (shaped, hand-cut)

Printed in 33 runs from 19 screens, 10 aluminum plates, 4 linoleum blocks:

1 white; silkscreen photographically transferred from flashe drawing on Mylar

2 gloss white; silkscreen photographically transferred from lithographic crayon drawing on Mylar

3 purple; silkscreen photographically transferred from flashe drawing on Mylar

4 silver; silkscreen photographically transferred from lithographic crayon drawing on Mylar

5 black; silkscreen photographically transferred from flashe drawing on Mylar

6 warm black; silkscreen photographically transferred from flashe drawing on Mylar

7 light blue; silkscreen photographically transferred from flashe on Mylar

8 green; silkscreen photographically transferred from flashe drawing on Mylar

9 red; silkscreen photographically transferred flashe drawing on Mylar

10 off-white; silkscreen photographically transferred from flashe drawing on Mylar

11 light blue; silkscreen photographically transferred from flashe drawing on Mylar

12 gray-ocher; photographically transferred from flashe drawing on Mylar

13 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar

14 bright pink; silkscreen photographically transferred from flashe drawing on Mylar

15 dark blue; silkscreen photographically transferred from flashe drawing on Mylar

16 gray-brown; silkscreen photographically transferred from flashe drawing on Mylar

17 fluorescent green; silkscreen photographically transferred from flashe drawing on Mylar

18 black; silkscreen photographically transferred from flashe drawing on Mylar

19 brown; silkscreen photographically transferred from flashe drawing on Mylar

20 dark green; lithographic plate drawn with lithographic crayon

21 chrome yellow; lithographic plate drawn with lithographic crayon

22 light purple; linoleum block cut from lithographic crayon drawing

23 light gray-blue; lithographic plate drawn with tusche wash and lithographic

24 pink; linoleum block cut from lithographic crayon drawing

25 blue-gray; linoleum block cut from lithographic crayon drawing

26 red-orange; lithographic plate drawn with tusche wash and lithographic crayon

27 brown; linoleum block cut from flashe drawing

28 gray-green; lithographic plate drawn with tusche wash and lithographic crayon

29 light blue; lithographic plate drawn with tusche wash and lithographic crayon

30 black; lithographic plate sprayed with tusche lacquer

31 magenta; lithographic plate drawn with tusche wash and lithographic crayon

32 red; lithographic plate drawn with lithographic crayon

33 medium red; lithographic plate drawn with lithographic crayon

## 175

### 5. Then Came a Fire and Burnt the Stick

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

52 x 52 ¾ (132.1 x 134)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower left

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

#### BACKGROUND SHEET (hand-cut and hand-painted)

Hand painted in 2 colors and printed in 4 runs from 2 screens and 2 aluminum plates:

1 yellow-orange; hand painted

2 brown; hand painted

3 gray-pink; silkscreen photographically transferred from lithographic crayon drawing on Mylar

4 blue; silkscreen photographically transferred from lithographic crayon drawing on Mylar

5 dark red; lithographic plate drawn with lithographic crayon

6 metallic blue; lithographic plate drawn with lithographic crayon

COLLAGE (shaped, hand-cut):

Printed in 36 runs from 11 screens, 14 aluminum plates, 11 linoleum blocks:

- 1 white; silkscreen photographically transferred from flashe drawing on Mylar
- 2 gloss white; silkscreen photographically transferred from flashe drawing on Mylar
- 3 black; silkscreen photographically transferred from flashe drawing on Mylar
- 4 white-green; silkscreen photographically transferred from flashe drawing on Mylar
- 5 black; silkscreen photographically transferred from flashe drawing on Mylar
- 6 gray-brown; silkscreen photographically transferred from flashe drawing on Mylar
- 7 light gray-blue; silkscreen photographically transferred from flashe drawing on Mylar
- 8 dark gray-blue; silkscreen photographically transferred from flashe drawing on Mylar
- 9 medium red; silkscreen photographically transferred from flashe drawing on Mylar
- 10 fluorescent red; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 11 fluorescent orange; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 12 peach; lithographic plate drawn with tusche wash and lithographic crayon
- 13 gray-red-brown; lithographic plate drawn with tusche wash and lithographic crayon
- 14 black; lithographic plate drawn with lithographic crayon
- 15 black; lithographic plate drawn with tusche wash and lithographic crayon
- 16 purple; lithographic plate drawn with tusche wash
- 17 black; lithographic plate drawn with tusche wash
- 18 purple; linoleum block cut from lithographic crayon drawing
- 19 light blue; linoleum block cut from lithographic crayon drawing
- 20 bright pink; lithographic plate drawn with tusche wash
- 21 black; lithographic plate drawn with tusche wash and lithographic crayon
- 22 dark green; linoleum block cut from flashe drawing
- 23 orange; lithographic plate drawn with tusche wash
- 24 olive green; linoleum block cut from lithographic crayon drawing
- 25 red-brown; linoleum block cut from lithographic crayon drawing
- 26 gray-brown; linoleum block cut from lithographic crayon drawing
- 27 red; linoleum block cut from lithographic crayon drawing
- 28 off-white; linoleum block cut from lithographic crayon drawing
- 29 cream; linoleum block cut from lithographic crayon drawing
- 30 red; lithographic plate drawn with lithographic crayon

31 peach glaze (transparent); lithographic plate drawn with tusche wash

32 yellow; lithographic plate drawn with tusche wash and lithographic crayon

33 yellow glaze (transparent); linoleum block cut from lithographic crayon drawing

34 fluorescent orange; lithographic plate drawn with tusche wash and lithographic crayon

35 black; lithographic plate drawn with lithographic crayon

36 red; linoleum block from lithographic crayon drawing

## 176

### 6. Then Water Came and Quenched the Fire

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

54 x 51  $\frac{5}{8}$  (137.2 x 131.1)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower center

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-painted)

Hand-painted in 1 color and printed in 5 runs from 5 screens:

1 bright yellow; hand painted

2 light pink; silkscreen photographically transferred from flashe drawing on Mylar

3 medium pink; silkscreen photographically transferred from flashe drawing on Mylar

4 red-orange; silkscreen photographically transferred from lithographic crayon drawing on Mylar

5 light green; silkscreen photographically transferred from lithographic crayon drawing on Mylar

6 thalo blue; silkscreen photographically transferred from lithographic crayon drawing on Mylar

N.B. The sixth color was the final run on the image and printed after the collage was fixed to the background sheet.

COLLAGE (shaped, hand-cut)

Printed in 19 runs from 8 screens, 6 linoleum blocks, 5 aluminum

plates:

- 1 white; silkscreen photographically transferred flashe drawing on Mylar
- 2 gray-black; silkscreen photographically transferred flashe drawing on Mylar
- 3 black; silkscreen photographically transferred from flashe drawing on Mylar
- 4 light olive green; silkscreen photographically transferred from flashe drawing on Mylar
- 5 medium yellow-orange; silkscreen photographically transferred from flashe drawing on Mylar
- 6 light blue; silkscreen photographically transferred from flashe drawing on Mylar
- 7 light green; silkscreen photographically transferred from flashe drawing on Mylar
- 8 light olive green; linoleum block cut from lithographic crayon drawing
- 9 light red; lithographic plate drawn with tusche wash
- 10 dark blue; lithographic plate drawn with tusche wash and lithographic crayon
- 11 red-purple; linoleum block cut from lithographic crayon drawing
- 12 red-brown; linoleum block cut from flashe drawing
- 13 bright yellow; lithographic plate drawn with tusche wash
- 14 bright red; linoleum block cut from lithographic crayon drawing
- 15 bright green; lithographic plate drawn with lithographic crayon
- 16 dark blue; linoleum block cut from lithographic crayon drawing
- 17 white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
18. gray-brown; linoleum block cut from lithographic crayon drawing
19. red-purple; lithographic plate drawn with lithographic crayon

177

## 7. Then Came an Ox and Drank the Water

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

54 x 52  $\frac{3}{8}$  (137.2 x 133)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower center

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-painted)

Hand-painted in 1 color and printed in 5 runs from 4 screens and 1 aluminum plate:

- 1 light bright green; hand painted
  - 2 yellow-beige; silkscreen photographically transferred from flashe drawing on Mylar
  - 3 light blue; silkscreen photographically transferred from lit lithographic crayon drawing on Mylar
  - 4 copper; silkscreen photographically transferred from lithographic crayon drawing on Mylar
  - 5 bright green; silkscreen photographically transferred flashe drawing on Mylar
  - 6 dark brown; lithographic plate drawn with lithographic crayon
- N.B. The sixth color was the final run on the image and printed after the collage was fixed to the background sheet.

COLLAGE (shaped, hand-cut)

Printed in 38 runs from 18 screens, 12 aluminum plates, 8 linoleum blocks:

- 1 white; silkscreen photographically transferred from flashe drawing on Mylar
- 2 medium ultramarine blue; silkscreen photographically transferred from flashe drawing on Mylar
- 3 gray-green; silkscreen photographically transferred from flashe drawing on Mylar
- 4 gray-blue-green; silkscreen photographically transferred from flashe drawing on Mylar
- 5 black; silkscreen photographically transferred from flashe drawing on Mylar
- 6 orange; silkscreen photographically transferred from flashe drawing on Mylar
- 7 fluorescent orange; silkscreen photographically transferred from flashe drawing on Mylar
- 8 fluorescent light orange; silkscreen photographically transferred from flashe drawing on Mylar
- 9 cream; silkscreen photographically transferred from flashe drawing on Mylar
- 10 light green; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 11 soft gray; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 12 light ocher; silkscreen photographically transferred from flashe drawing on Mylar
- 13 magenta; lithographic plate drawn with tusche wash and lithographic crayon
- 14 purple-red; linoleum block cut from flashe drawing

- 15 red-orange; linoleum block cut from flashe drawing
- 16 yellow; linoleum block cut from lithographic crayon drawing
- 17 gray; lithographic plate drawn with dry brush tusche
- 18 purple; lithographic plate drawn with lithographic crayon
- 19 black; lithographic plate sprayed with tusche lacquer
- 20 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar
- 21 fluorescent green; lithographic plate drawn with tusche wash and lithographic crayon
- 22 dark red; linoleum block cut from lithographic crayon drawing
- 23 black; lithographic plate drawn with lithographic crayon
- 24 white; silkscreen photographically transferred from lithographic crayon drawing in Mylar
- 25 green; lithographic plate drawn with lithographic crayon
- 26 light green-blue; lithographic plate with tusche wash and lithographic crayon
- 27 copper; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 28 deep purple; linoleum block cut from lithographic crayon drawing
- 29 white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 30 black; lithographic plate sprayed with tusche lacquer
- 31 peach; silkscreen photographically transferred from flashe drawing on Mylar

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## 8. The Butcher Came and Slew the Ox

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

56  $\frac{7}{8}$  x 53  $\frac{3}{8}$  (144.5 x 135.6)

SIGNATURE Signed and dated in pencil, lower-middle, right: *F. Stella* '84

INSCRIPTIONS Numbered in pencil, lower-middle, right

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-painted)

Hand-painted in 2 colors and 3 runs from 2 screens and 1 aluminum

plate:

- 1 turquoise blue; hand-painted
- 2 warm blue; hand-painted
- 3 white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 4 black; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 5 ultramarine blue; lithographic plate drawn with a lithographic crayon

COLLAGE (shaped, hand-cut)

Printed 29 runs from 10 screens, 7 linoleum blocks, 12 aluminum plates:

- 1 white; silkscreen photographically transferred from flashe drawing on Mylar
- 2 black; silkscreen photographically transferred from flashe drawing on Mylar
- 3 light gray-red-brown; silkscreen photographically transferred from flashe drawing on Mylar
- 4 green-ocher; silkscreen photographically transferred from flashe drawing on Mylar
- 5 orange; silkscreen photographically transferred from flashe drawing on Mylar
- 6 medium green; silkscreen photographically transferred from flashe drawing on Mylar
- 7 peach; silkscreen photographically transferred from flashe drawing on Mylar
- 8 medium yellow; linoleum block cut from flashe drawing
- 9 red-orange; lithographic plate drawn with tusche wash
- 10 yellow; lithographic plate drawn with tusche wash
- 11 deep red; lithographic plate drawn with lithographic crayon
- 12 pink; silkscreen photographically transferred from flashe drawing on Mylar
- 13 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar
- 14 gray-green; lithographic plate drawn with dry-brush tusche
- 15 medium green; lithographic plate drawn with lithographic crayon
- 16 pink; linoleum block cut from lithographic crayon drawing
- 17 gray-olive green; lithographic plate drawn with dry-brush tusche
- 18 black; lithographic plate sprayed with tusche lacquer
- 19 black; linoleum block cut from lithographic crayon drawing
- 20 red; linoleum block cut from lithographic crayon drawing
- 21 purple; lithographic plate drawn with lithographic crayon
- 22 purple; linoleum block cut from lithographic crayon drawing
- 23 black; silkscreen photographically transferred from acetate grid lines

24 yellow; lithographic plate drawn with lithographic crayon  
 25 red; lithographic plate drawn with lithographic crayon  
 26 orange; lithographic plate drawn with lithographic crayon  
 27 ultramarine blue; lithographic plate drawn with lithographic crayon  
 28 light blue; linoleum block cut from flashe drawing  
 29 light green; linoleum block cut from flashe drawing

## 179

**9. Then Came Death and Took the Butcher**

1984

Hand-coloring and collage with lithograph, linocut, silkscreen, rubber relief on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

58  $\frac{5}{8}$  x 47  $\frac{1}{2}$  (148.9 x 120.7)

SIGNATURE Signed and dated in pencil, lower-middle, right: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower-middle, right

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, rubber relief, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, and hand-painted)

Hand-painted in 1 color:

1 black; hand painted

COLLAGE I (shaped, hand-cut)

Printed in 13 runs from 7 screens, 3 linoleum blocks, 3 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar  
 2 black; silkscreen photographically transferred from acetate grid lines  
 3 black; linoleum block cut from flashe drawing  
 4 blue-gray; silkscreen photographically transferred flashe drawing on Mylar  
 5 light green; silkscreen photographically transferred flashe drawing on Mylar  
 6 beige; silkscreen photographically transferred from flashe drawing on Mylar  
 7 pink; silkscreen photographically transferred from flashe drawing

on Mylar

8 black; lithographic plate drawn with lithographic crayon

9 dark red-brown; silkscreen photographically transferred from lithographic crayon drawing on Mylar

10 hot pink; linoleum block cut from lithographic crayon drawing

11 gray; lithographic plate drawn with tusche wash and lithographic crayon

12 orange; linoleum block cut from lithographic crayon drawing

13 purple; lithographic plate drawn with lithographic crayon

COLLAGE II (shaped, hand-cut)

Printed in 11 runs from 2 screens, 2 linoleum blocks, 1 rubber relief, 6 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar  
 2 pink; linoleum block cut from lithographic crayon drawing  
 3 black; rubber relief  
 4 cream yellow; silkscreen photographically transferred from flashe drawing on Mylar  
 5 fluorescent yellow; lithographic plate drawn with tusche wash  
 6 black; lithographic plate drawn with lithographic crayon  
 7 chrome yellow; lithographic plate drawn with lithographic crayon  
 8 fluorescent red; lithographic plate drawn with lithographic crayon  
 9 light blue; linoleum block cut from lithographic crayon drawing  
 10 blue; lithographic plate drawn with dry-brush tusche  
 11 red; lithographic plate drawn with lithographic crayon

## 180

**10. And the Holy One, Blessed Be He, Came and Smote the Angel of Death**

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

51 x 41  $\frac{3}{8}$  (129.5 x 105.1)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '84*

INSCRIPTIONS Numbered in pencil, lower center

EDITION 60

PROOFS 10 AP

PRINTERS Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

PUBLISHER Waddington Graphics, London



**BACKGROUND SHEET** (shaped, hand-cut, hand-painted)

Hand-painted in 1 color and printed in 11 runs from 4 screens, 4 linoleum blocks, 3 aluminum plates:

- 1 brown; silkscreen photographically transferred from flashe drawing on Mylar
- 2 olive green; silkscreen photographically transferred from flashe drawing on Mylar
- 3 gray-pink; hand painted
- 4 light green; linoleum block cut from lithographic crayon drawing
- 5 dark green; linoleum block cut from lithographic crayon drawing
- 6 ocher; lithographic plate drawn with lithographic crayon drawing
- 7 orange; linoleum block cut from lithographic crayon drawing
- 8 white-pink; silkscreen photographically transferred from flashe drawing on Mylar
- 9 light pink; silkscreen photographically transferred from flashe drawing on Mylar
- 10 light blue; lithographic plate drawn with lithographic crayon
- 11 hot pink; lithographic crayon drawn with tusche wash
- 12 medium blue; linoleum block cut from lithographic crayon drawing

**COLLAGE** (shaped, hand-cut)

Printed in 28 runs from 11 screens, 10 aluminum plates, 7 linoleum blocks:

- 1 white; silkscreen photographically transferred from flashe drawing on Mylar
- 2 warm white; silkscreen photographically transferred from flashe drawing on Mylar
- 3 orange-brown; silkscreen photographically transferred from flashe drawing on Mylar
- 4 fluorescent orange; silkscreen photographically transferred from flashe drawing on Mylar
- 5 yellow; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 6 red-orange; lithographic plate drawn with lithographic crayon on Mylar
- 7 brown; linoleum block cut from lithographic crayon drawing
- 8 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar
- 9 light ocher; lithographic plate drawn with tusche wash and lithographic crayon
- 10 white; linoleum block cut from lithographic crayon drawing
- 11 black; linoleum block cut from lithographic crayon drawing
- 12 purple; lithographic plate drawn with lithographic crayon
- 13 white; silkscreen photographically transferred from flashe drawing on Mylar
- 14 blue-green; linoleum block cut from flashe drawing

- 15 black; lithographic plate drawn with lithographic crayon

16 off-white glaze (transparent); lithographic plate drawn with tusche wash

- 17 magenta; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 18 dark red; silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 19 pink; lithographic plate drawn with lithographic crayon drawing
- 20 bright green; linoleum block cut from lithographic crayon drawing
- 21 orange; lithographic plate drawn with lithographic crayon
- 22 black; lithographic plate drawn with lithographic crayon
- 23 deep red; silkscreen photographically transferred from flashe drawing on Mylar
- 24 cream; silkscreen photographically transferred from flashe drawing on Mylar
- 25 yellow; lithographic plate drawn with tusche wash and lithographic crayon
- 26 light olive green; linoleum block cut from lithographic crayon drawing
- 27 red; lithographic plate drawn with tusche wash
- 28 light blue; Linoleum block cut from lithographic crayon drawing

**181****B. Had Gadya: Back Cover**

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

60 ¼ x 53 ⅛ (153 x 134.9)

**SIGNATURE** Signed and dated in pencil, lower right of center: *F. Stella '84*

**INSCRIPTIONS** Numbered in pencil, lower right of center

**EDITION** 60

**PROOFS** 10 AP

**PRINTERS** Lithography, linoleum block, and collage: Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella's studio in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X, New York.

**PUBLISHER** Waddington Graphics, London

**BACKGROUND SHEET** (shaped, hand-cut, hand-painted)

Hand-painted in 2 colors and printed in 2 runs from 2 aluminum plates:

- 1 cream white; hand painted
- 2 white; hand painted
- 3 ultramarine blue; lithographic plate

4 gray-blue; lithographic plate drawn with tusche wash

#### COLLAGE (shaped, hand-cut)

Printed in 16 runs 16 runs from 7 screens, 1 linoleum block, 8 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar

2 blue; silkscreen photographically transferred from flashe drawing on Mylar

3 ocher; silkscreen photographically transferred from flashe drawing on Mylar

4 beige; silkscreen photographically transferred from flashe drawing on Mylar

5 warm light blue; silkscreen photographically transferred from flashe drawing on Mylar

6 bright yellow; silkscreen photographically transferred from flashe drawing on Mylar

7 black; silkscreen photographically transferred from flashe drawing on Mylar

8 blue-black; linoleum block from flashe drawing

9 black; lithographic plate splattered with tusche wash

10 warm black; lithographic plate drawn with lithographic crayon

11 deep ultramarine blue; lithographic plate drawn with tusche wash

12 light green; lithographic plate drawn with tusche wash

13 orange; lithographic plate drawn with tusche wash

14 light blue; lithographic plate drawn with tusche wash

15 blue; lithographic plate drawn with tusche wash and lithographic crayon

16 burnt umber; lithographic plate drawn with lithographic crayon

## 182

### La penna di hu

1988

Relief, etching, woodcut, screenprint, stencil, hand-coloring on white TGL handmade paper

55 ½ x 66 (141.0 x 167.6)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '88*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS86-858*

EDITION 50

PROOFS 12 AP, 5 TP, 6 CTP, 3 WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese, Marcella Morgese, and Tom DeBolt. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Initial proofing: Steve Reeves and Strianese. Reproofing: Strianese, Morgese, Roger Campbell, and

Lee Funderburg. Edition printing: Strianese and Morgese, assisted by DeBolt, John Hutcheson, and Campbell. Initial woodblock preparation and proofing: Reeves and Strianese. Reworking and proofing: Campbell and Funderburg. Edition printing: Hutcheson and Jim Lefkowitz. Screen proofing and edition printing: Kenneth Tyler, assisted by Michael Mueller, Hutcheson, Paul Imboden, and Lefkowitz. Stencil proofing, edition printing, and hand-coloring: Tyler and Hutcheson assisted by Lefkowitz, and Marabeth Cohen

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS70)

15 runs: 25 colors; 15 runs from 2 magnesium plates, 2 woodblocks, 3 screens, and 1 stencil:

1 yellow, orange, and red; methods 21a, 23a, 23b, 16a; III

2 red and black; methods 21a, 23a, 16a; III

3 light blue and blue-green; methods 19a, 19b (fir plywood); 16a; III

4 matte varnish; methods 19a, 19b (fir plywood); III

5 brown, light blue, blue, yellow-green, green, blue-green, and black; methods 19a, 19b (same block as run 4), 16a; III

6 gray; methods 29a, 27; VI

7 medium green; methods 29a, 27; VI

8 white; methods 29a (same screen as run 7), 27; VI

9 yellow; methods 29a, 27; VI

10 dark green; methods 29a (same screen as run 9), 27; VI

11 black; methods 29a (same screen as run 9), 27; VI

12 dark green; methods 29a (same screen as run 6), 27; VI

13 transparent base and yellow ocher oil Paintstik; methods 29a (same screen as run 7), 27; VI

14 transparent base and light blue oil Paintstik; methods 29a (same screen as run 7), 27; VI

15 dark green oil Paintstik; method 32a

For runs 13 and 14, the oil Paintstik was applied to the screen by hand and squeegeed through the screen with transparent base. After printing, the print was hand-colored using dark green, white, gray, and black oil Paintstiks.

## 183

### La penna di hu (black and white)

1988

77 ½ x 58 ¾ (196.9 x 149.2)

SIGNATURE Signed and dated in pencil, lower middle, right of center: *F. Stella '88*

INSCRIPTIONS Numbered in pencil, lower middle, right of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-897*

EDITION 42

PROOFS 14 AP, 2 TP, 4 CTP, 2 WP, RTP, PPI, PPII, SP, A



**PRINTERS** Papermaking: Tom Strianese, Tom DeBolt, and Marcella Morgese. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Copper plate preparation and processing: Mark Mahaffey. Proofing and edition printing: Mahaffey, Bob Cross, Anthony Kirk, and DeBolt, assisted by John Hutcheson and Jim Lefkowitz. Magnesium and copper plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Steve Reeves, Strianese, Rodney Konopaki, Cross, Mahaffey, and Michael Herstand.

**PUBLISHER** Tyler Graphics Ltd., Mount Kisco, NY (FS71)

1 run: 2 colors; 1 run from 1 assembled plate made from 33 irregularly shaped plates (20 magnesium, 13 copper):

1 red-black and blue-black; methods 15a, 9(MM), 21a, 23c, 16a; III

## 184

### Bene come il sale

1989

Etching, aquatint, relief on white TGL handmade paper

77 ½ x 58 ¾ (196.9 x 149.2)

**SIGNATURE** Signed and dated in pencil, lower left: *F. Stella '89*

**INSCRIPTIONS** Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS86-899*

**EDITION** 50

**PROOFS** 18 AP, TP, 3 CTP, 4 WP, RTP, PPI, PPII, SP, A

**PRINTERS** Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Copper plate preparation and processing: Anthony Kirk and Mark Mahaffey. Proofing: Kirk, Mahaffey, and Tyler, assisted by Bob Cross, Brian Maxwell, Doug Humes, and Tom DeBolt. Edition printing: Kirk, Mahaffey, Maxwell, and Humes. The magnesium and copper plates used to make the assembled plates were cut and mounted on plywood backing by Mahaffey and Kirk.

**PUBLISHER** Tyler Graphics Ltd., Mount Kisco, NY (FS73)

3 runs: 18 colors; 3 runs from 1 irregularly shaped magnesium plate, 1 assembled plate made from 3 irregularly shaped plates (2 magnesium, 1 copper), and 1 assembled plate made from 12 irregularly shaped magnesium plates:

1 light yellow, medium yellow, fluorescent yellow, yellow-orange, orange, red, fluorescent pink, purple, ultramarine blue, and fluorescent green; methods 15a, 6, 21a, 21c, 23c, 16a; III

2 fluorescent yellow, fluorescent red, fluorescent pink, purple, blue, fluorescent green, and black; methods 15a, 15d, 9, 20, 21a, 21c, 16a; III

3 black; methods 6, 21a, 23b; III

## 184a

### Bene come il sale, State I

1989

Etching, aquatint, relief on white TGL handmade paper

76 x 59 (193.0 x 149.9)

**SIGNATURE** Signed and dated in pencil, lower right: *F. Stella '89*

**INSCRIPTIONS** Numbered in pencil, lower right. Inscribed in pencil, lower right: *State I*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS88-908A*

**EDITION** 9

**PROOFS** 2 AP, 2 TP, RTP

**PRINTERS** Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler, Pete Duchess, and Anthony Kirk. Copper plate preparation and processing: Kirk. Proofing: Kirk, Mark Mahaffey, Tyler, Brian Maxwell, and Doug Humes. Edition printing: Kirk, Maxwell, and Humes. The magnesium plates used to make the assembled plates were cut and mounted by Mahaffey and Kirk.

**PUBLISHER** Tyler Graphics Ltd., Mount Kisco, NY (FS74)

5 runs: 12 colors; 5 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:

1 yellow, light yellow-orange, magenta, and pink; methods 10, 16a; III

2 blue and green; methods 10, 16a; III

3 purple, transparent light gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III

4 silver and black; methods 15a, 20, 21a, 21c; III

5 dark green; methods 15a, 21a, 21c (same plate as run 4); III

For run 5, one of the irregularly shaped magnesium plates was removed from the assembled plate and the plate was printed off-register over the previous run.

## 184b

### Bene come il sale, State II

1989

Etching, aquatint, relief on white TGL handmade paper

76 x 59 (193.0 x 149.9)

**SIGNATURE** Signed and dated in pencil, lower middle, left of center (vertically): *F. Stella '89*

**INSCRIPTIONS** Numbered in pencil, lower middle, left of center (vertically). Inscribed in pencil, lower left: *State II*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS88-908B*

**EDITION** 5

## PROOFS 2 AP, TP, RTP

PRINTERS Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler, Pete Duchess, and Anthony Kirk. Copper plate preparation and processing: Kirk. Proofing: Kirk, Mark Mahaffey, Tyler, Brian Maxwell, and Doug Humes. Edition printing: Kirk, Maxwell, and Humes. The magnesium plates used to make the assembled plates were cut and mounted by Mahaffey and Kirk.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS75)

4 runs: 11 colors; 4 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:

1 yellow, light yellow orange, red, magenta, and pink; methods 10, 16a; III

2 blue and green; methods 10, 16a; III

3 purple, dark gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III

4 black; methods 15a, 20, 21a, 21c; III

## 184c

## Bene come il sale, State III

1989

Etching, aquatint, relief on white TGL handmade paper

76 x 59 (193.0 x 149.9)

SIGNATURE Signed and dated in pencil, lower middle, left of center (vertically): *F. Stella '89*

INSCRIPTIONS Numbered in pencil, lower middle, left of center (vertically). Inscribed in pencil, lower left: *State III*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS88-908C*

EDITION 6

PROOFS 2 AP, 2 TP, RTP

PRINTERS Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler, Pete Duchess, and Anthony Kirk. Copper plate preparation and processing: Kirk. Proofing: Kirk, Mark Mahaffey, Tyler, Brian Maxwell, and Doug Humes. Edition printing: Kirk, Maxwell, and Humes. The magnesium plates used to make the assembled plate were cut and mounted by Mahaffey and Kirk.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS76)

4 runs: 10 colors; 4 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:

1 light yellow orange, magenta, pink, and green; methods 10, 16a; III

2 blue and green; methods 10, 16a; III

3 purple, dark gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III

4 black; methods 15a, 20, 21a, 21c; III

## 184d

## Bene come il sale, State IV

1989

Etching, aquatint, relief on white TGL handmade paper

76 x 59 (193.0 x 149.9)

SIGNATURE Signed and dated in pencil, lower middle, left of center (vertically): *F. Stella '89*

INSCRIPTIONS Numbered in pencil, lower middle, left of center (vertically). Inscribed in pencil, lower left: *State IV*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS88-908D*

EDITION 9

PROOFS 2 AP, TP, RTP

PRINTERS Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler, Pete Duchess, and Anthony Kirk. Copper plate preparation and processing: Kirk. Proofing: Kirk, Mark Mahaffey, Tyler, Brian Maxwell, and Doug Humes. Edition printing: Kirk, Maxwell, and Humes. The magnesium plates used to make the assembled plates were cut and mounted by Mahaffey and Kirk.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS77)

5 runs: 12 colors; 5 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:

1 light yellow orange, magenta, pink, and green; methods 10, 16a; III

2 blue and green; methods 10, 16a; III

3 purple, dark gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III

4 white and black; methods 15a, 20, 21a, 21c, 16a; III

5 blue; methods 15a, 21a, 21c (same plate as run 4); III

For run 5, one of the irregularly shaped magnesium plates was removed from the assembled plate and the plate was printed off register over the previous run.

## 185

**Giufà e la berretta rossa**

1989

Etching, aquatint, relief, engraving on white TGL handmade paper

77  $\frac{3}{4}$  x 58 (197.5 x 147.3)SIGNATURE Signed and dated in pencil, lower right: *F. Stella '89*INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-896*

EDITION 50

PROOFS 18 AP, 2 TP, 4 CTP, 2 WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Copper plate preparation and processing: Anthony Kirk. Proofing and edition printing: Kirk and Mark Mahaffey, assisted by Tom DeBolt, John Hutcheson, Jim Lefkowitz, Brian Maxwell, and Doug Humes. The magnesium and copper plates used to make the assembled plates were cut and mounted on plywood backing by Mahaffey.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS72)

3 runs: 14 colors; 3 runs from 1 assembled plate made from 7 irregularly shaped copper plates and 1 assembled plate made from 32 irregularly shaped plates (29 magnesium, 3 copper):

1 yellow, orange, blue, and metallic blue; methods 15a, 9, 10, 16a; III

2 light orange, magenta, purple, blue, and green; methods 15a, 10, 16a (same plate as run 1); III

3 purple, blue, dark blue, silver-gray, and black; methods 15a, 15d, 6, 9, 11c, 12, 20, 21a, 21c, 23a, 23c, 16a; III

The magnesium and copper plates used to make the assembled plates were cut and mounted on plywood backing by Mahaffey. For run 1, 5 of the 7 copper plates of the assembled plate were printed. For run 2, the remaining 2 copper plates were inserted onto the assembled plate, without removing the paper, and the entire plate was printed.

## 186

**The Great Heidelburgh Tun**

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers

74  $\frac{3}{4}$  x 54  $\frac{3}{4}$  (190 x 139)SIGNATURE Signed and dated in pencil, lower right: *F. Stella '88*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins

and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

## FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 18 runs:

1 white texture: silkscreen photographically transferred from flashe drawing on Mylar

2 black grid: silkscreen photographically transferred from pen drawing on Mylar

3 fluorescent pink: silkscreen photographically transferred from flashe drawing on Mylar

4 fluorescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

5 light fluorescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

6 light fluorescent pink: silkscreen photographically transferred from flashe drawing on Mylar

7 cream tint: linoleum black cut from shape traced on Mylar

8 silver: lithographic plate drawn with lithographic crayon

9 pink: lithographic plate drawn with lithographic crayon

10 purple: lithographic plate drawn with lithographic crayon

11 black: lithographic plate drawn with lithographic crayon

12 yellow: lithographic plate drawn with lithographic crayon

13 black: silkscreen photographically transferred from flashe drawing on Mylar

14 gray tint: linoleum block cut from shape traced on Mylar

15 white: silkscreen photographically transferred from flashe drawing on Mylar

16 white dot pattern: silkscreen photographically transferred from photo negative

17 purple texture: lithographic plate transferred from paper with lithographic rubbing crayon

18 black: lithographic plate sprayed with lacquer paint

Hand-colored with turquoise-green flashe

## SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 17 runs:

1 light yellow: silkscreen photographically transferred from flashe drawing on Mylar

2 bright white texture: silkscreen photographically transferred from flashe drawing on Mylar

3 orange-red: silkscreen photographically transferred from flashe

drawing on Mylar

4 dark black-green: silkscreen photographically transferred from flashe drawing on Mylar

5 ultramarine blue: silkscreen photographically transferred from flashe drawing on Mylar

6 black spray: lithographic plate sprayed with lacquer paint through template

7 black: lithographic plate drawn with lithographic crayon

8 brown: lithographic plate drawn with lithographic crayon

9 red: lithographic plate drawn with lithographic crayon

10 orange: lithographic plate drawn with tusche wash

11 red: lithographic plate drawn with tusche wash and lithographic crayon

12 ultramarine blue: lithographic plate drawn with tusche wash

13 purple: lithographic plate drawn with tusche wash

14 gray-purple: lithographic plate drawn with lithographic crayon

15 black lithographic plate drawn with lithographic crayon

16 white: silkscreen photographically transferred from linoleum block printed on Mylar

17 green: silkscreen photographically transferred from linoleum block printed on Mylar

Hand-colored pochoir with green and white acrylic

### THIRD LEVEL: COLLAGE

Somerset 300 gsm Cold Pressed textured paper

*Above center:* Hand-colored with yellow flashe and overlaid with brown Moriki paper, agate-brown Dieu Donné paper hand-sprayed with black flashe and white T. H. Saunders paper hand-cut to “wave” shape

*Upper right side:* Hand-colored with orange-brown flashe printed in red and silver-blue from lithographic plates, and hand-colored with dark green watercolor

### MARBLING

Somerset 300 gsm Cold Pressed textured paper

Blue, green and black oil paints with yellow, pink and orange fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

187

## The Pacific

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers

75 x 54  $\frac{5}{8}$  (190.5 x 139)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '88*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

### FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Hand-colored with yellow umber flashe and lithographic crayon

### SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 24 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 black grid: silkscreen photographically transferred from pen drawing on Mylar

3 light texture: silkscreen photographically transferred from flashe drawing on Mylar

4 rose: silkscreen photographically transferred from flashe drawing on Mylar

5 white texture: silkscreen photographically transferred from flashe drawing Mylar

6 red: silkscreen photographically transferred from flashe drawing on Mylar

7 olive-green: silkscreen photographically transferred from flashe drawing on Mylar

8 olive-black texture: silkscreen photographically transferred from flashe drawing on Mylar

9 transparent light gray grid: silkscreen photographically transferred from flashe drawing on Mylar

10 black line: silkscreen photographically transferred from flashe drawing on Mylar

11 white and off-white texture: silkscreen photographically transferred from flashe drawing on Mylar

12 white: silkscreen photographically transferred from flashe drawing on Mylar

13 black texture: lithographic plate drawn with lithographic crayon

14 dark graphite gray: lithographic plate sprayed with lacquer paint

15 black: lithographic plate sprayed with lacquer paint

16 magenta: lithographic plate drawn with lithographic crayon

17 light purple: lithographic plate drawn with tusche wash

- 18 dark purple: lithographic plate drawn with tusche wash
- 19 silver: linoleum block cut from lithographic crayon drawing
- 20 red line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 21 bright red: lithographic plate drawn with lithographic crayon
- 22 black: lithographic plate drawn with tusche wash
- 23 gray-green: lithographic plate drawn with tusche wash and lithographic crayon
- 24 orange umber: lithographic plate sprayed with lacquer paint

## THIRD LEVEL: COLLAGE

*Top left corner:* Somerset 300 gsm Cold Pressed textured paper

Hand-colored with turquoise flashe and printed in 4 runs:

- 1 white texture: silkscreen photographically transferred from flashe drawing on Mylar
- 2 bright yellow: silkscreen photographically transferred from flashe drawing on Mylar
- 3 brown: lithographic plate drawn with tusche wash
- 4 black: lithographic plate drawn with tusche wash and lithographic crayon

*Lower center:* Somerset 300 gsm Cold Pressed paper

Marbled (see below) and printed in 1 run:

- 1 black: lithographic plate drawn with lithographic crayon

*Bottom right corner:* T. H. Saunders 410 gsm Cold Pressed paper

Printed in 5 runs:

- 1 white: silkscreen photographically transferred from linoleum block printed and Mylar
- 2 gray line: lithographic plate drawn with lithographic
- 3 pink: linoleum block cut from lithographic crayon drawing
- 4 black: lithographic plate drawn with lithographic crayon
- 5 tint: linoleum block cut from shape traced on Mylar

## MARBLING

Somerset 300 gsm Cold Pressed textured paper

*Circular grid:* Red, yellow, purple, blue and black oil paints with red and yellow fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

*Lower center:* Orange, green, blue, ocher, red and black oil paints dispersed in Winsor & Newton Liquin painting medium

## 188

## Squid

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers

74 7/8 x 55 (190 x 139.5)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '88*

INSCRIPTIONS Numbered, lower center

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

## FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 24 runs:

- 1 white: silkscreen photographically transferred from flashe drawing on Mylar
- 2 white texture: silkscreen photographically transferred from flashe drawing on Mylar
- 3 black grid: silkscreen photographically transferred from pen drawing on Mylar
- 4 dark green: silkscreen photographically transferred from flashe drawing on Mylar
- 5 blended colors "mezzotint": dark blue, red-orange, ocher and bright yellow-green: silkscreen photographically transferred from flashe drawing on Mylar
- 6 cerise "mezzotint": silkscreen photographically transferred from flashe drawing on Mylar
- 7 blue-green: lithographic plate sprayed with lacquer paint
- 8 dark thalo blue: lithographic plate drawn with lithographic crayon
- 9 gray-violet: linoleum block cut from lithographic crayon drawing
- 10 purple: linoleum block cut from lithographic crayon drawing
- 11 thalo green: lithographic plate drawn with lithographic crayon
- 12 light pearl lavender: silkscreen photographically transferred from flashe drawing on Mylar
- 13 dark pearl lavender: silkscreen photographically transferred from flashe drawing on Mylar
- 14 black: lithographic plate sprayed with lacquer paint through template
- 15 purple texture: lithographic plate transferred from paper with lithographic rubbing crayon
- 16 black: lithographic plate sprayed with lacquer paint



- 17 red-orange: lithographic plate sprayed with lacquer paint
- 18 gray tint: lithographic plate sprayed with lacquer paint
- 19 blue-black: lithographic plate sprayed with lacquer paint
- 20 red: lithographic plate sprayed with lacquer paint
- 21 black: lithographic plate sprayed with lacquer paint
- 22 fluorescent yellow: lithographic plate sprayed with lacquer paint
- 23 black: lithographic plate drawn with lithographic crayon
- 24 Prussian blue: lithographic plate drawn with lithographic crayon

#### SECOND LEVEL: COLLAGE

T.H. Saunders 410 gsm Cold Pressed paper

Hand-colored with orange and bright red flashe and printed in 1 run:

- 1 red-purple: silkscreen photographically transferred from flashe drawing on Mylar

Hand-colored with pink flashe, hand-sprayed with black flashe and hand-colored with yellow flashe

#### THIRD LEVEL: COLLAGE

*Lower right corner:* T. H. Saunders 410 gsm Cold Pressed paper

Hand-colored with pink flashe and printed in 11 runs:

- 1 white: silkscreen transferred from flashe drawing on Mylar
- 2 ocher: linoleum block cut from lithographic crayon drawing
- 3 orange: linoleum block cut from lithographic crayon drawing
- 4 light pink: silkscreen photographically transferred from flashe drawing on Mylar
- 5 dark pink: silkscreen photographically transferred from flashe drawing on Mylar
- 6 orange: silkscreen photographically transferred from flashe drawing on Mylar
- 7 blue: silkscreen photographically transferred from flashe drawing on Mylar
- 8 bright green: silkscreen photographically transferred from flashe drawing on Mylar
- 9 purple: lithographic plate drawn with lithographic crayon
- 10 black: lithographic plate sprayed with lacquer paint
- 11 orange: lithographic plate sprayed with lacquer paint

#### MARBLING

Somerset 300 gsm Cold Pressed textured paper

Black and blue oil paints with magenta, orange and red fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

## 189

### The Quarter-Deck

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders, Somerset, Arches, and Cranes Parchment papers

75 x 55  $\frac{3}{4}$  (190.5 x 141.5)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '89*

INSCRIPTIONS Numbered, lower center

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

#### FIRST LEVEL: BACKGROUND SHEET

T.H. Saunders 614 gsm Cold Pressed paper

Overlaid with white Moriki and printed in 1 run:

- 1 black line: lithographic plate drawn with lithographic crayon

#### SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 19 runs:

- 1 white grid: silkscreen photographically transferred from pen drawing on Mylar
- 2 black grid: silkscreen photographically transferred from pen drawing on Mylar
- 3 white texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 4 light blue-red: silkscreen photographically transferred from flashe drawing on Mylar
- 5 blue-green: silkscreen photographically transferred from flashe drawing on Mylar
- 6 light green-blue: silkscreen photographically transferred from flashe drawing Mylar
- 7 green: silkscreen photographically transferred from flashe drawing on Mylar
- 8 blended colors: dark green, grey red, yellow and light green: silkscreen photographically transferred from flashe drawing on Mylar
- 9 blended colors "mezzotint": bright yellow-green, yellow, red and bright purple: silkscreen photographically transferred from lithographic crayon rubbing on Mylar
- 10 bright red-magenta line: silkscreen photographically transferred from lithographic crayon drawing on Mylar

- 11 cream: silkscreen photographically transferred from flashe drawing on Mylar
- 12 bright orange: silkscreen photographically transferred from flashe drawing on Mylar
- 13 pink: silkscreen photographically transferred from flashe drawing on Mylar
- 14 gray texture: silkscreen photographically transferred from flashe drawing on Mylar
- 15 bright green: silkscreen photographically transferred from flashe drawing on Mylar
- 16 purple: lithographic plate drawn with lithographic crayon
- 17 off-pink: lithographic plate sprayed with lacquer paint
- 18 purple texture: lithographic plate transferred from lithographic crayon drawing on Mylar
- 19 black: lithographic plate sprayed with lacquer paint

### THIRD LEVEL: COLLAGE

*Upper left section:* T. H. Saunders 410 gsm Cold Pressed paper

Printed in 9 runs:

- 1 white: silkscreen photographically transferred from flashe drawing on Mylar
  - 2 tan line: silkscreen photographically transferred from flashe drawing on Mylar
  - 3 red stripes: silkscreen photographically transferred from flashe drawing on Mylar
  - 4 blue: silkscreen photographically transferred from flashe drawing on Mylar
  - 5 green texture: lithographic plate drawn with lithographic crayon
  - 6 green glaze: lithographic plate sprayed with lacquer paint
  - 7 red line: lithographic plate drawn with lithographic crayon
  - 8 metallic blue line: lithographic plate drawn with lithographic crayon
  - 9 dark blue: linoleum block cut from lithographic crayon drawing
- Hand-colored with yellow and brown flashe with green watercolor  
Blue cellophane insert glued to underside of print

*Below center:* Arches 300 gsm Hot Pressed paper

Hand-colored with pink flashe wash and printed in 2 runs:

- 1 pink: lithographic plate drawn with tusche wash
- 2 black line: lithographic plate drawn with lithographic crayon

*Lower left section:* T. H. Saunders 410 gsm Cold Pressed paper

Printed in 4 runs:

- 1 light burnt orange: lithographic plate sprayed with lacquer paint
- 2 medium burnt orange: lithographic plate sprayed with lacquer paint
- 3 dark burnt orange: lithographic plate drawn with tusche wash

- 4 graphite line: lithographic plate drawn with lithographic crayon

*Lower right section A:* T. H. Saunders 410 gsm Cold Pressed paper

Printed in 3 runs:

- 1 white: silkscreen photographically transferred from lithographic crayon drawing on Mylar

- 2 black line: lithographic plate drawn with lithographic crayon

- 3 gray: lithographic plate drawn with tusche wash

Overlaid with:

*Lower right section B:* Cranes Parchment 120 lbs Hot Pressed white paper

Printed 7 runs:

- 1 white line: silkscreen photographically transferred from lithographic crayon drawing on Mylar

- 2 beige line: silkscreen photographically transferred from lithographic crayon drawing on Mylar

- 3 black line: lithographic plate drawn with lithographic crayon

- 4 burnt orange line: lithographic plate drawn with lithographic crayon

- 5 fluorescent green line: lithographic plate drawn with lithographic crayon

- 6 graphite line: lithographic plate drawn with lithographic crayon

- 7 fluorescent orange: linoleum block cut from lithographic crayon drawing

Overlaid with:

*Lower right section C:* Cranes Parchment 120 lbs Hot pressed white paper

Printed in 7 runs:

- 1 white line: silkscreen photographically transferred from lithographic crayon drawing on Mylar

- 2 brown: silkscreen photographically transferred from flashe drawing on Mylar

- 3 black: linoleum block cut from lithographic crayon drawing

- 4 black: lithographic plate sprayed with lacquer paint

- 5 fluorescent green line: lithographic plate drawn with lithographic crayon

- 6 purple: lithographic plate drawn with tusche wash

- 7 brown: lithographic plate sprayed with lacquer paint

### MARBLING

Somerset 300 gsm Cold Pressed textured paper

Green, blue, blue-green, brown and red oil paints with yellow, fire-red, magenta, pink and orange fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

## 190

## The Counterpane

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders, Somerset, Cranes Parchment, and Japanese Ogura papers

71 x 51 (180.5 x 129.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '89*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

## FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders gsm Hot Pressed paper

Printed in 1 run:

1 cream: silkscreen photographically transferred from linoleum block printed on Mylar

Hand-colored with jet black gouache

## SECOND LEVEL: FOREGROUND SHEET

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 14 runs:

1 white grid: silkscreen photographically transferred from pen drawing on Mylar

2 black grid: silkscreen photographically transferred from pen drawing on Mylar

3 fluorescent yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar

4 light blue line: silkscreen photographically transferred from lithographic crayon drawing on Mylar

5 light blue texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

6 gray texture: silkscreen photographically transferred from flashe drawing on Mylar

7 black: silkscreen photographically transferred from flashe drawing on Mylar

8 black: silkscreen photographically transferred from mylar sprayed with lacquer

9 red: lithographic plate drawn with lithographic crayon

10 light blue: lithographic plate drawn with lithographic crayon

11 ultramarine blue: lithographic plate drawn with lithographic crayon

12 thalo blue: lithographic plate drawn with lithographic crayon

13 dark blue: lithographic plate drawn with lithographic crayon

14 black: lithographic plate sprayed with lacquer paint

Hand-colored with gray-brown flashe wash

## THIRD LEVEL: COLLAGE

*Upper left and right edges:* Somerset 300 gsm Cold Pressed textured paper

Painted with gesso, overlaid with variegated copper leaf and finished with Incralac copper sealant

*Upper center:* Cranes Parchment 120 lbs Hot Pressed cream paper

Printed in 1 run:

1 red: lithographic plate drawn with lithographic crayon

*Below center right:* Cranes Parchment 120 lbs Hot Pressed white paper

Printed in 6 runs:

1 yellow ocher stain: silkscreen photographically transferred flashe drawing on mylar

2 varnish stain: silkscreen photographically transferred from flashe drawing on mylar

3 gray texture: silkscreen photographically transferred from flashe on mylar

4 black: silkscreen photographically transferred from flashe drawing on mylar

5 red: lithographic plate drawn with lithographic crayon

6 magenta: linoleum block cut from lithographic crayon drawing

*Lower center:* Cranes Parchment 120 lbs Hot Pressed cream paper overlaid with Japanese Ogura 108 gsm Cold Pressed paper

Hand-colored with brown and purple flashe with white flashe sprayed through a template

## MARBLING

Somerset 300 gsm Cold Pressed textured paper

*Blue strips:* Blue, yellow-ocher and dark blue oil pants with magenta, orange, red, yellow and green fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

*Green strips:* Dark green, yellow-ocher, purple, blue and green oil paints dispersed in mineral spirits



191

**The Whale as a Dish**

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders, Somerset, Cranes Parchment, and Japanese Ogura papers

67  $\frac{3}{4}$  x 54  $\frac{1}{4}$  (172.1 x 138)SIGNATURE Signed and dated in pencil, lower right: *F. Stella '89*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

## FIRST LEVEL BACKGROUND SHEET

T. H. Saunders 624 gsm Cold Pressed paper

Hand-colored with light bright yellow flashe

## SECOND LEVEL, COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed 4 runs:

1 white grid: silkscreen photographically transferred from pen drawing on Mylar

2 black: silkscreen photographically transferred from pen drawing on Mylar

3 black: lithographic plate sprayed with lacquer paint

4 black: lithographic plate drawn with lithographic crayon

Hand-colored with umber brown and yellow flashe wash

## THIRD LEVEL: COLLAGE

*Top center:* Somerset 300 gsm Cold Pressed textured paper

Printed in 2 runs:

1 blue-black photo texture: photo-sensitized lithographic plate made from photographed drawing

2 black photo texture: photo-sensitized lithographic plate made from photographed drawing

*Left section of circle:* T. H. Saunders 410 gsm Hot Pressed paper

Printed in 7 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 yellow-green: lithographic plate drawn with lithographic crayon

3 ultramarine blue: lithographic plate drawn with lithographic crayon

4 light red-purple: lithographic plate drawn with lithographic crayon

5 dark red-purple: lithographic plate drawn with lithographic crayon

6 blue-green: linoleum block cut from lithographic crayon drawing

7 black: lithographic plate sprayed with lacquer paint through template

*Upper center and center right:* T. H. Saunders 410 gsm Hot Pressed paper

Printed in 11 runs:

1 white texture: silkscreen photographically transferred from flashe drawing on Mylar

2 light gray grid: silkscreen photographically transferred from pen drawing on Mylar

3 black grid: silkscreen photographically transferred from pen drawing on Mylar

4 black: lithographic plate drawn with tusche wash

5 black: lithographic plate drawn with lithographic crayon

6 dark purple: lithographic plate drawn with lithographic crayon

7 yellow: lithographic plate drawn with lithographic crayon

8 burnt orange texture: lithographic plate drawn with lithographic crayon

9 black texture: lithographic plate drawn with lithographic crayon

10 bright purple: linoleum block cut from lithographic crayon drawing

11 bright purple texture: linoleum block cut from lithographic crayon drawing

Hand-colored through a matrix with copper pigment dispersed in varnish

*Below center:* T. H. Saunders 638 Cold Pressed paper

Printed in 1 run:

1 black: lithographic plate sprayed with lacquer paint

## FOURTH LEVEL: COLLAGE

Upper right section: Cranes Parchment 120 lbs Hot Pressed white paper overlaid with Japanese Ogura 108 gsm Cold Pressed paper

Hand-colored with brown and purple flashe with white flashe sprayed through a template

## MARBLING

Somerset 300 gsm Cold Pressed textured paper

Light blue, black, yellow-ocher, green and red-brown oil paints with fire orange, magenta and yellow fluorescent pigments dispersed in Winsor &amp; Newton Liquin painting medium

192

**Ahab**

1989

Silkscreen, lithography, and linoleum block with marbling and collage on T. H. Saunders and Somerset papers

73  $\frac{5}{8}$  x 54  $\frac{5}{8}$  (187 x 139)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '88*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

**FIRST LEVEL: BACKGROUND SHEET**

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 11 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 white texture: silkscreen photographically transferred from flashe drawing on Mylar

3 light iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

4 black grid: silkscreen photographically transferred from linoleum block printed on Mylar

5 white dot pattern: silkscreen photographically transferred from photo negative

6 dark iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

7 purple texture: lithographic plate transferred from paper with lithographic rubbing crayon

8 blue: silkscreen photographically transferred from flashe drawing on Mylar

9 white: silkscreen photographically transferred from linoleum block printed on Mylar

10 gray-yellow: linoleum block cut from shape traced on Mylar

11 black: lithographic plate drawn with lithographic crayon

**SECOND LEVEL: COLLAGE**

T. H. Saunders 410 Hot pressed paper

Printed in 13 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 gray grid: silkscreen photographically transferred from linoleum

block printed on Mylar

3 black saw-tooth: silkscreen photographically transferred from photo negative

4 gray grid: silkscreen photographically transferred from flashe drawing on Mylar

5 olive-green: silkscreen photographically transferred from flashe drawing on Mylar

6 black: lithographic plate sprayed with lacquer paint

7 olive green wash: lithographic plate drawn with tusche wash

8 dark green wash: lithographic plate drawn with tusche wash

9 burgundy texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

10 orange-pink texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

11 dark brown: linoleum block cut from lithographic crayon drawing

12 purple: lithographic plate drawn with lithographic crayon

13 Day-Glo pink: silkscreen photographically transferred from linoleum block printed on Mylar

**MARBLING**

Somerset 300 gsm Cold Pressed textured paper

Red, dark red, purple, magenta, black, blue, yellow, and ocher oil paints with pink and red fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

193

**Hark!**

1989

Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders papers

73  $\frac{3}{4}$  x 52  $\frac{7}{8}$  (187.5 x 134.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '88*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

**FIRST LEVEL: BACKGROUND SHEET**

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 27 runs

- 1 white: silkscreen photographically transferred from flashe drawing on Mylar
- 2 white texture: silkscreen photographically transferred from a flashe drawing on Mylar
- 3 black grid: silkscreen transferred from linoleum block printed on Mylar
- 4 yellow: silkscreen photographically transferred flashe drawing on Mylar
- 5 lime-olive-green: silkscreen photographically transferred from drawing on Mylar
- 6 light purple "mezzotint": silkscreen photographically transferred from flashe drawing on Mylar
- 7 green wash: lithographic plate drawn with tusche wash
- 8 gray-green wash: lithographic plate drawn with tusche wash
- 9 pearl-yellow texture: silkscreen photographically transferred from flashe drawing on Mylar
- 10 red-orange: lithographic plate drawn with tusche wash
- 11 pink brush: lithographic plate drawn with tusche wash
- 12 red: lithographic plate drawn with tusche wash
- 13 olive-green: lithographic plate drawn with lithographic crayon
- 14 graphite texture: lithographic plate drawn with lithographic crayon
- 15 fluorescent orange: lithographic plate sprayed with lacquer paint
- 16 raw umber: lithographic plate sprayed with lacquer paint
- 17 black: lithographic plate sprayed with lacquer paint
- 18 tint: lithographic plate sprayed with lacquer paint
- 19 black texture lines: lithographic plate drawn with lithographic crayon
- 20 bright red line: silkscreen photographically transferred from flashe drawing on Mylar
- 21 dark red line: silkscreen photographically transferred from flashe drawing Mylar
- 22 black line: silkscreen photographically transferred from flashe drawing on Mylar
- 23 magenta: lithographic plate drawn with lithographic crayon
- 24 turquoise: lithographic plate drawn with lithographic crayon
- 25 black: silkscreen photographically transferred from linoleum block printed on Mylar
- 26 varnish texture: silkscreen photographically transferred from flashe drawing on Mylar
- 27 varnish: silkscreen photographically transferred from flashe drawing on Mylar

## SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 17 runs:

- 1 purple texture: silkscreen photographically transferred from flashe

drawing on Mylar

- 2 yellow-pink tint: lithographic plate sprayed with lacquer paint
- 3 yellow: linoleum block cut from lithographic crayon drawing
- 4 Chinese orange: lithographic plate sprayed with lacquer paint
- 5 brown wash: lithographic plate drawn with tusche wash
- 6 black spray: lithographic plate sprayed with lacquer paint
- 7 silver: linoleum block cut from lithographic crayon drawing
- 8 black: lithographic plate sprayed with lacquer paint
- 9 olive-green: silkscreen photographically transferred from flashe drawing on Mylar
- 10 olive-green: lithographic plate drawn with tusche wash
- 11 burgundy texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 12 orange-pink texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 13 dark brown: linoleum block cut from lithographic crayon drawing
- 14 purple: lithographic plate drawn with lithographic crayon
- 15 magenta outline: lithographic plate drawn with lithographic crayon
- 16 blue outline: lithographic plate drawn with lithographic crayon
- 17 black: lithographic plate drawn with lithographic crayon

## THIRD LEVEL: COLLAGE

*Below center left side and center right side:* T. H. Saunders 410 gsm Cold Pressed paper

Hand-colored with red flashe

## 194

### Moby Dick

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers

67 1/4 x 54 3/4 (171 x 139)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '89*

INSCRIPTIONS Numbered, lower right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

## FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 7 runs:

1 cream: silkscreen photographically transferred from flashe drawing on Mylar

2 white: silkscreen photographically transferred from Mylar sprayed with lacquer paint

3 light ocher: lithographic plate sprayed with lacquer paint

4 dark ocher: lithographic plate sprayed with lacquer paint

5 light fluorescent magenta: lithographic plate sprayed with lacquer paint

6 dark fluorescent magenta: lithographic plate sprayed with lacquer paint

7 transparent black: lithographic plate sprayed with lacquer paint

Hand-colored with raw siena watercolor

## SECOND LEVEL, COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 18 runs:

1 white grid: silkscreen photographically transferred from linoleum block printed on Mylar

2 black grid: silkscreen photographically transferred from linoleum block printed on Mylar

3 light iridescent orange: silkscreen photographically transferred from flashe drawing on Mylar

4 dark iridescent orange: silkscreen photographically transferred flashe drawing on Mylar

5 dark red: silkscreen photographically transferred from flashe drawing on Mylar

6 dark red: silkscreen photographically transferred from mylar sprayed lacquer paint

7 black: silkscreen photographically transferred from flashe drawing on Mylar

8 light grey texture: silkscreen photographically transferred from linoleum block printed on Mylar

9 white: silkscreen photographically transferred from flashe drawing on Mylar

10 white texture: silkscreen photographically transferred from flashe drawing on Mylar

11 black: lithographic plate sprayed with lacquer paint

12 black line: lithographic plate drawn with lithographic crayon

13 black line: lithographic plate drawn with thick lithographic crayon

14 blue-gray: lithographic plate sprayed with lacquer paint

15 brown texture: lithographic plate sprayed with lacquer paint

16 graphite line: lithographic plate drawn with lithographic crayon

17 blue-gray: linoleum block cut from shape traced on Mylar

18 dark blue: linoleum block cut from shape traced on Mylar

Somerset 300 gsm Cold Pressed textured paper

Hand-colored with fluorescent pink flashe

## THIRD LEVEL: COLLAGE

*Upper right section:* T. H. Saunders 410 gsm Cold Pressed paper

Printed in 8 runs:

1 purple line: linoleum block cut from lithographic crayon drawing

2 yellow ocher line: linoleum block cut lithographic crayon drawing

3 yellow: linoleum block cut front lithographic crayon drawing

4 black: lithographic plate sprayed with paint

5 yellow-orange; lithographic plate sprayed with lacquer paint

6 burnt orange: lithographic plate drawn with wash

7 black: lithographic plate sprayed with lacquer paint

8 bright green lithographic plate drawn with lithographic crayon

*Below center left:* T. H. Saunders 614 gsm Hot Pressed paper

Overlaid with Cranes Parchment 120 lbs Hot Pressed cream paper and printed in 2 runs:

1 black: lithographic plate drawn with lithographic crayon

2 red: linoleum block cut from lithographic crayon drawing

*Lower left section:* T. H. Saunders 614 gsm Cold Pressed paper

Printed in 1 run:

White line: silkscreen photographically transferred from linoleum block printed on Mylar

Hand-colored with purple gouache

*Bottom right corner:* T. H. Saunders 614 gsm Cold Pressed paper

Hand-colored with pink and light green flashe wash, magenta wax crayon and light grey flashe wash

## MARBLING

Somerset 300 gsm Cold pressed textured paper

*Top right corner:* light yellow, dark red, light cobalt blue and dark purple oil paints dispersed in mineral spirits

*Below center:* light grey-purple, cobalt blue, red- purple and Mars red oil pants dispersed in mineral spirits

*Bottom section:* thalo blue, Prussian blue, bright purple, bright yellow, bright orange and yellow-green pill paints dispersed in mineral spirits

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**The Hyena**

1989

Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders, Somerset Ragote, Cranes Parchment, and Gramercy papers

67  $\frac{3}{4}$  x 54  $\frac{1}{2}$  (172 x 138.5)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '89*

INSCRIPTIONS Numbered, lower center

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

**FIRST LEVEL BACKGROUND SHEET**

T. H. Saunders 614 gsm Hot Pressed paper

Printed in 1 run:

1 black: lithographic plate sprayed with lacquer paint

Hand-colored with brown-green flashe wash

**SECOND LEVEL: COLLAGE**

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 17 runs:

1 white grid: silkscreen photographically transferred from linoleum block printed on Mylar

2 black: silkscreen photographically transferred from linoleum block printed on Mylar

3 dark iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

4 light iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

5 dark green: silkscreen photographically transferred from flashe drawing on Mylar

6 brown texture: silkscreen photographically transferred from flashe drawing on Mylar

7 black: silkscreen photographically transferred from flashe drawing on Mylar

8 yellow: silkscreen photographically transferred from flashe drawing on Mylar

9 yellow: silkscreen photographically transferred from flashe drawing on Mylar

10 orange: silkscreen photographically transferred from flashe drawing on Mylar

11 black texture: lithographic plate drawn with lithographic crayon

12 red: lithographic plate drawn with lithographic crayon

13 metallic blue: lithographic plate drawn with lithographic crayon

14 magenta line: lithographic plate drawn with lithographic crayon

15 black line: lithographic plate drawn with lithographic crayon

16 orange line: linoleum block cut from lithographic crayon drawing

17 blue line: linoleum block cut from lithographic crayon drawing

**THIRD LEVEL: COLLAGE**

*Center top edge and center left edge:* Ragcote 130 lbs Hot Pressed paper

Hand-colored with orange acrylic

*Top right corner:* Somerset 300 gsm Cold Pressed textured paper

Painted with gesso, overlaid with variegated copper leaf and finished with Incralac copper sealant

*Upper right section:* Somerset 300 gsm Cold Pressed textured paper

Hand-colored with ultramarine blue watercolor

*Centre left side:* Cranes Parchment 120 lbs Hot Pressed white paper

Printed in 2 runs:

1 fluorescent yellow: lithographic plate sprayed with lacquer paint

2 black: lithographic plate drawn with lithographic crayon

*Central area:* T. H. Saunders 410 gsm Cold Pressed paper

Printed in 14 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 yellow: silkscreen photographically transferred from flashe drawing on Mylar

3 salmon-orange: silkscreen photographically transferred from flashe drawing on Mylar

4 black: silkscreen photographically transferred from Mylar sprayed with paint

5 white: silkscreen photographically transferred from lithographic crayon drawing on Mylar

6 yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar

7 fluorescent yellow: lithographic plate sprayed with lacquer paint

8 black: lithographic plate sprayed with lacquer paint

9 white: lithographic plate drawn with lithographic crayon

10 green: lithographic plate sprayed with lacquer paint

11 yellow: lithographic plate sprayed with lacquer paint

12 brown-black: lithographic plate sprayed with lacquer paint

- 13 green: lithographic plate sprayed with lacquer paint
- 14 orange line: linoleum block cut from lithographic crayon drawing

*Center right side:* Somerset 300 gsm Cold Pressed textured paper  
Hand-colored with fluorescent pink flashe

*Below center:* Cranes Parchment 120 lbs Hot Pressed white paper  
Printed in 2 runs:

- 1 magenta: lithographic plate drawn with lithographic crayon
- 2 purple: lithographic plate drawn with lithographic crayon

*Bottom right corner:* Gramercy 130 lbs Hot Pressed white paper  
Hand-colored with fluorescent pink and green flashe

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## Going Abroad

1989

### Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders, Gramercy, and Cranes Parchment papers

73 1/2 x 54 1/2 (186.5 x 138.5)

SIGNATURE Signed and dated in pencil, lower right of center: *F. Stella* '89

INSCRIPTIONS Numbered, lower right of center

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

#### FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 6 runs:

- 1 blended colors: light yellow, light pink, light blue and gray-brown: photographically transferred from flashe drawing on Mylar
- 2 blended colors "mezzotint": light yellow, light pink, light blue and gray-brown: silkscreen photographically transferred from lithographic crayon rubbing on Mylar
- 3 cobalt blue line: silkscreen photographically transferred from lithographic crayon drawing on Mylar

4 white grid: silkscreen photographically transferred from linoleum block printed on Mylar

5 black grid: silkscreen photographically transferred from linoleum block printed on Mylar

6 yellow-green line: lithographic plate drawn with lithographic crayon

#### SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 22 runs:

- 1 white line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 2 dark gray texture: silkscreen photographically transferred from flashe drawing on Mylar
- 3 black: silkscreen photographically transferred from flashe drawing on Mylar
- 4 red: silkscreen photographically transferred from flashe drawing on Mylar
- 5 purple-red texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 6 magenta texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 7 dark red texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 8 yellow stain: silkscreen photographically transferred from flashe drawing on Mylar
- 9 white texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 10 black: lithographic plate sprayed with lacquer paint and drawn with lithographic crayon
- 11 burnt orange: lithographic plate sprayed with lacquer paint
- 12 dark burnt orange wash: lithographic plate drawn with tusche wash
- 13 gray: lithographic plate drawn with tusche wash
- 14 blue line: lithographic plate drawn with lithographic crayon
- 15 red texture line: lithographic plate drawn with lithographic crayon
- 16 green texture: lithographic plate drawn with lithographic crayon
- 17 light green: lithographic plate sprayed with lacquer paint
- 18 yellow: linoleum block cut from lithographic crayon drawing
- 19 turquoise-blue: linoleum block cut from shape traced on Mylar
- 20 olive-green: linoleum block cut from shape traced on Mylar
- 21 brown-red texture: linoleum block cut from lithographic crayon drawing
- 22 gloss white texture: linoleum block cut from lithographic crayon drawing

#### THIRD LEVEL: COLLAGE

*Upper center:* Gramercy 130 lbs Hot Pressed white paper



Printed in 1 run:

1 black: lithographic plate sprayed with lacquer paint and drawn with lithographic crayon

*Above center:* Cranes Parchment 120 lbs Hot Pressed cream paper

Printed in 3 runs:

1 white: silkscreen photographically transferred from Mylar sprayed with lacquer paint

2 red-magenta: lithographic plate sprayed with lacquer paint

3 black: lithographic plate drawn with lithographic crayon

Hand-colored with light purple flashe wash

## 197

### A Squeeze of the Hand

1989

Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders papers

73 x 54 1/2 (185.5 x 138.5)

SIGNATURE Signed and dated in pencil, lower middle, left of center: *F. Stella '88*

INSCRIPTIONS Numbered, lower middle, left of center

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

#### FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 31 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 white texture: silkscreen photographically transferred from flashe drawing Mylar

3 Day-Glo orange: lithographic plate sprayed with lacquer paint

4 Light beige texture: silkscreen photographically transferred from flashe drawing on Mylar

5 dark beige texture: silkscreen photographically transferred from flashe drawing on Mylar

6 gray-ochre: silkscreen photographically transferred from flashe drawing on Mylar

7 black: lithographic plate drawn with lithographic crayon

8 bright orange: lithographic plate sprayed with lacquer paint

9 black: lithographic plate sprayed with lacquer paint

10 black grid: silkscreen photographically transferred from linoleum block printed on Mylar

11 bright orange day-glo: silkscreen photographically transferred from flashe drawing on Mylar

12 black spray: lithographic plate sprayed with lacquer paint

13 orange spray: lithographic plate sprayed with lacquer paint

14 magenta: lithographic plate drawn with lithographic crayon

15 light pearlescent purple: silkscreen photographically transferred from flashe drawing on Mylar

16 dark pearlescent purple: silkscreen photographically transferred from flashe drawing on Mylar

17 black: lithographic plate drawn with lithographic crayon

18 off-white: silkscreen photographically transferred from flashe drawing on Mylar

19 light ultramarine blue: silkscreen photographically transferred from flashe drawing on Mylar

20 dark ultramarine blue: silkscreen photographically transferred from flashe drawing on Mylar

21 olive-green: Silkscreen photographically transferred from flashe drawing on Mylar

22 light lithographic plate drawn with tusche wash

23 dark olive-green: lithographic plate drawn with tusche wash

24 yellow texture: silkscreen photographically transferred from flashe drawing on Mylar

25 yellow: linoleum block cut from lithographic crayon drawing

26 burgundy texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

27 orange-pink texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

28 dark brown: linoleum block cut from lithographic crayon drawing

29 purple: lithographic plate drawn with lithographic crayon

30 light gray: linoleum block cut from shape traced on Mylar

31 black texture: lithographic plate drawn with lithographic crayon

#### SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Red wave hand-colored with orange flashe and printed in 15 runs:

1 dark red texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

2 white: silkscreen photographically transferred from flashe drawing on Mylar

3 light thalo green: lithographic plate drawn with tusche wash

4 light gray-green: lithographic plate drawn with tusche wash

5 light green: lithographic plate drawn with tusche wash



- 6 gray-green tint: lithographic plate sprayed with lacquer paint
- 7 dark green: silkscreen photographically transferred from flashe drawing on Mylar
- 8 light blue-gray-green lithographic plate drawn with tusche wash
- 9 gray-green spray: lithographic plate sprayed with lacquer paint
- 10 gold-yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 11 light yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 12 graphite: lithographic plate sprayed lacquer paint drawn with lithographic crayon
- Hand-colored with flashe
- 13 black: lithographic plate drawn with lithographic crayon
- 14 light ocher-yellow: lithographic plate drawn with lithographic crayon
- 15 dark ocher-yellow, lithographic plate drawn with lithographic crayon

White wave printed in 6 runs:

- 1 white and off-white textures: silkscreen photographically transferred from flashe drawing on Mylar
- 2 orange: linoleum block cut from lithographic crayon drawing
- 3 orange spray: lithographic plate sprayed with lacquer paint
- 4 brown-orange: lithographic plate drawn with tusche wash
- 5 black: lithographic plate sprayed with lacquer paint and drawn with lithographic crayon
- 6 black: lithographic plate drawn with thick lithographic crayon

**198**

## Ahab's Leg

1989

Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders papers

75 x 54  $\frac{3}{4}$  (190.5 x 139)

SIGNATURE Signed and dated in pencil, lower middle, right: *F. Stella '89*

INSCRIPTIONS Numbered in pencil, lower middle, right

EDITION 60

PROOFS 10 AP, 4 PP

PRINTERS Lithography, linoleum block, and collage: Spencer Tomkins and James Welty, at Frank Stella's studio in New York. Lithography and linoleum block: Bruce Porter, at Trestle Editions, New York. Silkscreen: Bob Blanton and Bill Wygonik, at Brand X, New York.

PUBLISHER Waddington Graphics, London

## FIRST LEVEL: BACKGROUND SHEET

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 30 runs:

- 1 white: silkscreen photographically transferred from drawing
- 2 brown: silkscreen photographically transferred from flashe drawing on Mylar
- 3 orange: silkscreen photographically transferred from flashe drawing on Mylar
- 4 burnt orange: silkscreen photographically transferred from flashe drawing on Mylar
- 5 silver: silkscreen photographically transferred from flashe drawing on Mylar
- 6 fluorescent pink: silkscreen photographically transferred from flashe drawing on Mylar
- 7 white: silkscreen photographically transferred from Mylar sprayed with lacquer paint
- 8 black: silkscreen photographically transferred from Mylar sprayed with lacquer paint
- 9 fluorescent yellow: silkscreen photographically transferred from flashe drawing on Mylar
- 10 dark red texture: silkscreen photographically transferred from on Mylar
- 11 warm red texture: silkscreen photographically transferred from flashe drawing on Mylar
- 12 iridescent glaze: silkscreen photographically transferred from flashe drawing on Mylar
- 13 white texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 14 light blue: silkscreen photographically transferred from flashe drawing on Mylar
- 15 black line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
- 16 cream: silkscreen photographically transferred from flashe drawing on Mylar
- Hand-colored with brown flashe wash and brown oil paint pochoir
- 17 black: lithographic plate sprayed with lacquer paint
- 18 brown: lithographic plate drawn with tusche wash
- 19 dark brown: lithographic plate drawn with tusche wash
- 20 orange: lithographic plate drawn with tusche wash
- 21 olive-green: lithographic plate drawn with tusche wash
- 22 black: lithographic plate drawn with lithographic crayon
- 23 black: lithographic plate drawn with thick lithographic crayon
- 24 black: lithographic plate drawn with thin lithographic crayon
- 25 light blue: lithographic plate drawn with tusche wash
- 26 light blue: lithographic plate drawn with tusche wash
- 27 blue: lithographic plate drawn with tusche wash

- 28 dark blue: lithographic plate drawn with tusche wash
- 29 olive-green: linoleum block cut from shape traced on mylar
- 30 dark red line: linoleum block cut from lithographic crayon drawing

## SECOND LEVEL: COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 15 runs:

- 1 white: silkscreen photographically transferred from flashe drawing on Mylar
  - 2 fluorescent red: silkscreen photographically transferred from flashe drawing on Mylar
  - 3 dark red: silkscreen photographically transferred from flashe drawing on Mylar
  - 4 black line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
  - 5 light blue: silkscreen photographically transferred from flashe drawing on Mylar
  - 6 white rib texture: silkscreen photographically transferred from lithographic crayon rubbing on Mylar
  - 7 white: silkscreen photographically transferred from linoleum block printed on Mylar
  - 8 blue: silkscreen photographically transferred from flashe drawing on Mylar
  - 9 light green: lithographic plate made from tennis shoe sole imprint with tusche wash
  - 10 dark green: lithographic plate made from tennis shoe sole imprint with tusche wash
  - 11 black: lithographic plate sprayed with lacquer paint
  - 12 black: lithographic plate drawn with lithographic crayon
  - 13 blue: lithographic plate drawn with tusche wash
  - 14 yellow: lithographic plate sprayed with lacquer paint
  - 15 yellow: lithographic plate drawn with tusche wash
- Hand-colored with iridescent violet acrylic and purple-black flashe

## THIRD LEVEL: COLLAGE

*Upper left section:* T. H. Saunders 614 gsm Hot Pressed paper

Printed in 4 runs:

- 1 orange: linoleum block printed from shape traced on Mylar
- 2 light burnt orange: lithographic plate sprayed with lacquer paint
- 3 dark burnt orange: lithographic plate drawn with tusche wash
- 4 black: lithographic plate sprayed with lacquer paint

## 199

## The Symphony

1990

Lithograph, screenprint on white Saunders mould-made paper

81 x 40 (205.7 x 101.6)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '89*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS89-1001*

EDITION 175

PROOFS 20 AP, 2 TP, WP, RTP, PPI, PPII, A

PRINTERS Preparation work for continuous-tone lithography: Kenneth Tyler. Plate preparation and processing: Lee Funderburg. Proofing: Funderburg and Tyler. Edition printing: Funderburg, assisted by Paul Stillpass and Paul Imboden. Preparation work for screen printing: Tyler. Screen preparation, proofing, and edition printing: Richard Karnatz, assisted by John Fulton and Michael Mueller.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS78)

28 runs: 20 colors; 28 runs from 23 aluminum plates and 5 screens:

- 1 yellow (on top half); method 5a; IIa
- 2 yellow (on bottom half); method 5a; IIa
- 3 orange; method 5a; IIa
- 4 pink; method 5a; IIa
- 5 blue; method 5a; IIa
- 6 black (on top half); method 5a; IIa
- 7 black (on bottom half); method 5a; IIa
- 8 blue-gray; method 5a; IIa
- 9 transparent black (on top half); method 5a; IIa
- 10 transparent black (on bottom half); method 5a; IIa
- 11 transparent gray (on top half); method 5a; IIa
- 12 transparent gray (on bottom half); method 5a; IIa
- 13 gray; method 5a; IIa
- 14 green (on top half); method 5a; IIa
- 15 green (on bottom half); method 5a; IIa
- 16 transparent yellow-orange; method 5a; IIa
- 17 gold; method 5a; IIa
- 18 tan (on top half); method 5a; IIa
- 19 tan (on bottom half); method 5a; IIa
- 20 red (on top half); method 5a; IIa
- 21 red (on bottom half); method 5a; IIa
- 22 black (on top half); method 5a; IIa
- 23 black (on bottom half); method 5a; IIa
- 24 white method 29a; VI

25 transparent green; method 29a; VI

26 orange; method 29a; VI

27 yellow; method 29a; VI

28 tan-white; method 29a; VI

## 200

### Stubb and Flask Kill a Right Whale

1991

Etching, aquatint, relief, Carborundum on white TGL handmade paper

76  $\frac{1}{4}$  x 53  $\frac{3}{4}$  (193.7 x 136.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS89-1046*

EDITION 27

PROOFS 10 AP, 2 CTP, WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Preparation of Lexan plastic plate: Kirk. Proofing and edition printing: Kirk assisted by Kathy Cho, Doug Humes, and Brian Maxwell.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS84)

1 run: 4 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with circular cutout, and 1 Lexan plastic plate:

1 light blue, gray, red-black, and blue-black; methods 15a, 6, 9, 20, 21a, 21c, 23c, 37c, 16a; III

## 201

### The Fossil Whale

1991

Etching, aquatint, relief, Carborundum on white TGL handmade paper

74  $\frac{3}{4}$  x 54 (189.9 x 137.2)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-905A*

EDITION 22

PROOFS 10 AP, 4 CTP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Lexan plastic and acetate plate preparation: Kirk. Proofing and edition printing: Kirk assisted by Kathy Cho, Doug Humes, and Brian Maxwell.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS80)

1 run: 4 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 circular magnesium plate with circular cutout, 1 rectangular magnesium plate with circular cutout, 1 rectangular (partial) Lexan plastic plate, and 1 rectangular acetate plate:

1 light tan, green, red-black, and blue-black; methods 15a, 6, 9, 20, 21a, 21c, 23c, 37c, 16a; III

## 201a

### The Fossil Whale, State I

1991

Etching, aquatint, relief, embossing, Carborundum on white TGL handmade paper

66 x 52 (167.6 x 132.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS89-1047*

EDITION 18

PROOFS 6 AP, RTP, PPI, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Proofing: Kirk, assisted by Kathy Cho, Doug Humes, and Brian Maxwell. Edition printing: Kirk and Cho, assisted by Humes and Maxwell. Acetate plate preparation and proofing: Kirk. Edition printing: Strianese and Marshall.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS81)

2 runs: 3 colors; 2 runs from 1 assembled plate made from 1 circular magnesium plate with circular cutout and 1 rectangular magnesium plate with circular cutout, and 1 assembled plate made from 1 acetate plate with Carborundum:

1 red-black and blue-black; methods 15a, 6, 9, 21a, 20, 23c, 24, 16a; III

2 blue-black; methods 15a, 23a, 37c; III

## 202

## The Funeral

1991

Etching, aquatint, relief, drypoint, carborundum on white TGL handmade paper

78 ¼ x 59 ½ (198.8 x 151.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS89-1045*

EDITION 27

PROOFS 12 AP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Aluminum plate preparation: Kirk and Doug Humes. Proofing: Kirk, assisted by Kathy Cho, Humes, Brian Maxwell, and Paul Stillpass. Edition printing: Kirk and Cho, assisted by Humes and Maxwell.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS83)

1 run: 2 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with a circular cutout, 1 rectangular magnesium plate, and 4 irregularly shaped aluminum plates:

1 red-black and blue black; methods 15a, 6, 9, 13, 20, 21a, 21c, 23c, 37c, 16a; III

## 203

## The Cabin. Ahab and Starbuck

1991

Etching, aquatint, relief on white TGL handmade paper

74 ¾ x 52 ½ (189.9 x 133.4)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '89*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS89-1044*

EDITION 32

PROOFS 11 AP, TP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Proofing: Kirk, assisted by Kathy Cho, Doug Humes, and Brian Maxwell. Edition printing by Cho, assisted by Humes and Maxwell.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS82)

1 run: 3 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 irregularly shaped magnesium plate, and 1 rectangular magnesium plate with circular cutout:

1 red-black, blue-black, and transparent black; methods 15a, 6, 9, 20, 21a, 21c, 23c, 16a; III

The pentagon shape in upper left corner was uniquely hand-wiped for each print.

## 204

## Jonah Historically Regarded

1991

Etching, aquatint, relief, screenprint, drypoint, Carborundum, engraving on white TGL handmade paper

73 ½ x 54 ¾ (186.7 x 139.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS90-902A*

EDITION 30

PROOFS 14 AP, 4 TP, 4 CTP, WP, RTP, PPI, PPII, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Copper plate preparation and processing: Kirk. Lexan plastic plate preparation: Kirk. Proofing and edition printing: Kirk, assisted by Kathy Cho, Doug Humes, Brian Maxwell, and Paul Stillpass. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Eric Ting.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS79)

13 runs: 16 colors; 13 runs from 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with circular cutout, and 7 irregularly shaped plates (2 magnesium, 5 copper), 1 Lexan plastic plate, and 7 screens:

1 yellow, green, red-black, and blue-black; methods 15a, 6, 9, 13, 21a, 21c, 23c, 37c, 16a; III

2 black; method 29a; VI

3 white; method 29a; VI

4 black; method 29a; VI

5 metallic dark blue-gray; methods 27, 29a; VI

6 metallic light blue-gray; methods 27, 29a (same screen as run 2); VI

7 same ink as run 2; method 29a; VI

8 same ink as run 3; method 29a (same screen as run 4); VI

9 metallic gold; methods 29a (same screen as run 4), 27; VI

10 same ink as run 6; methods 27, 29a; VI

11 metallic pink; methods 27, 29a (same screen as run 7); VI

12 metallic green; methods 27, 29a (same screen as run 7); VI

13 same ink as run 9; methods 27, 29a; VI

## 204a

### Jonah Historically Regarded, State I

1991

Etching, aquatint, relief, screenprint, drypoint, Carborundum on white TGL handmade paper

73 ½ x 54 ¾ (186.7 x 139.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS90-902AA*

EDITION 8

PROOFS 4 AP, 4 CTP, 3 WP, RTP, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Additional aquatint preparation of magnesium plates: Anthony Kirk. Copper plate preparation and processing: Kirk. Lexan plastic plate preparation: Kirk. Proofing and edition printing: Kirk, assisted by Kathy Cho, Doug Humes, Brian Maxwell, and Paul Stillpass. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Eric Ting.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS86)

18 runs: 21 colors; 18 runs from 1 Lexan plastic plate, 9 screens, and 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with circular cutout, and 7 irregularly shaped plates (2 magnesium, 5 copper):

1 yellow, green, red-black, and blue-black; methods 15a, 6, 9, 13, 21a, 21c, 23a, 23c, 37c, 16a; III

2 black; method 29a; VI

3 white; method 29a; VI

4 black; method 29a; VI

5 metallic dark blue-gray; methods 27, 29a; VI

6 metallic light blue-gray; methods 27, 29a (same screen as run 5); VI

7 same ink as run 2; method 29a; VI

8 same ink as run 3; method 29a (same screen as run 7); VI

9 metallic gold; methods 29a (same screen as run 7), 27; VI

10 same ink as run 9; methods 27, 29a; VI

11 metallic pink; methods 27, 29a (same screen as run 10); VI

12 metallic green; methods 27, 29a (same screen as run 12); VI

13 same ink as run 12; methods 27, 29a; VI

14 same ink as run 2; methods 29a, 27; VI

15 same ink as run 2; methods 29a (same screen as run 14), 27; VI

16 same ink as run 2; methods 29a (same screen as run 14), 27; VI

17 same ink as run 2; methods 29a (same screen as run 14), 27; VI

18 same ink as run 2; method 29a; VI

## 205

### Epitaph to Beuys

1991

Etching, relief on white TGL handmade paper

58 ¾ x 78 (149.2 x 198.1)

SIGNATURE Signed and dated in pencil, lower middle, left: *F. Stella '91*

INSCRIPTIONS Numbered in pencil, lower middle, left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS90-1050*

EDITION 9

PROOFS 3 AP, TP, RTP, PPI, A

PRINTERS Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation and processing: Kenneth Tyler and Swan Engraving Co. Proofing: Anthony Kirk, assisted by Kathy Cho, Doug Humes, and Brian Maxwell. Edition printing: Kirk assisted by Humes and Maxwell.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS85)

1 run: 2 colors; 1 run from 1 assembled plate made from 1 rectangular magnesium plate and 1 rectangular magnesium plate with rectangular cutout:

1 red-black, blue-black; methods 15b, 21a, 21c, 23c, 16a; III

## 206

### Stubb and Flask Kill a Right Whale (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade paper

73 ½ x 53 x 6 (186.7 x 134.6 x 15.2)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '92*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-903*

EDITION 27

PROOFS 7 AP, 2 TP, CTP, WP, RTP, PPI, PPII, A

PRINTERS Preparation and design of dome-shaped paper mould and papermaking processes: Kenneth Tyler and Lee S. McDonald. Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing: Cho, assisted by

Maxwell and Humes.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS91)

2 runs: 1 paper pressing; 20 colors; 1 run from 1 assembled plate made from 1 dome-shaped magnesium plate and 1 rectangular magnesium plate with circular cutout:

1 white pulp; method 39b; III

2 yellow, light orange-yellow, orange-yellow, red, dark red, magenta, light purple, purple, brown, transparent light blue, light blue, ultramarine blue, transparent blue, blue, gray-blue, blue-green, green, light gray, dark gray, and black; methods 15a, 6, 7, 9, 10, 12, 20, 21a, 21c, 23c, 16a; III

## 207

### The Fossil Whale (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade, hand-colored paper

73 1/2 x 53 x 6 (186.7 x 134.6 x 15.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '92*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-905*

EDITION 20

PROOFS 6 AP, 2 TP, 2 WP, RTP, PPI, PPII, SP, A

PRINTERS Preparation and design of dome-shaped paper mould and papermaking processes: Kenneth Tyler and Lee S. McDonald. Papermaking and paper coloring: Tom Strianese and Jed Marshall. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk. Assisted by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing: Kirk, Cho, Maxwell, and Humes. Paper coloring: Strianese and Marshall.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS88)

2 runs: 1 paper pressing; 17 colors; 1 run from 1 assembled plate made from 1 dome-shaped magnesium plate and 1 rectangular magnesium plate with circular cutout:

1 white pulp; method 39b; III

2 pale yellow, light yellow, pale yellow-orange, light yellow-orange, orange, orange-red, red, purple, light tan, light blue, medium blue, dark blue, light green, green, silver, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 23c, 21a, 21c, 16a; III

After printing, the paper was dampened and hand-colored using yellow, light yellow-orange, orange, light magenta, pink, violet, blue, yellow-green, light green, green, and gray-green dyes sprayed using a Mylar stencil as a guide.

## 208

### The Funeral (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade, hand-colored paper

73 1/2 x 53 x 6 (186.7 x 134.6 x 15.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '92*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-901*

EDITION 23

PROOFS 6 AP, 3 TP, WP, RTP, PPI, PPII, A

PRINTERS Preparation and design of dome-shaped paper mould and papermaking processes: Kenneth Tyler and Lee S. McDonald. Papermaking and paper coloring: Tom Strianese and Jed Marshall. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing: Cho assisted by Maxwell and Humes.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS90)

3 runs: 1 paper pressing; 23 colors; 1 run from 1 assembled plate made from 1 dome-shaped magnesium plate, 1 rectangular magnesium plate with circular cutout, and 4 irregularly shaped aluminum plates, and 1 Mylar stencil:

1 white pulp; method 39b; III

2 yellow, light green-yellow, orange, orange-red, magenta, pink, blue, and yellow-green dyes sprayed onto dampened white, shaped paper; 32a

3 yellow, orange-red, red, brown, light blue, blue, green-blue, light green, transparent green, green, white, transparent tan-white, tan-white, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 20, 21a, 21c, 23c, 16a; III

## 209

### The Cabin. Ahab and Starbuck (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade paper

73 x 53 x 6 (185.4 x 134.6 x 15.2)

SIGNATURE Signed and dated in pencil, lower right of center: *F. Stella '92*

INSCRIPTIONS Numbered in pencil, lower right of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-904*

EDITION 20



PROOFS 6 AP, 3 TP, RTP, PPI, PPII, A

PRINTERS Preparation and design of dome-shaped paper mould and papermaking processes: Kenneth Tyler and Lee S. McDonald. Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing: Cho, assisted by Maxwell and Humes

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS89)

2 runs: 1 paper pressing; 17 colors; 1 run from 1 assembled plate made from 1 dome-shaped magnesium plate and 1 rectangular magnesium plate with circular cutout:

1 white pulp; method 39b; III

2 yellow, fluorescent orange, red, transparent light yellow-pink, fluorescent pink, purple, brown, ultramarine blue, light blue, blue, pale green-blue, light green-blue, green-blue, green, white, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 20, 21a, 21c, 23c, 16a; III

## 210

### Jonah Historically Regarded (Dome)

1992

Etching, aquatint, relief, engraving, screenprint, stencil, hand-colored on white, shaped, TGL handmade paper

73 ½ x 53 x 6 (186.7 x 134.6 x 15.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '92*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS87-902*

EDITION 21

PROOFS 6 AP, 3 WP, RTP, PPI, PPII, A

PRINTERS Preparation and design of dome-shaped paper mould and papermaking processes: Kenneth Tyler and Lee S. McDonald. Papermaking: Tom Strianese and Jed Marshall. Magnesium plate preparation: Tyler and Swan Engraving. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing: Cho, assisted by Maxwell and Humes. Copper plate preparation, processing, and proofing: Kirk. Edition printing: Kirk, Strianese, and Robert Meyer. Screen preparation and proofing: Michael Mueller and Richard Karnatz. Edition printing: Mueller. Mylar stencil preparation and printing: Strianese. Latex stencil preparation and printing: Meyer.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS87)

148 runs: 1 paper pressing; 40 colors; 147 runs from 1 assembled plate made from 1 dome-shaped magnesium plate and 1 rectangular magnesium plate with circular cutout, 1 assembled plate made from 9 irregularly shaped copper plates, 1 copper plate, 13 screens, 5 Mylar stencils, and 2 latex stencils:

1 white pulp; method 39b; III

2 light yellow, yellow, light yellow-orange, light yellow-ocher, orange-red, red, yellow-green, green, turquoise-blue, light blue, blue, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 23c, 21a, 21c, 16a; III

3 orange; methods 29a, 27; VI

4 red; methods 29a (same screen as run 3), 27; VI

5 purple; method 29a, 27; VI

6 green; methods 29a (same screen as run 5), 27; VI

7 medium yellow, red, and black; methods 15b, 6, 23c, 16a; III

8 white; methods 29a, 27; VI

9 same ink as run 8; methods 29a (same screen as run 8, overprint run 8), 27; VI

10 same ink as run 8; methods 29a (same screen as run 8, overprint run 9), 27; VI

11 same ink as run 8; methods 29a (same screen as run 8, overprint run 10), 27; VI

12 same ink as run 8; methods 29a, 27; VI

13 same ink as run 8; methods 29a (same screen as run 12, overprint run 12), 27; VI

14 same ink as run 8; methods 29a (same screen as run 12, overprint run 13), 27; VI

15 same ink as run 8; methods 29a (same screen as run 12, overprint run 14), 27; VI

16 same ink as run 8; methods 29a, 27; VI

17 same ink as run 8; methods 29a (same screen as run 16, overprint run 16), 27; VI

18 same ink as run 8; methods 29a (same screen as run 16, overprint run 17), 27; VI

19 same ink as run 8; methods 29a (same screen as run 16, overprint run 18), 27; VI

20 same ink as run 8; methods 29a, 27; VI

21 same ink as run 8; methods 29a (same screen as run 20, overprint run 20), 27; VI

22 same ink as run 8; methods 29a (same screen as run 20, overprint run 21), 27; VI

23 same ink as run 8; methods 29a (same screen as run 20, overprint run 22), 27; VI

24 same ink as run 8; methods 29a (same screen as run 20, overprint run 23), 27; VI

25 same ink as run 8; methods 29a (same screen as run 20, overprint run 24), 27; VI

26 same ink as run 8; methods 29a, 27; VI

27 same ink as run 8; methods 29a (same screen as run 26, overprint run 26), 27; VI

28 same ink as run 8; methods 29a (same screen as run 26, overprint run 27), 27; VI

29 same ink as run 8; methods 29a (same screen as run 26, overprint





105 same ink as run 41; methods 29a (same screen as run 82), 27; VI  
 106 same ink as run 8; methods 29a, 27; VI  
 107 same ink as run 8; methods 29a (same screen as run 106, overprint run 106), 27; VI  
 108 same ink as run 36; methods 29a (same screen as run 106), 27; VI  
 109 same ink as run 37; methods 29a (same screen as run 106), 27; VI  
 110 same ink as run 38; methods 29a (same screen as run 106), 27; VI  
 111 same ink as run 39; methods 29a (same screen as run 106), 27; VI  
 112 same ink as run 40; methods 29a (same screen as run 106), 27; VI  
 113 same ink as run 41; methods 29a (same screen as run 106), 27; VI  
 114 same ink as run 8; methods 29a (same screen as run 106), 27; VI  
 115 same ink as run 8; methods 29a (same screen as run 106, overprint run 114), 27; VI  
 116 same ink as run 36; methods 29a (same screen as run 106), 27; VI  
 117 same ink as run 37; methods 29a (same screen as run 106), 27; VI  
 118 same ink as run 38; methods 29a (same screen as run 106), 27; VI  
 119 same ink as run 39; methods 29a (same screen as run 106), 27; VI  
 120 same ink as run 40; methods 29a (same screen as run 106), 27; VI  
 121 same ink as run 41; methods 29a (same screen as run 106), 27; VI  
 122 same ink as run 8; methods 29a (same screen as run 106), 27; VI  
 123 same ink as run 8; methods 29a (same screen as run 106, overprint run 122), 27; VI  
 124 same ink as run 36; methods 29a (same screen as run 106), 27; VI  
 125 same ink as run 37; methods 29a (same screen as run 106), 27; VI  
 126 same ink as run 38; methods 29a (same screen as run 106), 27; VI  
 127 same ink as run 39; methods 29a (same screen as run 106), 27; VI  
 128 same ink as run 40; methods 29a (same screen as run 106), 27; VI  
 129 same ink as run 41; methods 29a (same screen as run 106), 27; VI  
 130 same ink as run 8; methods 29a (same screen as run 106), 27; VI  
 131 same ink as run 8; methods 29a (same screen as run 106, overprint run 130), 27; VI  
 132 same ink as run 36; methods 29a (same screen as run 106), 27; VI  
 133 same ink as run 37; methods 29a (same screen as run 106), 27; VI  
 134 same ink as run 38; methods 29a (same screen as run 106), 27; VI  
 135 same ink as run 39; methods 29a (same screen as run 106), 27; VI  
 136 same ink as run 40; methods 29a (same screen as run 106), 27; VI  
 137 same ink as run 41; methods 29a (same screen as run 106), 27; VI  
 138 dark blue; method 6; III  
 139 same ink as run 36; method 29; VI  
 140 same ink as run 37; method 29 (same screen as run 139); VI  
 141 pink; method 32a  
 142 medium blue; method 32a  
 143 red; method 32a

144 same color as run 143; method 32a

145 same color as run 143; method 32a

146 light green; method 32a

147 green-yellow; method 32a

148 light blue-green; method 32a (same stencil as run 147)

\* After printing, Strianese hand-colored each print with red (same color as run 143) and medium pink acrylic paint.

\*\* After the edition had been released with 19 colors printed in 25 runs, the artist decided to continue working on the image adding 20 colors printed in 122 runs and 2 hand-colored colors. Impression #2/21, 3/21, 4/21, 5/21, 12/21, and 13/21 were released as originally printed. All remaining impressions have the added colors.

## 211

### The Candles

1992

Lithograph, screenprint, collage on white, Saunders mould-made paper and natural gampi fiber, handmade paper

58 1/8 x 39 (147.6 x 99.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '92*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS92-2081*

EDITION 65

PROOFS 18 AP, 5 CTP, RTP, PPI, PPII, SP, A, C

PRINTERS Preparation work for continuous-tone lithography: Kenneth Tyler. Plate preparation and processing: John Hutcheson and Scott Lewis. Proofing and edition printing: Hutcheson and Scott Lewis. Screen preparation, processing, proofing, and edition printing: Michael Mueller and Lewis. Preparation and adhering of collage elements: Mueller.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS92)

25 runs: 26 colors, including 1 natural color paper; 24 runs from 18 aluminum plates and 3 screens:

1 black (on Saunders paper); methods 5b, 5c; IIa

2 yellow (on same paper as run 1); methods 5a, 5b (JH); IIa

3 orange-red (on same paper as run 1); methods 5a, 5b (JH); IIa

4 blue (on same paper as run 1); methods 5a, 5b (JH); IIa

5 black (on same paper as run 1); methods 5a, 5b, 5c; IIa

6 brown (on same paper as run 1); methods 5a, 5b (JH); IIa

7 blend of green-yellow and transparent green-yellow (on same paper as run 1); methods 5a, 5b, 16c; IIa

8 white gloss enamel (on same paper as run 1); method 29a; VI

9 same ink as run 8 (on same paper as run 1); method 29 (same screen

as run 8); VI

10 same ink as run 8 (on same paper as run 1); method 29 (same screen as run 8); VI

11 red (on same paper as run 1); methods 5a, 5b (JH); IIa

12 green-blue (on same paper as run 1); methods 5a, 5b (JH); IIa

13 transparent gray (on same paper as run 1); method 5b; IIa

14 black (on same paper as run 1); methods 5a, 5b; IIa

15 blend of tan and light tan (on same paper as run 1); methods 5a, 5b; IIa

16 tan (on same paper as run 1); method 29a; VI

17 ultramarine blue (on same paper as run 1); methods 5a, 5b (JH); IIa

18 fluorescent orange (on same paper as run 1); methods 5a, 5b (JH); IIa

19 dark green (on same paper as run 1); methods 5a, 5b (MWM); IIa

20 same ink as run 19 (on same paper as run 1); methods 5a, 5b; IIa

21 fluorescent pink (on same paper as run 1); methods 5a, 5b (MWM); IIa

22 fluorescent pink (on gampi paper); methods 29a, 27 (MWM); VI

23 same ink as run 22 (on gampi paper); methods 29a, 27 (same screen as run 22, MWM); VI

24 printed paper from runs 1-21 and printed papers from runs 22-23 cut; method 36a (MWM); III

25 black; method 5a; IIa

## 212

### The Fountain

1992

Woodcut, etching, aquatint, relief, screenprint, drypoint, collage on three sheets of natural, triple-layered Fuji kozo fiber, handmade, hand-colored; and natural gampi fiber, handmade (collage)

Three sheets: 91 x 275  $\frac{3}{4}$  (231.1 x 700.4); left sheet: 91 x 125 (231.1 x 317.5); center sheet: 91 x 122 (231.1 x 309.9); right sheet: 91 x 45 (231.1 x 114.3)

SIGNATURE Signed and dated in pencil lower right, center sheet: *F Stella '92*

INSCRIPTIONS TGL blind stamp (screenprinted in gray ink lower right of center sheet). Workshop number inscribed in pencil on left verso, center sheet: *FS90-2071*

EDITION 8

PROOFS 2 AP, TP, CTP, WP, 2 RTP, A

PRINTERS Papermaking: Fuji Paper Mills Cooperative. Woodblock construction and preparation: Kenneth Tyler, Kevin Falco, Yasuyuki Shibata, and Paul Stillpass, assisted by Scott Lewis and Eric Ting. Proofing: Falco, Shibata, Tyler, Lewis, Jed Marshall, Robert Meyer, Tom Strianese, and Stillpass. Magnesium plate preparation: Tyler, with processing by The Swan Engraving Co. and Anthony Kirk.

Copper plate preparation: Falco and Shibata. Processing and proofing: Kirk. Proofing of assembled printing elements: Kathy Cho, Falco, Susan Hover, Doug Humes, Kirk, Brian Maxwell, Marshall, Meyer, Shibata, Strianese, and Tyler. Edition printing: Cho, Falco, Hover, Kirk, Maxwell, Marshall, Meyer, Shibata, Strianese, and Tyler. Screen preparation, proofing, and edition printing: Michael Mueller. Preparation and adhering of collage elements: Mueller, Shibata, and Rolf Kaul. Paper coloring: Tyler.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS93)

8 runs: 67 colors, including 1 color paper; 6 runs from 1 woodblock inlaid with 43 irregularly shaped plates (17 magnesium, 26 copper), 1 woodblock inlaid with 54 irregularly shaped plates (11 magnesium, 43 copper), 1 woodblock inlaid with 8 irregularly shaped plates (2 magnesium, 6 copper), and 2 screens:

1 *on left sheet*: yellow, medium yellow, blend of yellow and orange, blend of yellow, orange, and blue, yellow-orange, orange, medium orange, orange-red, red, medium red, dark red, blend of red and purple, blend of red (same color in previous blend) and white, pink, dark pink, violet-purple, purple, blend of purple (same color in previous blend) and white, light tan, tan, transparent light blue, light blue, blend of light blue and white, blue, transparent dark blue, dark blue, dark blue-green, dark green, transparent gray, gray, dark gray, blue-black, and black; methods 15d, 19a, 19b (Philippine ribbon mahogany plywood, KF, YS) 6, 7, 8, 9, 10, 11a, 11c, 13, 20, 21a, 21c, 23a, 23b, 16a; III

2 *on center sheet*: green-yellow, blend of green-yellow (same color in previous blend) and pink, blend of yellow and orange (same colors as run 1), blend of yellow-ocher, orange, pink, and light blue, orange-yellow, blend of light orange, red, light gray, dark gray, and white, red (same color as run 1), blend of red and light pink, dark red (same color as run 1), brown-red, magenta, pink (same color as run 1), dark pink, purple (same color as run 1), tan (same color as run 1), light blue (same color as run 1), dark blue (same color as run 1), blend of dark green-blue and white, yellow-green, green, medium green, light gray, transparent gray, blue-black (same color as run 1), and black (same color as run 1); methods 19a, 19b (Philippine ribbon mahogany plywood, KF, YS), 15d, 6, 7, 8, 9, 10, 11a, 11c, 20, 21a, 21c, 23a, 23b, 16a; III

3 *on right sheet*: blend of yellow and orange (same colors as run 1), red (same color as run 1), blend of red and white (same colors as run 1), brown-red (same color as run 2), pink (same color as run 1), purple (same color as run 1), blend of purple and white (same colors as run 1), dark blue (same color as run 1), medium green (same color as run 2), transparent gray (same color as run 2), blue-black (same color as run 1) and black (same color as run 1); methods 19a, 19b (Philippine ribbon mahogany plywood, KS, YS), 15d, 6, 7, 8, 9, 10, 11a, 11c, 20, 21a, 21c, 23a, 23b, 16a; III

4 light orange (on gampi paper); methods 29a (MWM), 27; VI

5 orange (on same paper as run 4); methods 29a (MWM), 27 (same screen as run 4); VI

6 light orange (same color as run 4 on gampi paper); methods 29a (MWM), 27; VI

7 orange (same color as run 5 on same paper as run 6); methods 29a (MWM), 27 (same screen as run 6); VI

8 printed papers from runs 1-2, printed paper from runs 4-5 cut; method 36a (MWM, YS)

After printing and collage, light yellow, yellow, pink, tan, blue, and green dyes were sprayed onto the print (light yellow, yellow, pink, tan, blue, and green on left sheet; yellow, pink, and blue on center sheet; pink on right sheet).

## 213

### The Whale-Watch

1993

Lithograph, etching, aquatint, relief on white TGL handmade paper

Two sheets (irregularly shaped and overlapping with irregularly cut edges): 72 ½ x 73 (184.2 x 185.4); top sheet: 41 x 72 ½ (104.1 x 184.2); bottom sheet: 47 ¾ x 73 (121.3 x 185.4)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS91-2050*

EDITION 26

PROOFS 12 AP, TP, 4 CTP, RTP, PPI, PPII, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation, processing, and proofing: John Hutcheson. Edition printing: Hutcheson and Kevin Falco. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, Susan Hover, and Yasuyuki Shibata. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, Hover, and Shibata. Preparation, proofing, and edition printing of assembled plates: Kirk, Cho, Maxwell, Hover, Shibata, and Christopher Creyts. Shaped-paper cutting: Henry McGee, Mueller, and Scott Lewis.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS101)

26 runs: 35 colors; 26 runs from 24 aluminum plates, 1 assembled plate made from 1 magnesium base plate and 26 irregularly shaped plates (2 magnesium, 23 copper, 1 brass), and 1 assembled plate made from 1 magnesium base plate and 24 irregularly shaped plates (4 magnesium, 19 copper, 1 brass):

[Runs 1-13 on top sheet]

1 blue (on left side); method 5a; IIa

2 blue (on right side); method 5a; IIa

3 red; method 5a; IIa

4 blend of fluorescent yellow and orange (on left side); methods 5b, 16d; IIa

5 blend of fluorescent yellow and orange (on right side); methods 5b, 16d; IIa

6 blend of fluorescent red and purple (on left side); methods 5b, 16d; IIa

7 blend of fluorescent red and purple (on right side); methods 5b, 16d; IIa

8 blend of blue and fluorescent green (on left side); methods 5b, 16d; IIa

9 blend of blue and fluorescent green (on right side); methods 5b, 16d; IIa

10 blend of light and medium grays (on left side); methods 5b, 16d; IIa

11 blend of medium and dark grays (on left side); methods 5b, 16d; IIa

12 blend of dark gray and black (on left side); methods 5b, 16d; IIa

13 fluorescent yellow, yellow-orange, red, pink, light green, and green; light orange, orange, red, magenta, purple, light blue, blue, gray-blue, turquoise blue, green, tan, dark gray-brown, gray, black, and metallic gold; methods 15a, 15d, 6, 8, 9, 11c, 23a, 21a, 21c, 16a, 16g; III

[Runs 14-26 on bottom sheet]

14 blue (on right side); method 5a; IIa

15 red (on left side); method 5a; IIa

16 red (on right side); method 5a; IIa

17 blend of fluorescent yellow and orange (on right side); methods 5b, 16d; IIa

18 blend of fluorescent red and purple (on right side); methods 5b, 16d; IIa

19 blend of blue and fluorescent green (on right side); methods 5b, 16d; IIa

20 blend of light and medium grays (on left side); methods 5b, 16d; IIa

21 blend of light and medium grays (on right side); methods 5b, 16d; IIa

22 blend of medium and dark grays (on left side); methods 5b, 16d; IIa

23 blend of medium and dark grays (on right side); methods 5b, 16d; IIa

24 blend of dark gray and black (on left side); methods 5b, 16d; IIa

25 blend of dark gray and black (on right side); methods 5b, 16d; IIa

26 fluorescent yellow, red, pink, light green, and green; light orange, orange, purple, light blue, turquoise blue, green, tan, dark gray-brown, gray, black, and metallic gold; methods 15a, 15d, 6, 8, 9, 11c, 21a, 21c, 16a, 16g; III

## 214

### The Battering Ram

1993

Lithograph, etching, aquatint, relief, engraving, screenprint, collagraph on white TGL handmade paper

59 ⅝ x 35 ⅝ (151.4 x 90.5), irregularly cut edges

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS92-2079*

EDITION 30

PROOFS 8 AP, 4 TP, RTP, PPI, PPII, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation and processing: John Hutcheson and Scott Lewis. Proofing and edition printing: Hutcheson and Kevin Falco, assisted by Christopher Creyts. Screen preparation: Michael Mueller. Proofing and edition printing: Mueller, assisted by Scott Lewis and Rolf Kaul. Magnesium plate preparation by Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Susan Hover. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, and Hover. Preparation and proofing of collotype plate: Kirk. Preparation of assembled plate: Kirk, Cho, Maxwell, and Hover. Proofing and edition printing: Kirk, Cho, Maxwell, Hover, and Yasuyuki Shibata. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS96)

18 runs: 48 colors; 18 runs from 10 aluminum plates, 2 screens, and 1 assembled plate made from 1 magnesium base plate and 102 irregularly shaped plates (51 magnesium, 50 copper, 1 aluminum), and 1 collotype plate:

1 light blue; method 5a; IIa

2 fluorescent yellow; methods 5a, 5b; IIa

3 fluorescent orange; methods 5a, 5b; IIa

4 fluorescent pink; methods 5a, 5b; IIa

5 fluorescent purple; methods 5a, 5b; IIa

6 fluorescent blue; method 5b; IIa

7 fluorescent green; method 5b; IIa

8 black; method 5b; IIa

9 blend of light, medium, and dark grays; methods 5a, 16d; IIa

10 blend of light, medium, and dark grays; methods 5a, 16d; IIa

11 white; method 29c; VI

12 same ink as run 11; method 29c (same screen as run 11, overprint run 11); VI

13 same ink as run 11; method 29c (same screen as run 11, overprint run 12); VI

14 same ink as run 11; method 29c (same screen as run 11, overprint run 13); VI

15 clear overprint ink; method 29c; VI

16 same ink as run 15; method 29c (same screen as run 15, overprint run 15); VI

17 same ink as run 15; method 29c (same screen as run 15, overprint run 16); VI

18 fluorescent light yellow, light orange, orange, red, pink, yellow-

green, light green, and green, orange, light magenta, magenta, purple, light blue, light turquoise blue, turquoise blue, green, transparent light tan, light tan, tan, brown, gray-brown, dark gray-brown, light gray, gray, black-gray, black, and metallic gold; methods 15a, 15d, 6, 8, 9, 23a, 23c, 21a, 21c, 12, 38, 16a; III

## 215

### Monstrous Pictures of Whales

1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper

47 ½ x 75 ⅝ (120.7 x 192.0), irregularly cut edges

SIGNATURE Signed and dated in pencil, lower middle, left of center: *F Stella '93*

INSCRIPTIONS Numbered in pencil, lower middle, left of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso *FS92-2051*

EDITION 38

PROOFS 8 AP, TP, 4 CTP, WP, RTP, PPI, PPII, EC imp., TGL imp.

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography by Tyler. Plate preparation, processing, and proofing: Lee Funderburg and John Hutcheson. Edition printing: Funderburg. Screen preparation and proofing: Michael Mueller. Edition printing: Mueller, assisted by Scott Lewis. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Susan Hover. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, and Hover. Preparation, proofing, and edition printing of assembled plate: Kirk, Cho, Maxwell, Hover, Christopher Creyts, and Yasuyuki Shibata. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS99)

42 runs: 64 colors; 42 runs from 18 aluminum plates, 1 screen, and 1 assembled plate made from 1 magnesium base plate and 58 irregularly shaped plates (7 magnesium, 51 copper):

1 light blue (on left side); method 5a; IIa

2 light blue (on right side); method 5a; IIa

3 fluorescent yellow (on left side); method 5a, 5b; IIa

4 fluorescent yellow (on right side); method 5a, 5b; IIa

5 fluorescent pink (on left side); method 5a, 5b; IIa

6 fluorescent pink (on right side); method 5a, 5b; IIa

7 fluorescent orange (on left side); method 5a, 5b; IIa

8 fluorescent orange (on right side); method 5a, 5b; IIa

9 blue (on left side); method 5a, 5b; IIa

10 blue (on right side); method 5a, 5b; IIa



11 fluorescent purple (on left side); method 5b; IIa  
 12 fluorescent purple (on right side); method 5b; IIa  
 13 fluorescent green (on left side); method 5a, 5b; IIa  
 14 fluorescent green (on right side); method 5a, 5b; IIa  
 15 black (on left side); method 5b; IIa  
 16 black (on right side); method 5b; IIa  
 17 gray-blue; method 5a; IIa  
 18 red (on left side); methods 29c, 27; VI  
 19 same ink as run 18 (on left side); methods 29c (same screen as run 18, overprint run 18), 27; VI  
 20 same ink as run 18 (on left side); methods 29c (same screen as run 18, overprint run 19), 27; VI  
 21 same ink as run 18 (on right side); methods 29c (same screen as run 18), 27; VI  
 22 same ink as run 18 (on right side); methods 29c (same screen as run 18, overprint run 21), 27; VI  
 23 same ink as run 18 (on right side); methods 29c (same screen as run 18, overprint run 22), 27; VI  
 24 blue; methods 29c (same screen as run 18), 27; VI  
 25 same ink as run 24; methods 29c (same screen as run 18, overprint run 24), 27; VI  
 26 same ink as run 24; methods 29c (same screen as run 18, overprint run 25), 27; VI  
 27 green (on left side); methods 29a (same screen as run 18), 27; VI  
 28 same ink as run 27 (on left side); methods 29c (same screen as run 18, overprint run 27), 27; VI  
 29 same ink as run 27 (on left side); methods 29c (same screen as run 18, overprint run 28), 27; VI  
 30 same ink as run 27 (on right side); methods 29c (same screen as run 18), 27; VI  
 31 same ink as run 27 (on right side); methods 29c (same screen as run 18, overprint run 30), 27; VI  
 32 same ink as run 27 (on right side); methods 29c (same screen as run 18, overprint run 31), 27; VI  
 33 yellow-orange; methods 29c (same screen as run 18), 27; VI  
 34 same ink as run 33; methods 29c (same screen as run 18, overprint run 33), 27; VI  
 35 same ink as run 33; methods 29c (same screen as run 18, overprint run 34), 27; VI  
 36 blend of light blue, medium blue, and blue-purple; methods 29c (same screen as run 18), 27, 16f; VI  
 37 same ink as run 36; methods 29c (same screen as run 18, overprint run 36), 27, 16f; VI  
 38 same ink as run 36; methods 29c (same screen as run 18, overprint run 37), 27, 16f; VI  
 39 blend of red and green; methods 29c (same screen as run 18), 27, 16f; VI

40 same ink as run 39; methods 29c (same screen as run 18, overprint run 39), 27, 16f; VI

41 same ink as run 40; methods 29c (same screen as run 18, overprint run 40), 27, 16f; VI

42 fluorescent light yellow, light orange, orange, red, and green; yellow, yellow-ocher, light orange, transparent red, red, red-magenta, light magenta, dark magenta, purple, light gray-purple, light blue, transparent blue, dark blue, light green-blue, light green, green, transparent dark green, light tan, tan, red-brown, dark gray-brown, gray, and black; methods 15a, 15d, 6, 7, 9, 11c, 23a, 21a, 21c, 24, 16a, 16g; III

## 216

### The Pequod Meets the Jeroboam. Her Story

1993

Lithograph, etching, aquatint, relief, mezzotint on white TGL handmade paper

Two sheets (irregularly shaped and overlapping with irregularly cut edges): 70 ½ x 65 ⅞ (179.1 x 167.3); top: 44 ¾ x 64 (113.7 x 162.6); bottom: 40 ½ x 65 ⅞ (102.9 x 167.3)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS92-2052*

EDITION 20

PROOFS 12 AP, TP, 3 CTP, RTP, PPI, PPII, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation, processing, proofing, and edition printing: Lee Funderburg and John Hutcheson, assisted by Kevin Falco. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, Susan Hover, and Christopher Creyts. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, Hover, and Creyts. Preparation, proofing, and edition printing of assembled plate by Kirk, Cho, Maxwell, Hover, and Yasuyuki Shibata. Shaped-paper cutting: Henry mcgee, Mueller, and Scott Lewis.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS100)

42 runs: 58 colors; 42 runs from 40 aluminum plates, 1 assembled plate made of 1 magnesium base plate and 62 irregularly shaped plates (17 magnesium, 45 copper), and 1 assembled plate made of 1 magnesium base plate and 39 irregularly shaped copper plates:

[Runs 1-19 on top sheet]

1 light blue (on left side); method 5a; IIa

2 light blue (on right side); method 5a; IIa

3 fluorescent light yellow (on left side); method 5a; IIa

4 dark yellow (on left side); method 5b; IIa

5 dark yellow (on right side); method 5b; IIa  
 6 fluorescent pink (on left side); method 5b; IIa  
 7 fluorescent pink (on right side); method 5b; IIa  
 8 blend of fluorescent pink and purple; method 5b, 16d; IIa  
 9 blue (on left side); method 5b; IIa  
 10 blue (on right side); method 5b; IIa  
 11 blend of blue and green; method 5b; IIa  
 12 black (on left side); method 5a; IIa  
 13 black (on right side); method 5a; IIa  
 14 green; method 5a; IIa  
 15 red; method 5a; IIa  
 16 blue-green; method 5a; IIa  
 17 blue; method 5a; IIa  
 18 black; method 5a; IIa  
 19 fluorescent yellow-orange, orange, and dark orange; yellow, orange, orange-red, red, dark red, magenta, dark purple, light blue, transparent blue, blue, light gray-blue, yellow-green, green, light tan, tan, dark gray-brown, gray, and black; methods 15a, 15d, 6, 9, 10, 11c, 23a, 23c, 21a, 21c, 16a, 16g; III  
*[Runs 20-42 on bottom sheet]*  
 20 light blue (on left side); method 5a; IIa  
 21 light blue (on right side); method 5a; IIa  
 22 fluorescent light yellow (on left side); method 5b; IIa  
 23 fluorescent light yellow (on right side); method 5b; IIa  
 24 dark yellow; methods 5a, 5b; IIa  
 25 fluorescent pink (on left side); method 5b; IIa  
 26 fluorescent pink (on right side); method 5b; IIa  
 27 fluorescent orange; method 5a; IIa  
 28 blue (on left side); method 5b; IIa  
 29 blue (on right side); method 5b; IIa  
 30 fluorescent purple; method 5b; IIa  
 31 ultramarine blue and purple; methods 5b, 16c; IIa  
 32 green; method 5b; IIa  
 33 green and light gray; methods 5a, 16c; IIa  
 34 yellow-green; method 5a; IIa  
 35 red; method 5a; IIa  
 36 blue-green; method 5a; IIa  
 37 ultramarine blue; method 5a; IIa  
 38 black (on left side); method 5a; IIa  
 39 black (on right side); method 5a; IIa  
 40 gray; method 5a; IIa  
 41 dark gray; method 5a; IIa  
 42 fluorescent yellow, orange, dark orange, pink, and green, yellow, dark yellow, yellow-ocher, light orange, orange, orange-red, red, light

magenta, dark magenta, purple, dark purple, light gray-purple, light blue, transparent blue, turquoise blue, light green, green, tan, dark gray-brown, gray, black, and metallic gold; methods 15a, 15d, 6, 9, 10, 11c, 14a, 23a, 21a, 21c, 16a, 16g; III

## 217

### Amberggris

1993

Lithograph, etching, aquatint, relief, engraving, screenprint on white TGL handmade paper

41 ¾ x 52 ½ (106.0 x 133.4), irregularly cut edges

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS92-2054*

EDITION 32

PROOFS 9 AP, 12 TP, RTP, PPI, PPII, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation, processing, proofing, and edition printing: John Hutcheson and Kevin Falco. Screen preparation: Michael Mueller. Proofing and edition printing: Mueller, assisted by Scott Lewis. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, Susan Hover, and Christopher Creyts. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, Hover, and Creyts. Preparation of assembled plate: Kirk, Cho, Maxwell, Hover, Creyts, and Yasuyuki Shibata. Proofing and edition printing: Kirk, Cho, Maxwell, Hover, and Shibata. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS95)

30 runs: 53 colors; 30 runs from 19 aluminum plates, 7 screens, and 1 assembled plate made from 1 magnesium base plate and 43 irregularly shaped copper plates:

1 light blue; method 5a; IIa  
 2 red; method 5a; IIa  
 3 fluorescent yellow; methods 5a, 5b; IIa  
 4 fluorescent pink; methods 5a, 5b; IIa  
 5 blue; methods 5a, 5b; IIa  
 6 orange; methods 5a, 5b; IIa  
 7 purple; methods 5a, 5b; IIa  
 8 fluorescent green; methods 5a, 5b; IIa  
 9 light gray; method 5b; IIa  
 10 medium gray; method 5b; IIa  
 11 dark gray; method 5b; IIa



12 black; method 5b; IIa  
 13 transparent light blue; method 5a; IIa  
 14 transparent light pink; method 5a; IIa  
 15 transparent pale blue; method 5a; IIa  
 16 transparent pale blue; method 5a; IIa  
 17 transparent yellow; method 5a; IIa  
 18 transparent pink; method 5a; IIa  
 19 transparent light orange; method 5a; IIa  
 20 black; method 5a; IIa  
 21 transparent pink; method 29a; VI  
 22 transparent yellow; method 29a; VI  
 23 transparent orange; method 29a; VI  
 24 transparent blue; method 29a; VI  
 25 white; method 29c; VI  
 26 same ink as run 24; method 29c (same screen as run 25, overprint run 25); VI  
 27 same ink as run 24; method 29c (same screen as run 25, overprint run 26); VI  
 28 orange, red-orange, and red; methods 29c, 27, 16e; VI  
 29 clear overprint ink; method 29c; IV  
 30 fluorescent light yellow, light orange, orange, and red, yellow, light orange, orange-red, red, red-magenta, magenta, purple, light blue, blue, dark blue, green-blue, transparent green, green, light tan, tan, dark gray-brown, gray, and black; methods 15a, 15d, 6, 7, 8, 9, 10, 11c, 12, 23c, 21a, 21c, 16a; III

## 218

### The Monkey-rope

1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper

23  $\frac{3}{4}$  x 68  $\frac{1}{4}$  (60.3 x 173.4), irregularly cut edges

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS92-2077*

EDITION 32

PROOFS 12 AP, 3 TP, 3 CTP, RTP, PPI, PPII, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation and processing: John Hutcheson, Lee Funderburg, and Kevin Falco. Proofing and edition printing: Funderburg and Falco, assisted by Christopher Creyts. Screen preparation: Michael Mueller. Proofing and edition printing: Mueller, assisted by Scott Lewis and Rolf Kaul. Magnesium

plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Susan Hover. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, and Hover. Preparation of assembled plate: Kirk, Cho, Maxwell, and Hover, assisted by Yasuyuki Shibata and Creyts. Proofing and edition printing: Kirk, Cho, Maxwell, Hover, Shibata, and Creyts. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS94)

24 runs: 36 colors; 24 runs from 12 aluminum plates, 2 screens, and 1 assembled plate made from 1 magnesium base plate and 48 irregularly shaped plates (27 magnesium, 21 copper):

1 light blue (on left side); method 5a; IIa  
 2 light blue (on right side); method 5a; IIa  
 3 fluorescent light yellow (on left side); method 5b; IIa  
 4 fluorescent light yellow (on right side); method 5b; IIa  
 5 yellow (on left side); method 5b; IIa  
 6 yellow (on right side); method 5b; IIa  
 7 fluorescent pink (on left side); method 5a, 5b; IIa  
 8 fluorescent pink (on right side); method 5a, 5b; IIa  
 9 blue (on left side); method 5a, 5b; IIa  
 10 blue (on right side); method 5a, 5b; IIa  
 11 black (on left side); method 5a; IIa  
 12 black (on right side); method 5a; IIa  
 13 white; method 29c; VI  
 14 same ink as run 13; method 29c (same screen as run 13, overprint run 13); VI  
 15 same ink as run 13; method 29c (same screen as run 13, overprint run 14); VI  
 16 blue; methods 29c, 29a, 27; VI  
 17 clear overprint ink; methods 29c, 29a (same screen as run 16, overprint run 16), 27; VI  
 18 orange; methods 29c, 29a (same screen as run 16), 27; VI  
 19 same ink as run 18; methods 29c, 29a (same screen as run 16), 27; VI  
 20 same ink as run 18; methods 29c, 29a (same screen as run 16), 27; VI  
 21 same ink as run 17; methods 29c, 29a (same screen as run 16, overprint run 18), 27; VI  
 22 same ink as run 17; methods 29c, 29a (same screen as run 16, overprint run 19), 27; VI  
 23 same ink as run 17; methods 29c, 29a (same screen as run 16, overprint run 20), 27; VI  
 24 fluorescent yellow, orange, red-orange, and pink, yellow, red, transparent magenta, magenta, transparent light purple, transparent gray-purple, transparent light blue, blue, transparent dark blue, dark blue, light gray-blue, medium gray-blue, dark gray-blue, turquoise

blue, yellow-green, transparent light green, transparent dark green, transparent black, and black; methods 15a, 15d, 6, 8, 9, 24, 23a, 23c, 21a, 21c, 16a, 16g; III

## 219

### A Bower in the Arsacides

1993

Lithograph, etching, aquatint, relief, collagraph on white TGL handmade paper

58 ¼ x 49 ⅝ (148.0 x 126.0), irregularly cut edges

**SIGNATURE** Signed and dated in pencil, lower middle, left (vertically): *F. Stella '93*

**INSCRIPTIONS** Numbered in pencil, lower middle, left (vertically). TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS92-2082*

**EDITION** 38

**PROOFS** 7 AP, 2 CTP, RTP, PPI, PPII, EC imp., TGL imp., A

**PRINTERS** Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation, processing, and proofing: John Hutcheson, Lee Funderburg, and Scott Lewis. Edition printing: Funderburg, Hutcheson, and Kevin Falco. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Susan Hover. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, and Hover. Preparation and proofing of collotype plate: Kirk. Preparation, proofing, and edition printing of assembled plate: Kirk, Cho, Maxwell, and Hover. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

**PUBLISHER** Tyler Graphics, LTD., Mount Kisco, NY (FS97)

15 runs: 40 colors; 15 runs from 14 aluminum plates and 1 assembled plate made from 1 magnesium base plate and 159 irregularly shaped elements (47 magnesium and 106 copper plates; 6 collatype elements):

1 dark yellow (on top of sheet); method 5b; IIa

2 dark yellow (on bottom of sheet); method 5b; IIa

3 blend of fluorescent light yellow and orange (on top of sheet); methods 5a, 16d; IIa

4 blend of fluorescent light yellow and orange (on bottom of sheet); methods 5b, 16d; IIa

5 blend of fluorescent pink and purple (on top of sheet); methods 5b, 16d; IIa

6 blend of fluorescent pink and purple (on bottom of sheet); methods 5b, 16d; IIa

7 pink (on top of sheet); method 5b; IIa

8 pink (on bottom of sheet); method 5b; IIa

9 blend of fluorescent blue and green (on top of sheet); methods 5b,

16d; IIa

10 blend of fluorescent blue and green (on bottom of sheet); methods 5b, 16d; IIa

11 blue (on top of sheet); method 5b; IIa

12 blue (on bottom of sheet); method 5b; IIa

13 black (on top of sheet); method 5b; IIa

14 black (on top of sheet); method 5b; IIa

15 fluorescent light orange, orange, and green, yellow, yellow-ocher, orange, orange-red, red, dark red, purple, dark purple, light blue, transparent blue, transparent medium blue, medium blue, transparent dark blue, dark blue, turquoise blue, light green-blue, green-blue, gray-green-blue, yellow-green, green, transparent dark green, light tan, tan, gray, light blue-black, dark blue-black, and black; methods 15a, 15d, 6, 9, 10, 38, 21c, 24, 23a, 16a, 16g; III

## 220

### The Affidavit

1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper

61 ¾ x 45 ½ (156.8 x 115.6), irregularly cut edges

**SIGNATURE** Signed and dated in pencil, lower right: *F. Stella '93*

**INSCRIPTIONS** Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS92-2080*

**EDITION** 38

**PROOFS** 12 AP, 5 TP, RTP, PPI, PPII, EC imp., TGL imp., A

**PRINTERS** Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Jed Marshall. Preparation work for continuous-tone lithography: Tyler. Plate preparation and processing: John Hutcheson, assisted by Scott Lewis. Proofing and edition printing: Hutcheson, assisted by Falco. Preparation of Lexan plastic plate: Swan Engraving Co. Proofing and edition printing: Hutcheson and Christopher Creyts. Screen preparation and proofing: Michael Mueller. Edition printing: Mueller, assisted by Hutcheson and Lewis. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho, Brian Maxwell, and Susan Hover. Copper plate preparation and processing: Kirk, assisted by Cho, Maxwell, Hover, and Meyer. Preparation of assembled plate: Kirk, Cho, Maxwell, Hover, and Meyer. Proofing and edition printing: Kirk, Cho, Maxwell, and Hover. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS98)

16 runs: 42 colors; 16 runs from 9 aluminum plates, 1 Lexan® plastic plate, 2 screens, 1 assembled plate made from 5 irregularly shaped plastic plates, and 1 assembled plate made from 1 magnesium base plate and 116 irregularly shaped plates (33 magnesium, 83 copper):

- 1 fluorescent yellow; methods 5a, 5b; IIa
- 2 fluorescent orange; methods 5a, 5b; IIa
- 3 fluorescent pink; methods 5a, 5b; IIa
- 4 fluorescent purple; methods 5a, 5b; IIa
- 5 fluorescent blue; methods 5a, 5b; IIa
- 6 fluorescent green; methods 5a, 5b; IIa
- 7 transparent brown; methods 5a, 5b; IIa
- 8 transparent blue; method 5a; IIa
- 9 black; methods 15c, 22b; IIa
- 10 blend of medium yellow, orange-red, red, purple, ultramarine blue, blue-green, and green; methods 5a, 16d; IIa
- 11 white; method 29c; IV
- 12 same ink as run 11; method 29c (same screen as run 11, overprint run 11); VI
- 13 same ink as run 11; method 29c (same screen as run 11, overprint run 12); VI
- 14 clear overprint ink; method 29c; VI
- 15 same ink as run 14; method 29c (same screen as run 14, overprint run 14); VI
- 16 fluorescent light orange and orange, yellow, orange, red, dark red, purple, dark purple, transparent light blue, light blue, medium blue, dark blue, dark turquoise blue, yellow-green, light blue-green, light tan, tan, dark gray-brown, gray, and black; methods 15a, 15d, 6, 8, 9, 10, 11c, 23a, 23c, 21a, 21c, 24, 16a; III

## 221

### Extracts

1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper

34 ½ x 42 ¾ (87.6 x 108.6), irregularly cut edges

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS92-2053*

EDITION 40

PROOFS 14 AP, TP, RTP, PPI, PPII, SP, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Scott Lewis. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk. Copper plate preparation and processing: Kirk. Preparation and proofing of assembled plate: Kirk, Kathy Cho, and Susan Hover. Edition

printing: Kirk. Shaped-paper cutting: Henry McGee, Mueller, and Lewis.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS102)

32 runs: 38 colors; 32 runs from 22 aluminum plates, 2 screens, and 1 assembled plate made from 1 magnesium base plate and 18 irregularly shaped plates (4 magnesium, 14 copper):

- 1 light blue; method 5a; IIa
- 2 blend of blue and fluorescent green; methods 5a, 16d; IIa
- 3 blend of light blue and light green; methods 5a, 16d; IIa
- 4 fluorescent light yellow; method 5a, 5b; IIa
- 5 dark yellow; methods 5a, 5b; IIa
- 6 fluorescent pink; methods 5a, 5b; IIa
- 7 blend of pink and transparent magenta; methods 5a, 16d; IIa
- 8 fluorescent light pink; method 5a; IIa
- 9 fluorescent orange; methods 5a, 5b; IIa
- 10 transparent blue; method 5a; IIa
- 11 purple; method 5a; IIa
- 12 dark red; methods 5a, 5b; IIa
- 13 blue; method 5a; IIa
- 14 turquoise blue; method 5c; IIa
- 15 transparent purple; method 5a; IIa
- 16 dark purple; method 5a; IIa
- 17 gray; method 5a; IIa
- 18 green; methods 5a, 5b; IIa
- 19 violet and transparent tan; methods 5a, 16c; IIa
- 20 transparent gray; method 5a; IIa
- 21 transparent brown; method 5a; IIa
- 22 black; method 5a, 5b; IIa
- 23 white; method 29c; VI
- 24 same ink as run 23; method 29c (same screen as run 23, overprint run 23); VI
- 25 same ink as run 23; method 29c (same screen as run 23, overprint run 24); VI
- 26 yellow; methods 29c, 27; VI
- 27 same ink as run 26; methods 29c (same screen as run 26, overprint run 26); VI
- 28 orange; methods 29c (same screen as run 26), 27; VI
- 29 same ink as run 28; methods 29c (same screen as run 26, overprint run 28), 27; VI
- 30 red; methods 29c (same screen as run 26), 27; VI
- 31 same ink as run 30; methods 29c (same screen as run 26, overprint run 30), 27; VI
- 32 purple, blue, and black; methods 15a, 15d, 6, 9, 11c, 23a, 21c, 16a; III

**221a****Extracts, State I**

1993

Lithograph, screenprint on white Rives BFK, mould-made paper

38  $\frac{3}{4}$  x 47  $\frac{7}{8}$  (98.4 x 121.6)SIGNATURE Signed and dated in pencil, lower middle, right of center:  
*F. Stella '93*INSCRIPTIONS Numbered in pencil, lower middle, right of center.  
TGL blind stamp, lower right. Workshop number inscribed in pencil  
on verso: *FS92-2053A*

EDITION 25

PROOFS 8 AP, 5 TP, RTP, PPI, PPII, SP, TGL imp., A, C

PRINTERS Preparation work for continuous-tone lithography:  
Kenneth Tyler. Plate preparation and processing: Lee Funderburg.  
Proofing and edition printing: Funderburg and Kevin Falco. Screen  
preparation, proofing, and edition printing: Michael Mueller.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS103)

34 runs: 39 colors from 23 aluminum plates and 3 screens:

1 blend of blue and fluorescent green; method 5b, 16d; IIa

2 blend of light blue and light green; methods 5a, 5b, 16d; IIa

3 blend of blue and light blue; methods 5b, 16d; IIa

4 light yellow; methods 5a, 5b; IIa

5 dark yellow; methods 5a, 5b; IIa

6 red; method 5a; IIa

7 blend of transparent magenta and pink; methods 5a, 5b, 16d; IIa

8 light pink; method 5a; IIa

9 orange; methods 5a, 5b; IIa

10 transparent blue; method 5a; IIa

11 dark blue; method 5c; IIa

12 purple; method 5a; IIa

13 dark red; methods 5a, 5b; IIa

14 blue; method 5a; IIa

15 turquoise blue; method 5c; IIa

16 transparent purple; method 5a; IIa

17 dark purple; method 5a; IIa

18 gray; method 5a; IIa

19 green; methods 5a, 5b; IIa

20 violet and transparent tan; methods 5a, 16c; IIa

21 transparent gray; method 5a; IIa

22 transparent brown; method 5a; IIa

23 black; methods 5a, 5b; IIa

24 white; methods 29c, 27; VI

25 same ink as run 24; methods 29c (same screen as run 24, overprint  
run 24), 27; VI

26 light blue; methods 29c (same screen as run 24), 27; VI

27 same ink as run 26; methods 29c (same screen as run 24, over print  
run 26), 27; VI

28 yellow; methods 29c, 27; VI

29 same ink as run 28; methods 29c (same screen as run 28, overprint  
run 28), 27; VI

30 orange; methods 29c (same screen as run 28), 27; VI

31 same ink as run 30; methods 29c (same screen as run 28, overprint  
run 30), 27; VI

32 red; methods 29c (same screen as run 28), 27; VI

33 same ink as run 32; methods 29c (same screen as run 28, overprint  
run 32), 27; VI

34 transparent white; method 29c; VI

**222****Valentine '94**

1994

Lithograph on white Lana mould-made paper

20  $\frac{3}{4}$  x 18 (52.7 x 45.7)SIGNATURE Signed and dated in pencil, lower left: *F. Stella '94*INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp,  
lower right. Workshop number inscribed in pencil on verso: *FS94-3077*

EDITION 11

PROOFS 4 AP, TP, RTP, PPI, 15 SP, TGL imp., A, C

PRINTERS Preparation work for continuous-tone lithography:  
Kenneth Tyler. Plate preparation, processing, proofing, and edition  
printing: Lee Funderburg.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS104)

10 runs: 21 colors; 10 runs from 10 aluminum plates:

1 blend of yellow, purple, and blue; methods 5b, 16d; IIa

2 green; method 5c; IIa

3 red; method 5c; IIa

4 magenta; method 5c; IIa

5 blend of dark purple, light ultra blue, ultra blue, and green;  
methods 5c, 16d; IIa

6 blue-green; method 5c; IIa

7 ultra blue; method 5c; IIa

8 blend of light blue and blue; methods 5c, 16d; IIa

9 blend of yellow, red, purple, and blue; methods 5a, 16d; IIa

10 blend of orange, red, and pink; methods 5b, 16d; IIa

## 223

## Figleflia

1994

Lithograph, etching, aquatint, relief on white TGL handmade paper

24 x 21 (61.0 x 53.3)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '94*INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3078*

EDITION 75

PROOFS 14 AP, 4 TP, WP, RTP, PPI, PPII, TGL imp., A, C

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation and processing: Lee Funderburg. Proofing and edition printing: Funderburg and Kevin Falco. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking and proofing of magnesium plates: Anthony Kirk, assisted by Kathy Cho and Yasuyuki Shibata. Copper plate preparation and processing: Kirk, assisted by Cho and Shibata. Preparation of assembled plate by Kirk, Brian Maxwell, and Cho. Proofing and edition printing: Kirk, Cho, Maxwell, and Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS105)

12 runs: 25 colors; 12 runs from 11 aluminum plates and 1 assembled plate made from 1 Lexan® plastic base plate and 11 irregularly shaped plates (8 magnesium, 3 copper):

- 1 light blue; method 5a; IIa
- 2 blend of green and gray-green; method 5b, 16d; IIa
- 3 yellow-green; method 5c; IIa
- 4 red; method 5c; IIa
- 5 magenta; method 5c; IIa
- 6 blend of orange, purple, blue, and green; method 5c, 16d; IIa
- 7 blend of fluorescent yellow and yellow-orange; method 5b, 16d; IIa
- 8 transparent purple-gray; method 5a; IIa
- 9 blend of transparent red and transparent brown; method 5a, 16d; IIa
- 10 transparent brown; method 5a; IIa
- 11 transparent gray-brown; method 5a; IIa
- 12 yellow, orange, red, magenta, purple, blue, brown, and black; methods 15a, 6, 9, 11c, 21c, 23a, 16g; III

## 224

## Limanora

1994

Lithograph, etching, aquatint, relief on white TGL handmade paper

24 x 21 (61.0 x 53.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '94*INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS94-3079*

EDITION 75

PROOFS 14 AP, 3 TP, 2 WP, RTP, PPI, PPII, TGL imp., A, C

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Preparation work for continuous-tone lithography: Tyler. Plate preparation and processing: Lee Funderburg. Proofing and edition printing: Funderburg and Kevin Falco. Magnesium plate preparation: Tyler and Swan Engraving Co. Reworking of magnesium plates: Anthony Kirk, assisted by Kathy Cho and Yasuyuki Shibata. Copper plate preparation and processing: Kirk, assisted by Cho and Shibata. Preparation of assembled plate: Kirk, Brian Maxwell, and Cho. Proofing and edition printing: Kirk, Cho, Maxwell, and Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS106)

13 runs: 36 colors; 13 runs from 12 aluminum plates and 1 assembled plate made from 1 Lexan® plastic base plate and 20 irregularly shaped plates (8 magnesium, 12 copper):

- 1 light blue; method 5a; IIa
- 2 blend of yellow, purple, and blue; method 5c, 16d; IIa
- 3 yellow-green; method 5c; IIa
- 4 red; method 5c; IIa
- 5 magenta; method 5c; IIa
- 6 transparent green-gray; method 5a; IIa
- 7 blend of transparent yellow-ocher and purple; method 5a, 16d; IIa
- 8 transparent brown; method 5a; IIa
- 9 blend of purple, light blue, blue, and green; method 5c, 16d; IIa
- 10 blend of yellow, red, purple, and blue; method 5c, 16d; IIa
- 11 blend of fluorescent pink and fluorescent magenta; method 5b, 16d; IIa
- 12 blend of blue, light green-blue, and white; method 5a, 16d; IIa
- 13 yellow, light orange, orange, red-orange, dark orange, dark pink, light blue, blue, light turquoise green, green, transparent brown, and black; methods 15a, 6, 9, 21c, 23a, 16g; III



## 225

## Swoonarie

1995

Etching, aquatint, relief, screenprint, lithograph, woodcut on white TGL handmade paper

42 x 52 (106.7 x 132.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '94*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS94-3087*

EDITION 30

PROOFS 12 AP, 5 TP, CTP, 2 WP, RTP, PPI, PPII, PPIII, TGL imp., A, C

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Woodblock preparation: Kirk, Susan Hover, and Yasuyuki Shibata. Preparation, proofing, and edition printing of assembled plate: Kirk, Brian Maxwell, Hover, Shibata, and Kathy Cho. Screen preparation, proofing, and edition printing: Michael Mueller. Aluminum plate preparation and processing: Lee Funderburg. Proofing and edition printing: Funderburg and Kevin Falco.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS110)

15 runs: 43 colors; 15 runs from 1 screen, 5 aluminum plates, and 1 assembled plate made from 1 woodblock\*, and 44 irregularly shaped elements (23 magnesium and 19 copper plates; 12 crushed metal elements):

- 1 blue; methods 29c, 27; VI
- 2 blue; methods 29c (same screen as run 1), 27; VI
- 3 blue; methods 29c (same screen as run 1), 27; VI
- 4 yellow; method 5a; IIa
- 5 yellow-orange; method 5a; IIa
- 6 white; methods 29c (same screen as run 1), 27; VI
- 7 blue; methods 29c (same screen as run 1), 27; VI
- 8 blue; methods 29c (same screen as run 1), 27; VI
- 9 blue; methods 29c (same screen as run 1), 27; VI
- 10 pink; methods 29c (same screen as run 1), 27; VI
- 11 red; methods 29c (same screen as run 1), 27; VI
- 12 light yellow, yellow, light orange, orange, light red, red, medium red, dark red, red-magenta, magenta, light purple, medium purple, dark purple, light blue, blue, medium blue, dark blue, ultra blue, dark ultra blue, light green-blue, green-blue, dark green-blue, light turquoise-green, turquoise-green, green, dark-green, yellow-green, gray and black; methods 15a, 6, 9, 11, 19d (fir plywood, AK, SH, YS), 21c, 23a, 23b, 23c; III
- 13 light green; method 5a; IIa
- 14 green; method 5a; IIa

15 brown; method 5a; IIa

\*The wood block was made from 2 fir plywood panels adhered together. Wood was selected as a base because the crushed metal plates were thick and irregular. The wood was carved to accommodate the shape of the poured metal plates and another wood panel was adhered to extend the edge of the assembled plate surface.

## 226

## Spectralia

1995

Lithograph, etching, relief, aquatint, engraving, screenprint on white TGL handmade paper

26 1/2 x 32 (67.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '94*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3115*

Edition 75

PROOFS 14 AP, 4 CTP, RTP, PPI, PPII, PPIII, TGL imp., A, C

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Aluminum plate preparation and processing: Lee Funderburg. Proofing and edition printing: Funderburg and Kevin Falco. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Kirk, Kathy Cho, Susan Hover, Brian Maxwell, and Yasuyuki Shibata. Edition printing: Cho, Hover, Maxwell, and Shibata. Screen preparation, proofing, and edition printing: Michael Mueller.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS109)

24 runs: 45 colors; 24 runs from 21 aluminum plates, 1 screen, and 1 assembled plate made from 1 Lexan® plastic base plate and 39 irregularly shaped plates (13 magnesium, 26 copper):

- 1 light blue; method 5a; IIa
- 2 green; method 5a; IIa
- 3 dark fluorescent pink; methods 29c, 27; VI
- 4 fluorescent pink; methods 29c (same screen as run 3, 27); VI
- 5 blend of blue and green; method 5c, 16d; IIa
- 6 blend of yellow-ocher, purple, and blue; method 5b, 16d; IIa
- 7 gray-green; method 5a; IIa
- 8 yellow-green; method 5c; IIa
- 9 red; method 5c; IIa
- 10 magenta; method 5c; IIa
- 11 dark blue-green; method 5c; IIa
- 12 ultramarine blue; method 5c; IIa
- 13 light turquoise green; method 5a; IIa

- 14 turquoise green; method 5a; IIa
- 15 dark turquoise green; method 5a; IIa
- 16 transparent purple; method 5a; IIa
- 17 purple; method 5a; IIa
- 18 yellow; method 5a; IIa
- 19 transparent red; method 5a; IIa
- 20 blue; method 5a; IIa
- 21 orange; method 5a; IIa
- 22 transparent black; method 5b; IIa
- 23 black; method 5a; IIa
- 24 light yellow, yellow, light orange, orange, dark orange, fluorescent pink, magenta, red, dark purple, light blue, blue, dark blue, ultra blue, dark ultra blue, turquoise green, green, orange-gray, gray, and black; methods 15, 6, 9, 11c, 12, 21c, 23a, 23c, 16g; IV

## 227

### Calvinia

1995

Screenprint, lithograph, etching, relief, aquatint, collagraph, engraving on white TGL handmade paper

20 ½ x 52 (52.1 x 132.1)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3130*

EDITION 50

PROOFS 16 AP, 6 TP, 2 CTP, RTP, PPI, PPIL, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Screen preparation, proofing, and edition printing: Michael Mueller. Aluminum plate preparation, proofing, and edition printing: Kevin Falco, John Hutcheson, and Christopher Creyts. Copper plate preparation and processing: Anthony Kirk. Preparation and processing of collagraph plate: Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation, proofing, and edition printing of assembled plate: Kirk, Kathy Cho, Brian Maxwell, Susan Hover, and Yasuyuki Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS113)

50 runs: 88 colors; 50 runs printed from 18 aluminum plates, 9 screens, and 1 assembled plate made from 52 irregularly shaped elements (10 magnesium, 29 copper, and 5 Lexan® plastic plates; 8 silk collagraph elements):

- 1 light blue; method 5a; IIa
- 2 fluorescent transparent light yellow; methods 29c, 27; VI
- 3 fluorescent transparent yellow; methods 26, 27; VI

- 4 transparent light gray; methods 29c (same screen as run 2), 27; VI
- 5 fluorescent transparent medium orange; methods 29c (same screen as run 2), 27; VI
- 6 fluorescent transparent light orange; methods 26 (same screen as run 3), 27; VI
- 7 fluorescent transparent dark pink; methods 26, 27; VI
- 8 fluorescent transparent light green; methods 26 (same screen as run 7), 27; VI
- 9 transparent blue-gray; methods 26 (same screen as run 7), 27; VI
- 10 fluorescent dark pink; methods 29c (same screen as run 2), 27; VI
- 11 fluorescent green; methods 29c (same screen as run 2), 27; VI
- 12 fluorescent purple; methods 29c (same screen as run 2), 27; VI
- 13 fluorescent transparent light orange; methods 29c, 27; VI
- 14 fluorescent yellow; methods 29c (same screen as run 13), 27; VI
- 15 fluorescent transparent light pink; methods 29c (same screen as run 13), 27; VI
- 18 fluorescent transparent green; methods 29c, 27; VI
- 19 fluorescent transparent magenta; methods 29c (same screen as run 17), 27; VI
- 20 fluorescent transparent blue-green; methods 29c, 27; VI
- 21 fluorescent transparent blue; methods 26, 27; VI
- 22 fluorescent transparent blue; methods 26 (same screen as run 20), 27; VI
- 23 transparent light gray; methods 26 (same screen as run 20), 27; VI
- 24 fluorescent pink; methods 29c, 27; VI
- 25 fluorescent blue; methods 29c (same screen as run 23), 27; VI
- 26 fluorescent magenta; methods 29c (same screen as run 23), 27; VI
- 27 transparent medium gray; methods 29c (same screen as run 17), 27; VI
- 28 gloss black; methods 29c (same screen as run 17), 27; VI
- 29 black; methods 29c (same screen as run 17), 27; VI
- 30 black; methods 29c (same screen as run 17), 27; VI
- 31 fluorescent green and blue-green; methods 29c (same screen as run 19), 27, 16e; VI
- 32 transparent medium gray; methods 29c, 27; VI
- 33 silver; methods 29c (same screen as run 19), 27; VI
- 34 green; method 5c; IIa
- 35 red; method 5c; IIa
- 36 magenta; method 5a; IIa
- 37 light blue-green; method 5c; IIa
- 38 red; method 5b; IIa
- 39 blue; method 5c; IIa
- 40 blend of yellow-green, blue-green, and green; method 5c, 16d; IIa
- 41 yellow; methods 5a, 5c; IIa
- 42 blend of magenta and purple; method 5c, 16d; IIa



- 43 blend of green-blue, blue-green, and black; method 5c, 16d; IIa
- 44 blend of blue and medium blue; method 5c, 16d; IIa
- 45 orange; method 5a; IIa
- 46 magenta; method 5a; IIa
- 47 blend of red and blue; method 5c, 16d; IIa
- 48 blend of green and black; method 5a, 16d; IIa
- 49 blend of yellow, red, dark red, purple, and black; method 5c, 16d; IIa
- 50 transparent light yellow, transparent yellow, yellow, transparent dark yellow, yellow-ocher, yellow-orange, medium yellow-orange, red, dark red, magenta-red, magenta, dark magenta, light purple, purple, dark purple, blue, dark blue, dark green-blue, turquoise blue, light blue-green, dark blue-green, purple-gray, transparent light gray, light gray, gray, dark gray, blue-black, and black; methods 15a, 6, 8, 9, 10, 11c, 12, 21c, 23a, 23b, 23c, 38, 16a, 16g; III

## 228

### Feneralia

1995

Screenprint, lithograph, etching, aquatint, relief, collagraph on white TGL handmade paper

46 x 42 (116.8 x 106.7)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3089*

EDITION 65

PROOFS 14 AP, 4 TP, 11 CTP, RTP, PPI, PPII, PPIII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Screen preparation, proofing, and edition printing: Michael Mueller. Aluminum plate preparation and processing: Lee Funderburg. Proofing: Kevin Falco. Edition printing: Falco and Funderburg. Copper plate preparation and processing: Anthony Kirk. Preparation and processing of collagraph plate: Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Kirk, John Hutcheson, Christopher Creyts, Kathy Cho, Brian Maxwell, Susan Hover, and Yasuyuki Shibata. Edition printing: Kirk, Cho, Maxwell, Hover, and Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FSIII)

50 runs: 97 colors; 50 runs from 6 screens, 14 aluminum plates, and 1 assembled plate made from 1 Lexan® base plate and 41 irregularly shaped plates (27 magnesium, 14 copper):

- 1 light blue; method 5a; IIa
- 2 transparent gray-yellow; methods 29c, 27; VI
- 3 fluorescent transparent yellow; methods 26, 27; VI

- 4 fluorescent transparent orange; methods 26 (same screen as run 3), 27; VI
- 5 fluorescent transparent yellow; methods 29c (same screen as run 2), 27; VI
- 6 fluorescent transparent pink and transparent magenta; methods 26, 27, 16e; VI
- 7 fluorescent transparent green; methods 26 (same screen as run 6), 27; VI
- 8 fluorescent transparent dark green; methods 29c, 27; VI
- 9 fluorescent yellow; methods 29c (same screen as run 2), 27; VI
- 10 yellow-ocher; methods 29c (same screen as run 8), 27; VI
- 11 yellow-ocher; methods 29c (same screen as run 8), 27; VI
- 12 fluorescent dark pink; methods 29c (same screen as run 2), 27; VI
- 13 fluorescent pink; methods 29c (same screen as run 2), 27; VI
- 14 fluorescent orange; methods 29c, 27; VI
- 15 fluorescent dark orange; methods 29c (same screen as run 14), 27; VI
- 16 light blue-gray; methods 29c (same screen as run 8), 27; VI
- 17 light yellow-ocher; methods 29c, 27; VI
- 18 light yellow-ocher; methods 29c (same screen as run 17), 27; VI
- 19 fluorescent dark magenta; methods 29c (same screen as run 1), 27; VI
- 20 fluorescent magenta; methods 26 (same screen as run 3), 27; VI
- 21 fluorescent dark green; methods 29c (same screen as run 8), 27; VI
- 22 blend of fluorescent orange and red; methods 29c (same screen as run 14), 27; VI
- 23 fluorescent dark yellow; methods 29c (same screen as run 14), 27; VI
- 24 blend of fluorescent orange and red; methods 29c (same screen as run 14), 27, 16f; VI
- 25 fluorescent blue; methods 29c (same screen as run 8), 27; VI
- 26 medium blue; methods 29c (same screen as run 8), 27; VI
- 27 blend of fluorescent yellow-orange and orange-yellow; methods 29c (same screen as run 14), 27, 16f; VI
- 28 green; method 5c; IIa
- 29 red; method 5c; IIa
- 30 magenta; method 5c; IIa
- 31 blue-green; method 5c; IIa
- 32 yellow; method 5c; IIa
- 33 blend of fluorescent pink and red; methods 5a, 5c, 16d; IIa
- 34 fluorescent yellow; method 5b; IIa
- 35 magenta; method 5c; IIa
- 36 magenta; methods 5a, 5c; IIa
- 37 blend of yellow, magenta, blue, and black; method 5b, 16d; IIa
- 38 blue; methods 5a, 5c; IIa

- 39 ultra blue; methods 5a, 5c; IIa
- 40 dark blue; method 5c; IIa
- 41 fluorescent yellow; methods 29c (same screen as run 2), 27; VI
- 42 fluorescent magenta and dark magenta; methods 29c (same screen as run 2), 27, 16f; VI
- 43 fluorescent pink; methods 29c (same screen as run 2), 27; VI
- 44 fluorescent blue; methods 29c (same screen as run 8), 27; VI
- 45 blend of fluorescent yellow and yellow-orange; methods 29c (same screen as run 14), 27, 16f; VI
- 46 light blue; methods 29c (same screen as run 8), 27; VI
- 47 white; methods 29c (same screen as run 8), 27; VI
- 48 transparent blue; methods 5c; IIa
- 49 purple; method 5b; IIa
- 50 light orange, orange, dark orange, red-orange, light red, red, medium red, dark red, red-magenta, magenta, purple, dark purple, light brown, brown, dark brown, pale blue, light blue, blue, dark blue, dark dark blue, light green-blue, green-blue, dark green-blue, blue-green, green, light brown-green, brown-green, purple-gray, light gray, medium gray, dark gray, black, and fluorescent yellow-orange, orange, pink, red, magenta, and green; methods 15a, 6, 9, 11c, 21c, 23a, 23c, 38, 16a, 16g; III

## 229

### Libertinia

1995

Relief, screenprint, etching, aquatint, lithograph, engraving on white TGL handmade paper

21 ½ x 49 ¼ (54.6 x 125.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3128*

EDITION 50

PROOFS 14 AP, 4 CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation of polymer elements: Kirk, Christopher Creyts, and John Hutcheson. Preparation, proofing, and edition printing of assembled plate: Kirk, Kathy Cho, Brian Maxwell, Susan Hover, and Yasuyuki Shibata. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Kevin Falco. Aluminum plate preparation and processing: Falco. Proofing: Falco, Creyts, and Hutcheson. Edition printing: Falco and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS112)

41 runs: 67 colors; 41 runs from 8 aluminum plates, 3 screens, and 1 assembled plate made from 55 irregularly shaped elements (46 copper and 3 Lexan® plates; 6 polymer elements):

- 1 light blue; method 5a; IIa
- 2 white; method 5b; IIa
- 3 blend of red and magenta; method 5c, 16d; IIa
- 4 blend of blue and blue-green; method 5c, 16d; IIa
- 5 fluorescent yellow; method 29c, 27; VI
- 6 blend of fluorescent light orange-yellow and light yellow-orange; methods 29c (same screen as run 8), 27, 16f; VI
- 7 transparent green-tan; methods 29c (same screen as run 8), 27; VI
- 8 blend of fluorescent red-orange and dark red; methods 29c (same screen as run 8), 27, 16f; VI
- 9 blend of fluorescent orange, red, and dark red; methods 29c (same screen as run 8), 27, 16f; VI
- 10 fluorescent orange; methods 29c (same screen as run 8), 27; VI
- 11 blend of fluorescent yellow, yellow-orange, and orange; methods 29c, 27, 16f; VI
- 12 blend of fluorescent orange and orange-yellow; methods 29c (same screen as run 14), 27, 16f; VI
- 13 blend of fluorescent light orange-yellow and light yellow-orange; methods 29c (same screen as run 14), 27, 16f; VI
- 14 fluorescent orange-yellow; methods 29c (same screen as run 8), 27; VI
- 15 fluorescent transparent blue; methods 29c (same screen as run 8), 27; VI
- 16 fluorescent transparent pink; methods 29c (same screen as run 8), 27; VI
- 17 fluorescent transparent medium pink; methods 29c (same screen as run 8), 27; VI
- 18 transparent dark pink; methods 29c (same screen as run 8), 27; VI
- 19 transparent light blue; methods 29c (same screen as run 14), 27; VI
- 20 transparent gray; methods 29c (same screen as run 14), 27; VI
- 21 silver; methods 29c (same screen as run 14), 27; VI
- 22 blend of fluorescent orange and dark red; methods 29c (same screen as run 14), 27, 16f; VI
- 23 blend of fluorescent orange and red; methods 29c (same screen as run 14), 27, 16f; VI
- 24 blend of fluorescent yellow and orange-yellow; methods 29c (same screen as run 14), 27, 16f; VI
- 25 blend of fluorescent orange-yellow and yellow-orange; methods 29c (same screen as run 14), 27, 16f; VI
- 26 blend of fluorescent yellow and light orange; methods 29c (same screen as run 14), 27, 16f; VI
- 27 fluorescent violet; methods 29c (same screen as run 14), 27; VI
- 28 purple; methods 29c (same screen as run 14), 27; VI
- 29 white; methods 29c (same screen as run 14), 27; VI

- 30 white; methods 29c (same screen as run 14), 27; VI
- 31 purple; methods 29c (same screen as run 8), 27; VI
- 32 blend of fluorescent orange-yellow and yellow-orange; methods 29c (same screen as run 8), 27, 16f; VI
- 33 gold; methods 29c, 27; VI
- 34 gold; methods 29c (same screen as run 35), 27; VI
- 35 clear varnish; methods 29c (same screen as run 35), 27; VI
- 36 clear varnish; methods 29c (same screen as run 35), 27; VI
- 37 blend of blue-green and gray; method 5a; IIa
- 38 red; method 5b; IIa
- 39 blend of light blue and light gold; method 5c, 16f; IIa
- 40 red, dark red, blue, turquoise-blue, light green-blue, black, and fluorescent orange, red, and magenta-red; methods 15a, 6, 9, 10, 11c, 12, 21c, 22c, 23a, 16g; III
- 41 fluorescent magenta; method 5b; IIa

## 230

### Fanattia

1995

Etching, engraving, relief, lithograph, stamping, woodcut, mezzotint on white TGL handmade, hand-colored paper; metalized silver foil

54 ½ x 41 (138.4 x 104.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS93-3084*

EDITION 24

PROOFS 12 AP, 5 TP, 6 CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation of foil stamping: Kirk and John Hutcheson. Hot-stamping of foil: Hutcheson. Preparation, proofing, and edition printing of assembled plate: Kirk, Kathy Cho, Maxwell, Susan Hover, and Yasuyuki Shibata. Woodblock preparation: Shibata and Christopher Creyts. Aluminum plate preparation, processing, and proofing: Lee Funderburg and Kevin Falco. Proofing: Falco, Creyts, and Hutcheson. Edition printing: Falco, Creyts, and Hutcheson. Paper coloring: Tyler and Strianese.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS114)

12 runs: 41 colors, including 2 dye colors and 1 foil color; 12 runs from 9 aluminum plates and 1 assembled plate made from 1 base woodblock\* with 81 irregularly shaped elements (27 magnesium, 11 copper, and 8 aluminum plates; 7 magnesium and 6 wood inserts; 11 poured metal elements; 11 crushed metal with wire elements):

- 1 white; method 5b; IIa
- 2 yellow; method 5a; IIa
- 3 green; method 5c; IIa
- 4 red; method 5c; IIa
- 5 blend of orange, red, and magenta; method 5c, 16d; IIa
- 6 blend of red and magenta; method 5c, 16d; IIa
- 7 blue; method 5c; IIa
- 8 blend of blue and blue-green; method 5c, 16d; IIa
- 9 blend of red and purple; method 5c, 16d; IIa
- 10 metalized silver foil; method 33b; III
- 11 light yellow, orange-yellow, red, magenta, purple, brown, light blue, blue, medium blue, dark blue, black-blue, pale green-blue, light green-blue, turquoise blue, dark turquoise blue, blue-green, green-black, transparent black, black, white, and fluorescent orange, light green, green, and dark green; methods 15a, 15d, 6, 10, 11c, 12, 14a, 19d (oak veneer plywood, YS, CC) 21c, 23a, 23c, 33, 16a, 16g; III
- 12 transparent yellow and transparent blue dye; applied to printed paper (KT, TS)

\*The woodblock was made from 1 panel. Wood was selected as a base because the poured metal elements were of irregular thickness. The wood was carved to accommodate the various depths of the different elements.

## 231

### Despairia

1995

Screenprint, aquatint, etching, relief, lithograph, engraving, mezzotint on white TGL handmade paper

20 x 52 (50.8 x 132.1)

SIGNATURE Signed and dated in pencil, lower right of center: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower right of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3129*

EDITION 50

PROOFS 16 AP, 3 TP, 3 CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk and Christopher Creyts. Magnesium plate preparation and processing: Swan Engraving Co. Preparation, and proofing of assembled plate: Kirk, Kathy Cho, Brian Maxwell, Susan Hover, Yasuyuki Shibata, and Creyts. Edition printing of assembled plate: Kirk, Maxwell, Hover, and Shibata. Aluminum plate preparation and proofing: Kevin Falco, John Hutcheson, and Creyts. Edition printing: Falco and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS115)

39 runs: 73 colors; 39 runs from 5 screens, 4 aluminum plates, and 1 assembled plate made from 64 irregularly shaped elements (7 magnesium and 45 copper plates; 7 Lexan® plastic and 7 polymer elements):

- 1 light blue; method 5a; IIa
- 2 blend of blue, green, and black; method 5c, 16d; IIa
- 3 blend of purple and blue; method 5c, 16d; IIa
- 4 blend of magenta, purple, and violet; method 5c, 16d; IIa
- 5 light purple; methods 29c, 27; VI
- 6 pale yellow; methods 29c, 27; VI
- 7 orange-brown; methods 29c (same screen as run 6), 27; VI
- 8 light purple; methods 29c (same screen as run 5), 27; VI
- 9 blend of fluorescent yellow and orange-yellow; methods 29c (same screen as run 5), 27, 16f; VI
- 10 fluorescent orange; method 29c, 27; VI
- 11 fluorescent red; method 29c (same screen as run 10), 27; VI
- 12 blend of fluorescent orange and red-orange; methods 29c (same screen as run 5), 27, 16f; VI
- 13 fluorescent pink; methods 29c (same screen as run 10), 27; VI
- 14 fluorescent magenta; methods 29c (same screen as run 5), 27; VI
- 15 fluorescent yellow-orange; methods 29c (same screen as run 10), 27; VI
- 16 blend of fluorescent orange and dark red; methods 29c (same screen as run 5), 27, 16f; VI
- 17 blend of fluorescent light orange and dark orange; methods 29c (same screen as run 10), 27, 16f; VI
- 18 dark orange-brown; methods 29c, 27; VI
- 19 blend of fluorescent yellow-orange and red-orange; methods 29c (same screen as run 6), 27, 16f; VI
- 20 blend of fluorescent light orange and red-orange; methods 29c (same screen as run 6), 27, 16f; VI
- 21 black; methods 29c (same screen as run 10), 27; VI
- 22 blend of orange and dark red; methods 29c (same screen as run 5), 27, 16f; VI
- 23 blue-purple; methods 29c (same screen as run 10), 27; VI
- 24 blue-purple; methods 29c, 27; VI
- 25 blue-purple; methods 29c (same screen as run 24), 27; VI
- 26 fluorescent light pink; methods 29c (same screen as run 24), 27; VI
- 27 fluorescent light pink; methods 29c (same screen as run 24), 27; VI
- 28 blend of fluorescent orange and dark red; methods 29c (same screen as run 5), 27, 16f; VI
- 29 fluorescent yellow; methods 29c (same screen as run 10), 27; VI
- 30 fluorescent yellow; methods 29c (same screen as run 10), 27; VI

- 31 fluorescent yellow; methods 29c (same screen as run 10), 27; VI
- 32 fluorescent red; methods 29c (same screen as run 10), 27; VI
- 33 blend of fluorescent light orange and light orange-yellow; methods 29c (same screen as run 10), 27, 16f; VI
- 34 fluorescent orange-yellow; methods 29c (same screen as run 10), 27; VI
- 35 dark red; methods 29c (same screen as run 6), 27; VI
- 36 blend of fluorescent yellow and orange-yellow; methods 29c (same screen as run 5), 27, 16f; VI
- 37 fluorescent yellow; methods 29c (same screen as run 10), 27; VI
- 38 fluorescent transparent red-orange; methods 29c (same screen as run 5), 27; VI
- 39 yellow, orange, dark red, magenta, light purple, purple, dark purple, transparent blue, blue, dark blue, turquoise blue, blue-green, light green, green, brown-gray, purple-gray, gray, transparent black, black and fluorescent green; methods 15a, 6, 9, 10, 11c, 12, 14a, 21c, 22b, 22c, 23a, 23c, 16a, 16g; III

## 232

### Riallaro

1995

Screenprint, lithograph, etching, relief, aquatint, collagraph on white TGL handmade paper

46 x 32 (116.8 x 81.3)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3088*

EDITION 24

PROOFS 10 AP, 3 TP, CTP, RTP, PPI, PPPI, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Scott Lewis and John Hutcheson. Aluminum plate preparation and processing: Lee Funderburg. Proofing: Funderburg and Kevin Falco. Edition printing: Hutcheson and Falco, assisted by Christopher Creyts. Copper plate preparation and processing: Anthony Kirk. Preparation and processing of collagraph plate: Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation, proofing, and edition printing of assembled plate: Kirk, Kathy Cho, Susan Hover, Brian Maxwell, and Yasuyuki Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS108)

26 runs: 59 colors; 26 runs from 15 aluminum plates, 2 screens, and 1 assembled plate made from 1 Lexan® base plate and 55 irregularly shaped elements (12 magnesium and 40 copper plates; 3 silk collagraph elements):

- 1 gray; method 5a; IIa
- 2 green; method 5a; IIa
- 3 red; method 5a; IIa
- 4 magenta; method 5a; IIa
- 5 blue-green; method 5a; IIa
- 6 ultra blue; method 5a; IIa
- 7 blend of orange, red, and blue; method 5c, 16d; IIa
- 8 white; method 5a; IIa
- 9 blend of magenta and green; method 5c, 16d; IIa
- 10 yellow; method 5a; IIa
- 11 yellow-ocher; method 5a; IIa
- 12 red; method 5a; IIa
- 13 medium yellow; method 5a; IIa
- 14 blend of yellow and pink; method 5a, 16d; IIa
- 15 fluorescent yellow; methods 29c, 27; VI
- 16 fluorescent orange; methods 29c (same screen as run 14), 27; VI
- 17 fluorescent light magenta; methods 29c (same screen as run 14), 27; VI
- 18 blend of fluorescent yellow and orange; methods 29c (same screen as run 14), 27; VI
- 19 blend of fluorescent pink and magenta; methods 29c (same screen as run 14), 27; VI
- 20 fluorescent pink; methods 29c, 27; VI
- 21 fluorescent blue; methods 29c (same screen as run 20), 27; VI
- 22 blend of fluorescent green-blue and blue-green; methods 29c (same screen as run 20), 27; VI
- 23 black; methods 29c (same screen as run 20), 27; VI
- 24 silver; methods 29c (same screen as run 20), 27; VI
- 25 blend of gray and black; method 5c, 16d; II
- 26 light yellow, yellow, yellow-orange, light orange, orange, medium orange, red, medium red, red-magenta, magenta, light purple, purple, brown, light blue, blue, dark blue, ultra blue, dark ultra blue, turquoise blue, green-blue, blue-green, fluorescent green, yellow-green, brown-green, gray, and black; methods 15a, 6, 9, 11c, 21c, 23a, 23c, 38, 16a, 16g; III

## 232a

### Riallaro (Black and White)

1995

Etching, aquatint, relief, collagraph on white TGL handmade paper

46 x 32 (116.8 x 81.3)

SIGNATURE Signed and dated in pencil, lower middle, right of center: *F. Stella '94*

INSCRIPTIONS Numbered in pencil, lower middle, right of center.

TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3088A*

EDITION 20

PROOFS 6 AP, 3 TP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Copper and silk plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plates: Kirk, Susan Hover, Brian Maxwell, Kathy Cho, and Yasuyuki Shibata. Edition printing: Hover, Maxwell, and Cho.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS107)

1 run: 4 colors; 1 run from 1 assembled plate made from 1 copper base plate and 81 irregularly shaped elements (13 magnesium and 65 copper plates; 3 silk collagraph elements):

1 light gray, medium gray, dark gray, and black; methods 15a, 6, 9, 11c, 21c, 23a, 38, 16a; III

## 233

### East Euralia

1996

Lithograph, screenprint, etching, aquatint, relief, embossing on white TGL handmade paper

24 x 30 1/2 (61.0 x 77.5)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3126*

EDITION 28

PROOFS 10 AP, 3 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Plastic and copper plate preparation: Anthony Kirk. Magnesium plate preparation: Christopher Creyts, with final preparation and processing by Swan Engraving Co. Assembled plate preparation: Kirk, Creyts, Susan Hover, Yasuyuki Shibata, and Gedi Sibony. Proofing: Kirk, Brian Maxwell, Kathy Cho, Hover, and Shibata. Edition printing: Kirk, Maxwell, Cho, Hover, Creyts, and Sibony.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS116)

35 runs: 73 colors; 35 runs from 18 aluminum plates, 1 screen, and 1 assembled plate made from 1 wood and Lexan® plastic base plate and 52 irregularly shaped elements (32 magnesium and 17 copper plates; 3 polymer elements):



- 1 light blue; method 5a; IIa
- 2 white; method 5b; IIa
- 3 light yellow-gray; method 5a; IIa
- 4 brown-gray; method 5a; IIa
- 5 blend of orange, red, and blue; methods 5b, 16d; IIa
- 6 blend of blue and green; methods 5c, 16d; IIa
- 7 blend of red, magenta, purple, blue, and ultra green; methods 5b, 16d; IIa
- 8 blend of pink, magenta, blue, and fluorescent orange; methods 5b, 16d; IIa
- 9 orange and gray-orange; methods 5a, 16c; IIa
- 10 green; method 5c; IIa
- 11 red; method 5c; IIa
- 12 magenta; method 5c; IIa
- 13 blue-green; method 5c; IIa
- 14 ultra blue; method 5c; IIa
- 15 magenta; method 5c; IIa
- 16 medium blue; method 5c; IIa
- 17 dark green; method 5a; IIa
- 18 yellow-green; method 5b; IIa
- 19 fluorescent yellow; methods 29c, 27; VI
- 20 blend of yellow and orange; methods 29c (same screen as run 19), 27, 16f; VI
- 21 fluorescent green; methods 29c (same screen as run 19), 27; VI
- 22 fluorescent blue; methods 29c (same screen as run 19), 27; VI
- 23 blend of green-blue, blue-green, and green; methods 29c (same screen as run 19), 27, 16f; VI
- 24 transparent fluorescent green; methods 29c (same screen as run 19), 27; VI
- 25 fluorescent light orange; methods 29c (same screen as run 19), 27; VI
- 26 light orange-yellow; methods 29c (same screen as run 19), 27; VI
- 27 fluorescent light orange; methods 29c (same screen as run 19), 27; VI
- 28 transparent fluorescent purple; methods 29c (same screen as run 19), 27; VI
- 29 fluorescent dark red; methods 29c (same screen as run 19), 27; VI
- 30 blend of fluorescent light orange and dark red; methods 29c (same screen as run 19), 27, 16f; VI
- 31 blend of fluorescent light orange-yellow and light orange; methods 29c (same screen as run 19), 27, 16f; VI
- 32 blend of fluorescent light orange-yellow and orange yellow; methods 29c (same screen as run 19), 27, 16f; VI
- 33 black; methods 29c (same screen as run 19), 27; VI
- 34 fluorescent dark pink; methods 29c (same screen as run 19), 27; VI

35 yellow, yellow-ocher, orange, medium orange, red, red-magenta, magenta, light purple, purple, dark purple, purple-blue, dark purple-blue, light blue, blue, dark blue, turquoise blue, light blue-green, turquoise green, brown, black, and fluorescent yellow-green, and pink; methods 15a, 6, 8, 9, 10, 11c, 21c, 22a, 23a, 23c, 24, 16g; III

## 234

### West Euralia

1996

Lithograph, screenprint, etching, aquatint, relief, stamping, mezzotint on white TGL handmade paper; metalized silver foil

24 x 32 1/4 (61.0 x 81.9)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '95*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS94-3127*

EDITION 28

PROOFS 12 AP, CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Die making, preparation and proofing of hot-foil stamping: Anthony Kirk, John Hutcheson, and Christopher Creyts. Edition stamping: Hutcheson. Plastic and copper plate preparation: Kirk. Magnesium plate preparation: Creyts, Kirk, and Hutcheson, with final preparation by Swan Engraving Co. Poured aluminum plates from Polich Tallix Foundry, with further preparation by Susan Hover. Woodblock preparation: Hover and Creyts. Assembled plate preparation: Kirk, Creyts, and Hover. Proofing: Kirk, Brian Maxwell, Kathy Cho, Hover, and Yasuyuki Shibata. Edition printing: Kirk, Maxwell, Cho, Hover, Creyts, and Gedi Sibony.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS117)

39 runs: 73 colors (including 1 foil color); 39 runs from 20 aluminum plates, 3 screens, 1 assembled plate made from 8 irregularly shaped magnesium plates, and 1 assembled plate made from 1 wood base plate and 56 irregularly shaped elements (30 magnesium and 22 copper plates; 4 poured-aluminum elements):

- 1 light blue; method 5a; IIa
- 2 blend of blue and green; methods 5c, 16d; IIa
- 3 white; method 5b; IIa
- 4 blend of dark blue, green, and dark green; methods 5b, 16d; IIa
- 5 blend of yellow, red, medium red, and magenta; methods 5b, 16d; IIa
- 6 green; method 5c; IIa
- 7 red; method 5c; IIa
- 8 magenta; method 5c; IIa

- 9 blue-green; method 5c; IIa
- 10 ultra blue; method 5c; IIa
- 11 gray-purple; method 5b; IIa
- 12 transparent blue; method 5b; IIa
- 13 purple; method 5a; IIa
- 14 light green; method 5a; IIa
- 15 blend of yellow and orange; methods 29c, 27, 16f; VI
- 16 fluorescent yellow; methods 29c (same screen as run 15), 27; VI
- 17 fluorescent green; methods 29c (same screen as run 15), 27; VI
- 18 fluorescent blue-green; methods 29c (same screen as run 15), 27; VI
- 19 blend of fluorescent light yellow-orange and pale light orange; methods 29c (same screen as run 15), 27, 16f; VI
- 20 fluorescent red-orange; methods 29c (same screen as run 15), 27; VI
- 21 blend of fluorescent light red-orange and red; methods 29c (same screen as run 15), 27, 16f; VI
- 22 fluorescent light orange; methods 29c (same screen as run 15), 27; VI
- 23 fluorescent orange; methods 29c (same screen as run 15), 27; VI
- 24 fluorescent orange-yellow; methods 29c (same screen as run 15), 27; VI
- 25 fluorescent light orange-yellow; methods 29c (same screen as run 15), 27; VI
- 26 blend of fluorescent orange and dark red; methods 29c (same screen as run 15), 27, 16f; VI
- 27 blend of fluorescent light orange-yellow and pale light orange; methods 29c (same screen as run 15), 27, 16f; VI
- 28 pink; methods 29c (same screen as run 15), 27; VI
- 29 blend of fluorescent light yellow-orange and pale yellow-orange; methods 29c (same screen as run 15), 27, 16f; VI
- 30 black; methods 29b, 29c, 27; VI
- 31 same color as run 30; methods 29b, 29c (same screen as run 30), 27; VI
- 32 same color as run 30; methods 29b, 29c (same screen as run 30), 27; VI
- 33 orange-purple and dark purple; methods 29c, 27, 16e; VI
- 34 transparent purple; methods 29c (same screen as run 33), 27; VI
- 35 transparent magenta; methods 29c (same screen as run 33), 27; VI
- 36 transparent silver; methods 29c (same screen as run 33), 27; VI
- 37 silver; methods 29c (same screen as run 33); VI
- 38 metalized silver foil; method 33b; III
- 39 light yellow, yellow, pale orange, brown-orange, red, medium red, brown, magenta, dark magenta, purple, light gray-purple, purple-blue, light blue, blue, medium blue, dark blue, light gray-blue, blue-turquoise, green, dark green, yellow-green, green-black, light gray, and fluorescent yellow-green; methods 15a, 15d, 6, 9, 11c, 14, 21c, 23a, 23c, 16g; III

## 235

## Hudson River Valley Portfolio Print

1996

Lithograph, screenprint on white Rives BFK, mould-made paper

11 ½ x 16 ¾ (29.2 x 41.6)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '96* (*Signature* information inverted on all PROOFS)INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS96-3315*

EDITION 120

PROOFS 20 AP, RTP, PPI, PPII, TGL imp., A, C

PRINTERS Preparation of artist's materials and collage: Kenneth Tyler. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS130)

22 runs: 27 colors; 22 runs from 18 aluminum plates and 1 screen:

- 1 blue; method 5a; IIa
- 2 red-blue; method 5b; IIa
- 3 light blue; method 5c; IIa
- 4 dark blue and dark green; methods 5a, 16c; IIa
- 5 blend of green and gray-green; methods 5a, 16d; IIa
- 6 black; method 5c; IIa
- 7 gray; method 5a; IIa
- 8 black; method 5c; IIa
- 9 light pink; methods 31a, 27; VI
- 10 magenta; methods 31a (same screen as run 9), 27; VI
- 11 blend of transparent green and transparent gray-green; methods 5a, 16d; IIa
- 12 blend of yellow and light orange; methods 31a (same screen as run 9), 27, 16f; VI
- 13 blend of transparent light pink and red-pink; methods 31a (same screen as run 9), 27, 16f; IIa
- 14 transparent blue green; method 5a; IIa
- 15 light blue gray; method 5a; IIa
- 16 dark blue gray; method 5a; IIa
- 17 red; method 5c; IIa
- 18 yellow; method 5c; IIa
- 19 blue-red; method 5c; IIa
- 20 dark brown; method 5a; IIa
- 21 transparent brown; method 5a; IIa
- 22 transparent black; method 5a; IIa



## 236

## Atvatabar

1996

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

26 ¼ (66.7) diameter

**SIGNATURE** Signed and dated in pencil, lower left of center: *F. Stella '96*

**INSCRIPTIONS** Numbered in pencil, lower left of center. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: *FS94-3121*

**EDITION** 32

**PROOFS** 12 AP, TP, CTP, WP, RTP, PPI, PP11, PP111, TGL imp., A

**PRINTERS** Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, and proofing: Kevin Falco and Christopher Creyts. Edition printing: Lee Funderburg. Screen preparation and proofing: Michael Mueller. Edition printing: Mueller, assisted by Creyts. Copper and magnesium plate preparation and processing: Anthony Kirk, Kathy Cho, Yasuyuki Shibata, Brian Maxwell, and Susan Hover. Assembled plate preparation: Kirk, Cho, Shibata, Maxwell, and Hover. Proofing: Kirk, Maxwell, Hover, Gedi Sibony, and Todd Elkin. Edition printing: Kirk, Maxwell, Hover, Sibony, Elkin, and Kimberley Bursic.

**PUBLISHER** Tyler Graphics Ltd., Mount Kisco, NY (FS126)

38 runs from 12 aluminum plates, 2 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 21 irregularly shaped elements (3 magnesium and 17 copper plates; 1 poured aluminum element):

- 1 light blue; method 5a; IIa
- 2 white; method 5b; IIa
- 3 blend of red and dark red; methods 5c, 16d; IIa
- 4 blend of blue and blue-green; methods 5c, 16d; IIa
- 5 blend of transparent magenta and transparent purple; methods 5c, 16d; IIa
- 6 blend of fluorescent yellow and magenta; methods 5c, 16d; IIa
- 7 fluorescent yellow; method 5b; IIa
- 8 orange; method 5a; IIa
- 9 fluorescent pink; method 5b; IIa
- 10 magenta; method 5a; IIa
- 11 blue; method 5b; IIa
- 12 fluorescent green; method 5a; IIa
- 13 silver; methods 31a, 27; VI
- 14 white; methods 31a (same screen as run 13), 27, 16i; VI
- 15 same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 14); VI

16 same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 15); VI

17 same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 16); VI

18 same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 17); VI

19 same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 18); VI

20 red; methods 31a (same screen as run 13), 27, 16i (overprint run 19); VI

21 same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 20); VI

22 same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 21); VI

23 same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 22); VI

24 same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 23); VI

25 blend of red and dark red; methods 31a (same screen as run 13, overprint run 24), 27; VI

26 white; methods 31a, 27, 16i; VI

27 same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 26); VI

28 same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 27); VI

29 same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 28); VI

30 same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 29); VI

31 same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 30); VI

32 same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 31); VI

33 blue; methods 31a (same screen as run 26), 27, 16i; VI

34 same ink as run 33; methods 31a (same screen as run 26), 27, 16i (overprint run 33); VI

35 same ink as run 33; methods 31a (same screen as run 26), 27, 16i (overprint run 34); VI

36 same ink as run 33; methods 31a (same screen as run 26), 27, 16i (overprint run 35); VI

37 dark blue; methods 31a (same screen as run 26), 27; VI

38 pink, brown, light gray, medium light gray, medium gray, medium dark gray, dark gray, and black; methods 15a, 6, 9, 10, 11c, 21c, 23a, 23b, 16a, 16g; III

## 237

**Bilbimtesiro!**

1996

Lithograph, etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

26 (66.0) diameter

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3120*

EDITION 37

PROOFS 12 AP, 3 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, and proofing: Kevin Falco and Christopher Creyts. Edition printing: Lee Funderburg. Die preparation: Anthony Kirk, Hutcheson, and Strianese. Screening of glue for stamping: Michael Mueller, assisted by Creyts. Proofing: Kirk assisted by Yasuyuki Shibata. Edition stamping: Hutcheson, assisted by Strianese. Magnesium plate preparation: Swan Engraving Co., Creyts, and Kirk. Copper plate preparation and processing: Kirk, Hover, Maxwell, Shibata, Gedi Sibony, and Kathy Cho. Assembled plate preparation: Kirk, Shibata, Maxwell, and Sibony. Proofing and edition printing: Kirk, Maxwell, Hover, Sibony, and Creyts.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS120)

11 runs: 25 colors (including 1 foil color); 11 runs from 9 aluminum plates, 1 assembled plate made from 1 aluminum base plate and 4 irregularly shaped magnesium dies, and 1 assembled plate made from 1 Lexan® plastic base plate and 13 irregularly shaped elements (3 magnesium and 6 copper plates; 4 poured-aluminum elements):

1 light blue; method 5a; IIa

2 white; method 5b; IIa

3 red; method 5c; IIa

4 medium blue; method 5c; IIa

5 blue; method 5c; IIa

6 blend of blue and green; method 5c, 16d; IIa

7 green; method 5c; IIa

8 purple; method 5c; IIa

9 black; method 5a; IIa

10 metalized silver foil; method 33b; III

11 medium yellow, dark yellow, transparent orange, blue, dark blue, copper, black, and a blend of orange, dark orange, red, medium red, dark red, magenta, and fluorescent orange; methods 15a, 6, 21c, 9, 23a, 15a, 16g; III

## 238

**Calnogor**

1996

Etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

27 (68.6) diameter

SIGNATURE Signed and dated in pencil, lower left of center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower left of center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3124*

EDITION 34

PROOFS 10 AP, 2 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Screen printing of glue for hot-foil stamping: Michael Mueller. Die preparation: Anthony Kirk, Hutcheson, and Strianese. Proofing: Kirk assisted by Brian Maxwell, Susan Hover, Yasuyuki Shibata, and Kathy Cho. Edition stamping: Hutcheson. Copper and magnesium plate preparation and processing: Kirk, Cho, Hover, Maxwell, Shibata, and Gedi Sibony. Assembled plate preparation: Kirk, Shibata, Maxwell, Cho, and Hover. Proofing and edition printing: Kirk, Maxwell, Hover, Sibony, Elkin, and Creyts.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS127)

3 runs: 24 colors (including 1 foil color); 3 runs from 1 assembled plate made from 1 aluminum base plate and 1 magnesium die, 1 assembled plate made from 1 Lexan® base plate and 2 irregularly shaped copper plates, and 1 assembled plate made from 1 Lexan® base plate and 32 irregularly shaped elements (10 magnesium and 20 copper plates; 2 poured-aluminum elements):

1 silver foil; method 33b; III

2 red; methods 15a, 6, 23a; III

3 dark red, light purple, blend of light blue, medium blue, and blue-purple, dark blue, turquoise, blue-green, green, dark green, light gold, brown, light blue-gray, medium blue-gray, dark blue-gray, black and fluorescent yellow, orange, red-orange, red, light pink, and pink; methods 15a, 6, 9, 11c, 21c, 23c, 16a, 16g; III

## 239

**Dubiaxo**

1996

Lithograph, screenprint, etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

29 (73.7) diameter

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp,

lower center. Workshop number inscribed in pencil on verso: *FS95-3151*

EDITION 35

PROOFS 10 AP, 2 TP, 2 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson.

Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Brian Maxwell and Christopher Creyts. Die preparation: Anthony Kirk and Hutcheson. Proofing: Kirk assisted by Maxwell. Edition stamping: Hutcheson, assisted by Mueller. Copper plate preparation: Kirk. Magnesium plate preparation: Swan Engraving Co., Kirk, Hover, Creyts, Gedi Sibony, and Shibata. Assembled plate preparation: Kirk, Maxwell, Hover, Creyts and Sibony. Proofing and edition printing: Kirk, Maxwell, Hover and Sibony.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS118)

70 runs: 61 colors (including 1 foil color); 70 runs from 10 aluminum plates, 5 screens, 1 assembled plate made from 1 aluminum base plate and 2 irregularly shaped magnesium dies, and 1 assembled plate made from 1 Lexan® plastic base plate and 47 irregularly shaped plates (38 magnesium; 9 copper):

- 1 light blue; method 5a; IIa
- 2 white; method 5b; IIa
- 3 blend of fluorescent yellow and magenta; methods 5c, 16d; IIa
- 4 blend of fluorescent pink and fluorescent yellow; methods 5c, 16d; IIa
- 5 green; method 5c; IIa
- 6 transparent blue and blue; methods 5b, 16c; IIa
- 7 fluorescent green; method 5b; IIa
- 8 blend of blue, green, and fluorescent green; methods 5b, 16d; IIa
- 9 medium blue; method 5b; IIa
- 10 green blue; method 5b; IIa
- 11 transparent fluorescent light yellow; methods 31a, 27; VI
- 12 fluorescent yellow; methods 31b (same screen as run 11), 27; VI
- 13 transparent fluorescent pink; methods 31a (same screen as run 11), 27; VI
- 14 fluorescent pink; methods 31a (same screen as run 11, 27; VI
- 15 fluorescent light orange-yellow; methods 31a (same screen as run 11), 27; VI
- 16 transparent fluorescent magenta-pink; methods 31a (same screen as run 11), 27; VI
- 17 transparent fluorescent light magenta-pink; methods 31a (same screen as run 11), 27; VI
- 18 fluorescent magenta-pink; methods 31a, 27 (same screen as run 11); VI
- 19 fluorescent pink; methods 31b (same screen as run 11), 27; VI

- 20 fluorescent magenta; methods 31b (same screen as run 11), 27; VI
- 21 transparent fluorescent blue; methods 31b (same screen as run 11), 27; VI
- 22 fluorescent blue; methods 31b (same screen as run 11), 27; VI
- 23 fluorescent red; methods 31b (same screen as run 11), 27; VI
- 24 transparent fluorescent magenta; methods 31a (same screen as run 11), 27; VI
- 25 transparent fluorescent light magenta; methods 31a, 27; VI
- 26 black; methods 31b (same screen as run 11), 27; VI
- 27 black; methods 31b (same screen as run 11, overprint run 26), 27; VI
- 28 gloss white; methods 31a (same screen as run 11), 27; VI
- 29 gloss white; methods 31a (same screen as run 11, overprint run 28), 27; VI
- 30 gloss white; methods 31a (same screen as run 11, overprint run 29), 27; VI
- 31 gloss light blue; methods 31a (same screen as run 11), 27; VI
- 32 gloss light blue; methods 31a (same screen as run 11, overprint run 31), 27; VI
- 33 transparent fluorescent dark magenta; methods 31a (same screen as run 25), 27; VI
- 34 very transparent fluorescent dark magenta; methods 31a (same screen as run 25), 27; VI
- 35 metalized silver foil; method 33b; III
- 36 white; methods 31a, 27; 16i; VI
- 37 same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 36); VI
- 38 same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 37); VI
- 39 black; methods 31a (same screen as run 36), 27, 16i (overprint run 38); VI
- 40 same ink as run 39; methods 31a (same screen as run 36), 27, 16i (overprint run 39); VI
- 41 same ink as run 39; methods 31a (same screen as run 36), 27, 16i (overprint run 40); VI
- 42 same ink as run 39; methods 31a (same screen as run 36), 27, 16i (overprint run 41); VI
- 43 same ink as run 36; methods 31a, 27, 16i (overprint run 42); VI
- 44 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 43); VI
- 45 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 44); VI
- 46 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 45); VI
- 47 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 46); VI
- 48 same ink as run 36; methods 31a (same screen as run 36), 27, 16i; VI

- 49 same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 48); VI
- 50 same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 49); VI
- 51 same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 50); VI
- 52 same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 51); VI
- 53 same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 52); VI
- 54 same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 53); VI
- 55 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 54); VI
- 56 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 55); VI
- 57 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 56); VI
- 58 same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 57); VI
- 59 same ink as run 36; methods 31a (same screen as 36), 27, 16i; VI
- 60 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 59); VI
- 61 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 60); VI
- 62 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 61); VI
- 63 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 62); VI
- 64 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 63); VI
- 65 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 64); VI
- 66 same ink as run 36; methods 31a (same screen as 36), 27, 16i (overprint run 65); VI
- 67 blue; methods 31a (same screen as run 43), 27, 16i (overprint run 66); VI
- 68 same ink as run 67; methods 31a (same screen as run 43), 27, 16i (overprint run 67); VI
- 69 dark blue; methods 31a (same screen as run 43, overprint run 68), 27; VI
- 70 yellow, pink, fluorescent pink, red, fluorescent red, dark red, magenta, brown, blue, medium blue, dark blue, turquoise, blend of yellow, turquoise, fluorescent green, and light yellow green, black; methods 15a, 6, 9, 10, 11c, 12, 21c, 22b, 22c, 23a, 23c, 16a, 16g; III

## 240

## Egyplosis

1996

Lithograph, etching, aquatint, relief, stamping, screenprint on white TGL handmade paper; metalized silver foil

25  $\frac{3}{4}$  (65.4) diameter

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3122*

EDITION 36

PROOFS 12 AP, 4 TP, 2 WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, and proofing: Kevin Falco and Christopher Creyts. Edition printing: Falco. Screen preparation, proofing, and edition printing: Michael Mueller. Die preparation: Anthony Kirk, Hutcheson, and Strianese. Proofing: Kirk assisted by Yasuyuki Shibata. Edition stamping: Hutcheson assisted by Mueller. Copper, magnesium, and zinc plate preparation and processing: Kirk, Hover, Maxwell, Gedi Sibony, Shibata, and Creyts. Assembled plate preparation: Kirk, Shibata, Maxwell, Hover, Creyts, and Sibony. Proofing: Kirk, Maxwell, Hover, Sibony, and Todd Elkin. Edition printing: Maxwell, Hover, Sibony, Elkin, and Kimberley Bursic.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS128)

6 runs: 20 colors (including 1 foil color); 6 runs from 3 aluminum plates, 1 screen, 1 assembled plate made from 1 aluminum base plate and 2 magnesium die, and 1 assembled plate made from 1 Lexan® plastic base plate and 34 irregularly shaped elements (11 magnesium, 15 copper, and 5 zinc plates; 3 poured-aluminum elements):

1 light blue; method 5a; IIa

2 white; method 5b; IIa

3 blend of light blue and green; methods 5c, 16d; IIa

4 silver foil; method 33b; IIa

5 white; method 31a; VI

6 yellow, light orange, medium orange, dark orange, dark pink, light blue, transparent medium blue, medium blue, dark blue, dark blue-black, blue-black, black, and fluorescent pink; methods 15a, 6, 9, 11c, 21c, 23a, 23b, 16a; III

## 241

## Egyplosis Relief

1996

Relief, etching, aquatint on white, shaped, TGL handmade paper

31 ¾ x 31 ¾ x 1 ¾ (80.6 x 80.6 x 4.4)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '96*INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3122A*

EDITION 36

PROOFS 12 AP, 3 TP, 3 CTP, 2 WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Preparation and design of shaped paper mould and shaped printing elements: Tom Strianese and John Hutcheson. Papermaking: Strianese and Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Magnesium plate preparation and processing: Swan Engraving Co., Strianese, Hutcheson, and Kirk. Proofing and edition printing by Kirk, Maxwell, Hover, Gedi Sibony, Todd Elkin, and Christopher Creyts assisted by Strianese and Hutcheson. Assembled plate preparation by Strianese and Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS129)

1 run: 23 colors; 1 run from 1 assembled plate made from 1 cast urethane base plate and 31 irregularly shaped elements (29 magnesium plates; 2 poured-aluminum elements):

1 light yellow, yellow, dark yellow, yellow-ocher, yellow-orange, orange, red, purple, purple-blue, light blue, medium blue, dark blue, green-blue, green, dark green, blend of pale light blue-green, light blue-green, medium blue-green, blue-green, and green, white, red-black, and fluorescent pink; methods 15a, 6, 9, 20, 21c, 23a, 23c, 16a, 16g, 16h; III

## 242

## Fattiburg

1996

Lithograph, screenprint, etching, aquatint, relief, engraving, stamping on white TGL handmade paper; metalized silver foil

32 (81.3) diameter

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center/right. Workshop number inscribed in pencil on verso: *FS94-3135*

EDITION 35

PROOFS 12 AP, 4 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese assisted by John Hutcheson and Christopher Creyts. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate

preparation, processing, proofing, and edition printing: Lee Funderburg. Die preparation and proofing: Anthony Kirk assisted by Brian Maxwell. Edition stamping: Hutcheson assisted by Michael Mueller. Copper and magnesium plate preparation and processing: Kirk, Susan Hover, Brian Maxwell, Gedi Sibony, Yasuyuki Shibata, Creyts, and Todd Elkin. Assembled plate preparation: Kirk Maxwell, Hover, Creyts, and Sibony. Proofing and edition printing: Kirk, Maxwell, Hover, Sibony, Elkin, and Creyts.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS124)

74 runs: 109 colors (including 1 foil color); 74 runs from 16 aluminum plates, 7 screens, 1 assembled plate made from 1 aluminum base plate and 2 magnesium die, and 1 assembled plate made from 97 irregularly shaped elements (57 magnesium and 38 copper plates; 2 poured aluminum elements):

- 1 light blue; method 5a; IIa
- 2 fluorescent yellow; method 5b; IIa
- 3 fluorescent pink; method 5a; IIa
- 4 blue; methods 5a, 5b; IIa
- 5 yellow-orange; method 5b; IIa
- 6 green; method 5b; IIa
- 7 transparent red; method 5b; IIa
- 8 magenta; methods 5a, 5c; IIa
- 9 medium blue; methods 5a, 5c; IIa
- 10 fluorescent yellow; methods 31a, 27; VI
- 11 fluorescent medium yellow; methods 31a (same screen as run 10), 27; VI
- 12 fluorescent magenta; methods 31a (same screen as run 10), 27; VI
- 13 fluorescent light orange; methods 31a (same screen as run 10), 27; VI
- 14 fluorescent orange-yellow; methods 31a (same screen as run 10), 27; VI
- 15 fluorescent pink; methods 31a (same screen as run 10), 27; VI
- 16 blend of fluorescent yellow and orange-yellow; methods 31a (same screen as run 10), 27, 16f; VI
- 17 blend of fluorescent orange-yellow and light orange; methods 31a, 27, 16f; VI
- 18 fluorescent orange-yellow; methods 31a (same screen as run 17), 27; VI
- 19 blue-purple; methods 31a (same screen as run 17), 27; VI
- 20 flat black; methods 31a (same screen as run 17), 27; VI
- 21 gloss black; methods 31a (same screen as run 17), 27; VI
- 22 gloss black; methods 31a (same screen as run 17, overprint run 21), 27; VI
- 23 gloss black; methods 31a (same screen as run 17, overprint run 22), 27; VI
- 24 gloss white; methods 31a (same screen as run 17, overprint run 23), 27; VI



- 25 gloss black; methods 31a (same screen as run 17, overprint run 24), 27; VI
- 26 dark red enamel; methods 31a, 27; VI
- 27 transparent fluorescent light blue; methods 31a (same screen as run 26), 27; VI
- 28 transparent fluorescent light yellow; methods 31a (same screen as run 26), 27; VI
- 29 transparent fluorescent light medium yellow; methods 31a (same screen as run 26), 27; VI
- 30 transparent fluorescent light medium yellow; methods 31a (same screen as run 26), 27; VI
- 31 transparent fluorescent orange-yellow; methods 31a (same screen as run 26), 27; VI
- 32 transparent fluorescent light magenta; methods 31a (same screen as run 26), 27; VI
- 33 transparent fluorescent medium magenta; methods 31a, 27; VI
- 34 transparent fluorescent dark magenta; methods 31a (same screen as run 33), 27; VI
- 35 transparent fluorescent dark magenta; methods 31a (same screen as run 33), 27; VI
- 36 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
- 37 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
- 38 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
- 39 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
- 40 transparent fluorescent medium green; methods 31a (same screen as run 33), 27; VI
- 41 transparent fluorescent medium green; methods 31a (same screen as run 33), 27; VI
- 42 transparent fluorescent light magenta; methods 31a (same screen as run 33), 27; VI
- 43 fluorescent light magenta; methods 31a, 27; VI
- 44 transparent fluorescent light yellow-green; methods 31a (same screen as run 43), 27; VI
- 45 transparent fluorescent dark green; methods 31a (same screen as run 43), 27; VI
- 46 fluorescent yellow; methods 31a (same screen as run 43), 27; VI
- 47 transparent light gray; methods 31a (same screen as run 43), 27; VI
- 48 transparent light gray; methods 31a, 27 (same screen as run 43), 27; VI
- 49 transparent medium gray; methods 31a (same screen as run 43), 27; VI
- 50 transparent dark gray; methods 31a (same screen as run 43), 27; VI
- 51 transparent fluorescent light magenta; methods 31a (same screen as run 43, 27; VI
- 52 transparent light gray; methods 31a (same screen as run 43), 27; VI
- 53 blend of red and purple; method 5c, 16d; IIa
- 54 blend of red-orange, red, purple, and dark blue; method 5c, 16d; IIa
- 55 orange-pink and red pink; method 5b, 16c; IIa
- 56 yellow-green and fluorescent pink; method 5b, 16c; IIa
- 57 blue and dark blue; methods 5b, 16c; IIa
- 58 metalized silver foil; method 33b; III
- 59 black; methods 31a, 16i, 27; VI
- 60 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 59); VI
- 61 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 60); VI
- 62 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 61); VI
- 63 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 62); VI
- 64 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 63); VI
- 65 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 64); VI
- 66 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 65); VI
- 67 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 66); VI
- 68 yellow; methods 31a (same screen as run 59), 27, 16i (overprint run 67); VI
- 69 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 68); VI
- 70 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 69); VI
- 71 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 70); VI
- 72 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 71); VI
- 73 fluorescent purple; method 5b; IIa
- 74 light orange, transparent magenta, red-purple, dark purple, dark blue-purple, light blue, blue, medium blue, dark blue, turquoise-blue, medium turquoise-blue, turquoise, light blue-green, light turquoise-green, turquoise-green, brown, dark blue-black, black, blend of yellow, dark yellow-orange, dark orange, red, and dark red, blend of pale yellow-ocher, pale orange, pale red, pale purple, and pale green, blend of orange, medium red, magenta, and purple, blend of transparent dark blue, dark blue, green, dark green, and fluorescent green, and fluorescent red and pink; methods 15a, 6, 9, 10, 11c, 12, 22c, 23a, 23c, 16a; III

## 243

## Fattipuff

1996

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

32 ½ (82.6) diameter

**SIGNATURE** Signed and dated in pencil, lower middle, left of center: *F Stella '96*

**INSCRIPTIONS** Numbered in pencil, lower middle, left of center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3134*

**EDITION** 35

**PROOFS** 12 AP, 3 CTP, WP, RTP, PPI, PPII, TGL imp., A

**PRINTERS** Papermaking: Tom Strianese assisted by John Hutcheson and Christopher Creyts. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Copper, magnesium, and plastic plate preparation and processing: Anthony Kirk, Brian Maxwell, Gedi Sibony, Creyts, Susan Hover, and Yasuyuki Shibata. Assembled plate preparation: Kirk, Maxwell, Hover, Sibony, and Creyts. Proofing and edition printing: Kirk, Maxwell, Hover, Sibony, Todd Elkin, and Creyts.

**PUBLISHER** Tyler Graphics Ltd., Mount Kisco, NY (FS123)

48 runs: 62 colors; 48 runs from 20 aluminum plates, 4 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 59 irregularly shaped plates (48 magnesium and 11 copper):

- 1 light blue; method 5a; IIa
- 2 fluorescent yellow; method 5b; IIa
- 3 yellow-orange; method 5b; IIa
- 4 white; method 5b; IIa
- 5 fluorescent pink; method 5b; IIa
- 6 blue; methods 5b, 5a; IIa
- 7 dark green; method 5c; IIa
- 8 blue-green; method 5a; IIa
- 9 green; method 5a; IIa
- 10 transparent red; method 5b; IIa
- 11 gray; method 5b; IIa
- 12 orange; method 5b; IIa
- 13 purple; method 5b; IIa
- 14 black; method 5c; IIa
- 15 transparent black; method 5a; IIa
- 16 transparent purple; method 5a; IIa
- 17 fluorescent yellow; methods 31a, 27; VI
- 18 fluorescent blue; methods 31a (same screen as run 17), 27; VI

- 19 fluorescent dark blue; methods 31a (same screen as run 17), 27; VI
- 20 blend of fluorescent yellow-orange and light orange; methods 31a (same screen as run 17), 27; VI
- 21 fluorescent pink; methods 31a (same screen as run 17), 27; VI
- 22 fluorescent pink; methods 31a (same screen as run 17), 27; VI
- 23 fluorescent pink; methods 31a, 27; VI
- 24 transparent fluorescent blue; methods 31a (same screen as run 17), 27; VI
- 25 fluorescent magenta; methods 31a (same screen as run 17), 27; VI
- 26 fluorescent yellow-orange; methods 31a (same screen as run 17), 27; VI
- 27 blend of fluorescent light yellow-orange and orange; methods 31a, 27; VI
- 28 purple blue; methods 31a (same screen as run 17), 27; VI
- 29 black; methods 31a (same screen as run 17), 27; VI
- 30 transparent black; methods 31a (same screen as run 17), 27; VI
- 31 transparent blue-gray; method 5a; IIa
- 32 transparent red-gray; method 5a; IIa
- 33 transparent green-gray; method 5a; IIa
- 34 transparent yellow; method 5a; IIa
- 35 black; methods 31a, 16i, 27; VI
- 36 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 35); VI
- 37 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 36); VI
- 38 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 37); VI
- 39 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 38); VI
- 40 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 39); VI
- 41 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 40); VI
- 42 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 41); VI
- 43 same ink as run 35; methods 31a (same screen as run 35), 27, 16i (overprint run 42); VI
- 44 yellow; methods 31a (same screen as run 35), 27, 16i (overprint run 43); VI
- 45 same ink as run 44; methods 31a (same screen as run 35), 27, 16i (overprint run 44); VI
- 46 same ink as run 44; methods 31a (same screen as run 35), 27, 16i (overprint run 45); VI
- 47 same ink as run 44; methods 31a (same screen as run 35), 27, 16i (overprint run 46); VI
- 48 yellow, transparent orange, orange, dark yellow-orange, red, light pink, magenta, magenta-blue, dark blue-purple, light blue, blue,



medium blue, dark blue, turquoise green, pale light green, copper, black, blend of orange, dark red, and purple, and fluorescent orange, red, pink, light blue; methods 15a, 6, 9, 11c, 21c, 23a, 23c, 16a, 16g; III

## 244

### Jundapur

1996

Lithograph, screenprint, etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

29 (73.7) diameter

**SIGNATURE** Signed and dated in pencil, lower middle, right of center: *F. Stella '96*

**INSCRIPTIONS** Numbered in pencil, lower middle, right of center. TGL blind stamp, lower center right. Workshop number inscribed in pencil on verso: *FS95-3152*

**EDITION** 35

**PROOFS** 10 AP, 2 TP, WP, RTP, PPI, PPII, TGL imp., A

**PRINTERS** Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation and proofing: Michael Mueller. Edition printing: Mueller assisted by Christopher Creyts. Die preparation: Anthony Kirk and Hutcheson. Proofing: Kirk assisted by Brian Maxwell. Edition stamping: Hutcheson assisted by Mueller. Plastic and copper plate preparation: Kirk. Magnesium plate preparation: Swan Engraving Co., Creyts, Kirk, Maxwell, Susan Hover, and Gedi Sibony. Assembled plate preparation: Kirk, Maxwell, Hover, Creyts, and Sibony. Proofing and edition printing: Kirk, Maxwell, Hover, and Sibony.

**PUBLISHER** Tyler Graphics Ltd., Mount Kisco, NY (FS119)

71 runs: 80 colors (including 1 foil color); 71 runs from 12 aluminum plates, 5 screens, 1 assembled plate made from 1 masonite base plate and 6 irregularly shaped magnesium dies, and 1 assembled plate made from 1 Lexan® plastic base plate and 61 irregularly shaped plates (49 magnesium and 12 copper):

- 1 light blue; method 5a; IIa
- 2 white; method 5b; IIa
- 3 blend of orange-brown and magenta; methods 5c, 16d; IIa
- 4 green; method 5c; IIa
- 5 blend of red-purple and purple; methods 5c, 16d; IIa
- 6 fluorescent green; methods 5a, 5b; IIa
- 7 fluorescent dark green; method 5b; IIa
- 8 medium blue; method 5b; IIa
- 9 fluorescent yellow; methods 31b, 27; VI
- 10 transparent fluorescent light yellow; methods 31a (same screen as run 9), 27; VI

- 11 fluorescent yellow; methods 31a (same screen as run 9), 27; VI
- 12 fluorescent light orange-yellow; methods 31a (same screen as run 9), 27; VI
- 13 fluorescent pink; methods 31a (same screen as run 9), 27; VI
- 14 transparent fluorescent light orange; methods 31a (same screen as run 9), 27; VI
- 15 fluorescent medium orange; methods 31a (same screen as run 9), 27; VI
- 16 fluorescent dark pink; methods 31a (same screen as run 9), 27; VI
- 17 transparent fluorescent medium orange; methods 31a (same screen as run 9), 27; VI
- 18 transparent fluorescent light red; methods 31a (same screen as run 9), 27; VI
- 19 fluorescent red; methods 31a (same screen as run 9), 27; VI
- 20 fluorescent dark red; methods 31a (same screen as run 9), 27; VI
- 21 transparent fluorescent medium red; methods 31a (same screen as run 9), 27; VI
- 22 fluorescent red; methods 31a (same screen as run 9), 27; VI
- 23 light transparent fluorescent dark pink; methods 31a (same screen as run 9), 27; VI
- 24 transparent fluorescent medium pink; methods 31a, 27; VI
- 25 transparent fluorescent magenta; methods 31a (same screen as run 24), 27; VI
- 26 fluorescent magenta; methods 31a (same screen as run 24), 27; VI
- 27 transparent fluorescent medium blue-gray; methods 31a (same screen as run 24), 27; VI
- 28 medium transparent fluorescent dark pink; methods 31a (same screen as run 24), 27; VI
- 29 light transparent fluorescent dark pink; methods 31a (same screen as run 24), 27; VI
- 30 transparent light gray; methods 31a (same screen as run 24), 27; VI
- 31 transparent medium gray; methods 31a (same screen as run 24), 27; VI
- 32 transparent gray; methods 31a (same screen as run 24), 27; VI
- 33 blend of fluorescent yellow-orange and light orange; methods 31b (same screen as run 24), 27, 16f; VI
- 34 transparent dark gray; methods 31a (same screen as run 24), 27; VI
- 35 blend of fluorescent yellow-orange and light orange; methods 31b (same screen as run 24), 27, 16f; VI
- 36 light transparent dark red enamel; methods 31a (same screen as run 24), 27; VI
- 37 medium dark red enamel; methods 31a (same screen as run 24), 27; VI
- 38 dark red enamel; methods 31a (same screen as run 24), 27; VI
- 39 black; methods 31b (same screen as run 24), 27; VI
- 40 gloss white; methods 31b (same screen as run 24), 27; VI

41 gloss white; methods 31b (same screen as run 40, overprint run 40), 27; VI

42 gloss white; methods 31b (same screen as run 40, overprint run 41), 27; VI

43 dark blue; method 5b; IIa

44 transparent violet; method 5b; IIa

45 violet; method 5b; IIa

46 black; method 5c; IIa

47 metalized silver foil; method 33b; III

48 white; methods 31a, 27, 16i; VI

49 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 48); VI

50 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 49); VI

51 black; methods 31a (same screen as run 48), 27, 16i (overprint run 50); VI

52 same ink as run 51; methods 31a (same screen as run 48), 27, 16i (overprint run 51); VI

53 same ink as run 51; methods 31a (same screen as run 48), 27, 16i (overprint run 52); VI

54 same ink as run 51; methods 31a (same screen as run 48), 27, 16i (overprint run 53); VI

55 same ink as run 48; methods 31a, 27, 16i (overprint run 54); VI

56 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 55); VI

57 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 56); VI

58 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 57); VI

59 same ink as run 48; methods 31a (same screen as run 48), 27, 16i; VI

60 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 59); VI

61 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 60); VI

62 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 61); VI

63 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 62); VI

64 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 63); VI

65 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 64); VI

66 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 65); VI

67 blue; methods 31a (same screen as run 55), 27, 16i (overprint run 66); VI

68 same ink as run 67; methods 31a (same screen as run 55), 27, 16i

(overprint run 67); VI

69 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 68); VI

70 dark blue; methods 31a (same screen as run 55, overprint run 69), 27; VI

71 light yellow, yellow, orange, fluorescent orange, light red, red, dark red, magenta, light purple, medium purple, purple, pale light blue, light blue, blue, medium blue, medium dark blue, dark blue, dark dark blue, transparent turquoise, turquoise, green, dark green, light gray, red-black, blue-black; methods 15a, 6, 9, 10, 11c, 12, 21c, 22b, 22c, 23a, 23c, 16a, 16g; III

## 245

### Perinthia

1996

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

27 ⅞ (68.9) diameter

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3136*

EDITION 35

PROOFS 10 AP, 4 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, and proofing: Lee Funderburg and Kevin Falco. Edition printing: Funderburg. Screen preparation and proofing: Michael Mueller. Edition printing: Mueller assisted by Christopher Creyts. Copper, magnesium, and plastic plate preparation: Anthony Kirk, Brian Maxwell, Gedi Sibony, Creyts, and Susan Hover. Assembled plate preparation: Kirk, Maxwell, Hover, Sibony, and Creyts. Proofing and edition printing: Kirk, Maxwell, Hover, and Sibony.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS122)

49 runs: 62 colors; 49 runs from 12 aluminum plates, 5 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 44 irregularly shaped plates (30 magnesium and 14 copper):

1 light blue; method 5a; IIa

2 light brown; method 5b; IIa

3 blend of transparent brown and dark transparent brown; method 5b, 16d; IIa

4 brown orange; method 5b; IIa

5 green; method 5a; IIa

6 magenta; method 5c; IIa

7 magenta; method 5c; IIa

- 8 medium blue; method 5c; IIa
- 9 medium blue; method 5c; IIa
- 10 blue; method 5c; IIa
- 11 pink; method 5b; IIa
- 12 transparent fluorescent blue; methods 31a, 27; VI
- 13 fluorescent red; methods 31a (same screen as run 12), 27; VI
- 14 fluorescent orange; methods 31a (same screen as run 12), 27; VI
- 15 fluorescent orange-yellow; methods 31a (same screen as run 12), 27; VI
- 16 blend of light orange-yellow and yellow-orange; methods 31a (same screen as run 12), 27; VI
- 17 brown-orange; methods 31a, 27; VI
- 18 brown-orange; methods 31a (same screen as run 17), 27; VI
- 19 blend of fluorescent orange-yellow and light orange; methods 31a (same screen as run 17), 27; VI
- 20 fluorescent pink; methods 31a (same screen as run 17), 27; VI
- 21 fluorescent pink; methods 31a (same screen as run 17), 27; VI
- 22 dark red; method 5b; IIa
- 23 fluorescent blue-green; methods 31a, 27; VI
- 24 transparent fluorescent blue-green; methods 31a (same screen as run 23), 27; VI
- 25 black; methods 31a (same screen as run 23), 27; VI
- 26 transparent fluorescent medium blue-green; methods 31a (same screen as run 23), 27; VI
- 27 transparent fluorescent light pink; methods 31a (same screen as run 23), 27; VI
- 28 transparent fluorescent pink; methods 31a (same screen as run 23), 27; VI
- 29 fluorescent pink; methods 31a (same screen as run 23), 27; VI
- 30 light transparent gray; methods 31a, 27; VI
- 31 transparent gray; methods 31a (same screen as run 30), 27; VI
- 32 transparent medium gray; methods 31a (same screen as run 30), 27; VI
- 33 transparent fluorescent light blue; methods 31a (same screen as run 30), 27; VI
- 34 fluorescent dark blue; methods 31a (same screen as run 30), 27; VI
- 35 transparent black; methods 31a (same screen as run 30), 27; VI
- 36 fluorescent dark pink; methods 31a (same screen as run 30), 27; VI
- 37 black; methods 31a, 27, 16i; VI
- 38 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 37); VI
- 39 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 38); VI
- 40 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 39); VI
- 41 same ink as run 37; methods 31a (same screen as run 37), 27, 16i

(overprint run 40); VI

42 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 41); VI

43 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 42); VI

44 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 43); VI

45 white; methods 31a, 27, 16i (overprint run 44); VI

46 same ink as run 45; methods 31a (same screen as run 37), 27, 16i (overprint run 45); VI

47 same ink as run 45; methods 31a (same screen as run 37), 27, 16i (overprint run 46); VI

48 same ink as run 45; methods 31a (same screen as run 37), 27, 16i (overprint run 47); VI

49 orange, red, pink-red, dark pink, violet, purple, medium blue, dark blue, green-turquoise, green, brown, blue-black, black, blend of transparent green-blue, dark green-blue, green-blue, dark green, green, and green-gray, blend of yellow-turquoise and blue-turquoise; methods 15a, 6, 9, 10, 11c, 12, 21c, 23a, 23c, 16a; III

## 246

### Plutusia

1996

Lithograph, screenprint, etching, aquatint, relief, mezzotint, engraving on white TGL handmade paper

26 ½ (67.3) diameter

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3123*

EDITION 38

PROOFS 12 AP, 2 TP, 2 WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, and proofing: Kevin Falco and Christopher Creyts. Edition printing: Falco. Screen preparation, proofing, and edition printing: Michael Mueller. Copper, magnesium, plastic, and zinc plate preparation and processing: Anthony Kirk, Kathy Cho, Yasuyuki Shibata, Brian Maxwell, and Susan Hover. Assembled plate preparation: Kirk, Shibata, Maxwell, Hover, and Gedi Sibony. Proofing and edition printing: Kirk, Maxwell, Hover, Sibony, and Todd Elkin.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS125)

39 runs: 52 colors; 39 runs printed from 5 aluminum plates, 4 screens, and 1 assembled plate made from 36 irregularly shaped elements (22 magnesium, 11 copper, and 2 zinc plates; 1 plastic element):

1 blue; method 5a; IIa

- 2 white; method 5b; IIa
- 3 green; method 5c; IIa
- 4 blend of red and dark red; methods 5c, 16d; IIa
- 5 blend of blue and dark blue; methods 5c, 16d; IIa
- 6 fluorescent pink; methods 31a, 27; VI
- 7 fluorescent red; methods 31a (same screen as run 6), 27; VI
- 8 fluorescent dark red; methods 31a (same screen as run 6), 27; VI
- 9 fluorescent orange; methods 31a (same screen as run 6), 27; VI
- 10 fluorescent light orange; methods 31a (same screen as run 6), 27; VI
- 11 fluorescent yellow; methods 31a (same screen as run 6), 27; VI
- 12 fluorescent yellow-orange; methods 31a, 27; VI
- 13 fluorescent blue; methods 31a (same screen as run 12), 27; VI
- 14 blend of fluorescent yellow-orange and light orange; methods 31a (same screen as run 12), 27, 16f; VI
- 15 fluorescent yellow-orange; methods 31a (same screen as run 12), 27; VI
- 16 fluorescent yellow-orange; methods 31a (same screen as run 12), 27; VI
- 17 fluorescent red; methods 31a (same screen as run 12), 27; VI
- 18 blend of fluorescent yellow and yellow-orange; methods 31a, 27, 16f; VI
- 19 fluorescent yellow; methods 31a (same screen as run 18), 27; VI
- 20 blend of fluorescent yellow and medium yellow; methods 31a (same screen as run 18), 27, 16f; VI
- 21 blend of fluorescent medium yellow and light orange; methods 31a (same screen as run 18), 27, 16f; VI
- 22 blend of fluorescent medium yellow and light orange; methods 31a (same screen as run 18), 27, 16f; VI
- 23 fluorescent orange; methods 31a (same screen as run 18), 27, 16f; VI
- 24 black; methods 31a (same screen as run 18), 27, 16f; VI
- 25 black; methods 31a, 27, 16i; VI
- 26 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 25); VI
- 27 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 26); VI
- 28 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 27); VI
- 29 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 28); VI
- 30 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 29); VI
- 31 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 30); VI
- 32 same ink as run 25; methods 31a (same screen as run 25), 27, 16i (overprint run 31); VI

- 33 white; methods 31a (same screen as run 25), 27, 16i (overprint run 32); VI
- 34 same ink as run 33; methods 31a (same screen as run 25), 27, 16i (overprint run 33); VI
- 35 same ink as run 33; methods 31a (same screen as run 25), 27, 16i (overprint run 34); VI
- 36 same ink as run 33; methods 31a (same screen as run 25), 27, 16i (overprint run 35); VI
- 37 same ink as run 33; methods 31a (same screen as run 25), 27, 16i (overprint run 36); VI
- 38 same ink as run 33; methods 31a (same screen as run 25), 27, 16i (overprint run 37); VI
- 39 yellow, medium yellow, orange, blend of yellow, orange, and red, blend of yellow-orange, yellow-ocher, purple, and light green, light red, dark blue-red, pale light blue, light blue, blue, medium blue, green, brown, and black; methods 15a, 6, 9, 14a, 11a, 21c, 22c, 23a, 23b, 23c, 24, 16a, 16g; III

## 247

### Sanor

1996

Lithograph, screenprint, etching, aquatint, relief, engraving on white TGL handmade paper

29 (73.7) diameter

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '96*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: *FS94-3125*

EDITION 35

PROOFS 12 AP, 3 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson. Collaboration with artist on original collage and supervision of print: Kenneth Tyler. Aluminum plate preparation, processing, and proofing: Lee Funderburg and Kevin Falco. Edition printing: Funderburg. Screen preparation and proofing: Michael Mueller. Edition printing: Mueller assisted by Christopher Creyts. Copper and magnesium plate preparation: Anthony Kirk, Brian Maxwell, Gedi Sibony, and Creyts. Assembled plate preparation: Kirk, Maxwell, Susan Hover, Sibony, and Creyts. Proofing and edition printing: Kirk, Maxwell, Hover, and Sibony.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS121)

29 runs: 42 colors; 29 runs from 10 aluminum plates, 3 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 19 irregularly shaped elements (8 magnesium and 3 copper plates; 8 Lexan® plastic elements):

- 1 light blue; method 5a; IIa
- 2 light gray yellow; method 5a; IIa

- 3 gray yellow; method 5a; IIa
- 4 blend of transparent red, transparent magenta, and transparent blue; method 5c, 16c; IIa
- 5 blend of transparent orange, transparent red, and transparent magenta; method 5c, 16c; IIa
- 6 green; method 5c; IIa
- 7 blue; method 5c; IIa
- 8 transparent green; method 5a; IIa
- 9 black; method 5c; IIa
- 10 dark red; method 5b; IIa
- 11 fluorescent blue; methods 31a, 27; VI
- 12 fluorescent medium yellow; methods 31a (same screen as run 11), 27; VI
- 13 fluorescent yellow orange; methods 31a (same screen as run 11), 27; VI
- 14 flat black; methods 31c (same screen as run 11), 27; VI
- 15 fluorescent pink; methods 31a (same screen as run 11), 27; VI
- 16 gloss black; methods 31a (same screen as run 11), 27; VI
- 17 gloss black; methods 31a (same screen as run 11, overprint run 16), 27; VI
- 18 fluorescent yellow; methods 31a, 27; VI
- 19 fluorescent yellow; methods 31a (same screen as run 18, overprint run 18), 27; VI
- 20 transparent fluorescent light green; methods 31a (same screen as run 18), 27; VI
- 21 transparent fluorescent green; methods 31a (same screen as run 18), 27; VI
- 22 fluorescent green; methods 31a (same screen as run 18), 27; VI
- 23 fluorescent dark green; methods 31a (same screen as run 18), 27; VI
- 24 fluorescent dark blue green; methods 31a (same screen as run 18), 27; VI
- 25 transparent fluorescent light blue green; methods 31a, 27; VI
- 26 transparent fluorescent light green; methods 31a (same screen as run 25), 27; VI
- 27 transparent fluorescent orange yellow; methods 31a (same screen as run 25), 27; VI
- 28 transparent fluorescent yellow orange; methods 31a (same screen as run 25), 27; VI
- 29 dark blue, red-brown, brown, black, blend of yellow, magenta, and black, and fluorescent orange-red, pink, red; methods 15a, 6, 11c, 12, 21c, 23a, 23c, 24, 16g; III

## 248

## Juam

1997

Relief, etching, aquatint, lithograph, screenprint, woodcut, engraving on white TGL handmade, hand-colored paper

Two sheets (irregularly shaped and overlapping): 79 ½ x 61 ½ (201.9 x 156.2) top sheet: 43 ½ x 61 (110.5 x 154.9); lower sheet: 49 x 61 ½ (124.5 x 156.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '97*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS91-2076*

EDITION 40

PROOFS 14 AP, 3 TP, WP, RTP, PPI, PPII, PPIII, TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation and processing: Kevin Falco and Christopher Creyts. Proofing: Falco. Edition printing: Falco assisted by Creyts and Hutcheson. Screen preparation, proofing, and edition printing: Michael Mueller assisted by Nancy Bressler, Rolf Kaul, and Falco. Magnesium plate preparation: Swan Engraving Co. Copper plate preparation and processing: Anthony Kirk. Woodblock preparation by artist assisted by Tyler. Preparation of assembled plate: Kirk, Hutcheson, Tyler, Strianese, Falco, Creyts, and Todd Elkin. Proofing and edition printing: Kirk, Hutcheson, Strianese, Brian Maxwell, Creyts, Bressler, Elkin, and Kimberly Bursic.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS132)

112 runs; 10 dye colors, 1 paper pressing; 134 ink colors, 111 runs from 40 aluminum plates, 9 screens, and 1 assembled plate made from 1 carved plywood base with 102 irregularly shaped elements (1 honeycomb aluminum; 39 copper and 12 magnesium plates; 11 aluminum, 16 brass, and 1 bronze poured elements; 22 aluminum rings) and 3 irregularly shaped plastic and 1 aluminum non-printing mask plates:

1 yellow, medium yellow, pink-red, red, magenta, medium blue, turquoise green, dark green, and fluorescent orange and violet dyes (on 2 newly made white pulp base sheets); III

*[runs 2-62 on top sheet]*

- 2 light blue; method 5a; IIa
- 3 white; method 5b; IIa
- 4 fluorescent yellow; methods 5a, 5b; IIa
- 5 fluorescent orange; methods 5a, 5b; IIa
- 6 fluorescent red; methods 5a, 5b; IIa
- 7 fluorescent blue; methods 5a, 5b; IIa
- 8 red-purple; method 5c; IIa
- 9 purple; method 5b; IIa
- 10 green; method 5b; IIa
- 11 black; method 5b; IIa



- 12 yellow; method 5a; IIa
- 13 light fluorescent orange; methods 5a, 5b; IIa
- 14 yellow-green; method 5c; IIa
- 15 orange-red; method 5c; IIa
- 16 magenta; method 5c; IIa
- 17 green-blue; method 5c; IIa
- 18 blue; method 5c; IIa
- 19 medium orange; methods 5b, 5c; IIa
- 20 dark blue; method 5b; IIa
- 21 medium blue; method 5b; IIa
- 22 black and gray; methods 5a, 5b, 16c; IIa
- 23 fluorescent orange; methods 5a, 5b; IIa
- 24 gray and black; methods 5a, 5b; IIa
- 25 light gray-blue; methods 5a, 5b; IIa
- 26 white; method 5b; IIa
- 27 transparent fluorescent light yellow; methods 29a, 27; VI
- 28 transparent fluorescent light blue; methods 29a (same screen as run 27), 27; VI
- 29 transparent fluorescent medium blue; methods 29a (same screen as run 27), 27; VI
- 30 transparent fluorescent light blue-green; methods 29a (same screen as run 27), 27; VI
- 31 transparent fluorescent blue; methods 29a (same screen as run 27), 27; VI
- 32 fluorescent dark blue; methods 29a (same screen as run 27), 27; VI
- 33 fluorescent dark green; methods 29a (same screen as run 27), 27; VI
- 34 transparent fluorescent light magenta; methods 29a (same screen as run 27), 27; VI
- 35 same color as run 28; methods 29a, 27; VI
- 36 same color as run 31; methods 29a (same screen as run 35), 27; VI
- 37 same color as run 30; methods 29a (same screen as run 35), 27; VI
- 38 fluorescent dark magenta; methods 29a (same screen as run 35), 27; VI
- 39 fluorescent magenta; methods 29a (same screen as run 35), 27; VI
- 40 transparent fluorescent magenta; methods 29a (same screen as run 35), 27; VI
- 41 transparent fluorescent yellow; methods 29a (same screen as run 35), 27; VI
- 42 fluorescent yellow; methods 29a, 27; VI
- 43 fluorescent orange-yellow; methods 29a (same screen as run 42), 27; VI
- 44 fluorescent orange; methods 29a (same screen as run 42), 27; VI
- 45 transparent fluorescent light orange; methods 29a (same screen as run 42), 27; VI
- 46 transparent fluorescent medium orange; methods 29a (same screen as run 42), 27; VI
- 47 transparent dark red; methods 29a (same screen as run 42), 27; VI
- 48 dark red; methods 29a (same screen as run 42), 27; VI
- 49 light transparent white; methods 29a, 27; VI
- 50 black; methods 29a (same screen as run 49), 27; VI
- 51 medium transparent white; methods 29a (same screen as run 49), 27; VI
- 52 transparent light brown; methods 29a (same screen as run 49), 27; VI
- 53 transparent light gray; methods 29a (same screen as run 49), 27; VI
- 54 white; methods 29a (same screen as run 49), 27; VI
- 55 fluorescent red; methods 29a (same screen as run 49), 27; VI
- 56 fluorescent dark red; methods 29a (same screen as run 49), 27; VI
- 57 transparent fluorescent dark magenta; methods 29a (same screen as run 49), 27; VI
- 58 transparent fluorescent light pink and light red; methods 29a (same screen as run 49), 27, 16e; VI
- 59 transparent fluorescent light blue-green; methods 29a, 27; VI
- 60 fluorescent light orange-yellow and gray-yellow; methods 29a (same screen as run 59), 27, 16e; VI
- 61 transparent dark blue; methods 29a (same screen as run 59), 27; VI
- 62 silver; methods 29a (same screen as run 59), 27; VI
- [runs 63-III on bottom sheet]*
- 63 same color as run 2; method 5a; IIa
- 64 same color as run 3; method 5b; IIa
- 65 same color as run 4; method 5b; IIa
- 66 same color as run 6; methods 5a, 5b; IIa
- 67 same color as run 7; methods 5a, 5b; IIa
- 68 fluorescent red-orange; method 5a; IIa
- 69 same color as run 10; method 5a; IIa
- 70 black; method 5b; IIa
- 71 black; method 5c; IIa
- 72 light red-gray and medium red-gray; methods 5a, 16c; IIa
- 73 light blue-gray and medium blue-gray; methods 5b, 16c; IIa
- 74 medium dark blue; method 5b; IIa
- 75 medium red; method 5b; IIa
- 76 light orange; method 5a; IIa
- 77 fluorescent blue; methods 29a, 27; VI
- 78 same color as run 31; methods 29a (same screen as run 77), 27; VI
- 79 same color as run 28; methods 29a (same screen as run 77), 27; VI
- 80 same color as run 32; methods 29a (same screen as run 77), 27; VI
- 81 same color as run 34; methods 29a (same screen as run 77), 27; VI
- 82 same color as run 40; methods 29a (same screen as run 77), 27; VI



- 83 fluorescent blue-green; methods 29a (same screen as run 77), 27; VI
- 84 dark blue-green; methods 29a (same screen as run 77), 27; VI
- 85 transparent light blue; methods 29a (same screen as run 77), 27; VI
- 86 transparent medium blue; methods 29a (same screen as run 77), 27; VI
- 87 blue; methods 29a, 27; VI
- 88 same color as run 54; methods 29a (same screen as run 87), 27; VI
- 89 same color as run 30; methods 29a (same screen as run 87), 27; VI
- 90 same color as run 31; methods 29a (same screen as run 87), 27; VI
- 91 same color as run 86; methods 29a (same screen as run 87), 27; VI
- 92 same color as run 41; methods 29a (same screen as run 87), 27; VI
- 93 same color as run 41; methods 29a, 27; VI
- 94 transparent gray; methods 29a (same screen as run 93), 27; VI
- 95 same color as run 39; methods 29a (same screen as run 93), 27; VI
- 96 dark red; methods 29a (same screen as run 93), 27; VI
- 97 same color as run 27; methods 29a, 27; VI
- 98 same color as run 42; methods 29a (same screen as run 97), 27; VI
- 99 same color as run 42; methods 29a (same screen as run 97), 27; VI
- 100 transparent fluorescent pale light yellow; methods 29a (same screen as run 97), 27; VI
- 101 same color as run 50; methods 29a (same screen as run 97), 27; VI
- 102 same color as run 50; methods 29a (same screen as run 97), 27; VI
- 103 transparent medium blue; methods 29a (same screen as run 97), 27; VI
- 104 same color as run 54; methods 29a (same screen as run 97), 27; VI
- 105 same color as run 55; methods 29a (same screen as run 97), 27; VI
- 106 same color as run 58; methods 29a (same screen as run 97), 27; VI
- 107 same color as run 50; methods 29a, 27; VI
- 108 dark blue; methods 29a (same screen as run 107), 27; VI
- 109 same color as run 56; methods 29a (same screen as run 107), 27; VI
- 110 same color as run 33 and transparent dark green; methods 29a (same screen as run 107), 27, 16e; VI
- 111 transparent light blue-green and black-blue; methods 29a (same screen as run 107), 27, 16e; VI
- 112 light yellow, yellow, medium yellow, yellow ochre, yellow-orange, light orange, orange, medium orange, transparent red-orange, light red, red, medium red, medium dark red, dark red, dark dark red, magenta-violet, dark magenta-violet, pale violet, light violet, violet, purple, blue-purple, light purple-blue, purple-blue, transparent light blue, light blue, light medium blue, blue, dark blue, pale turquoise blue, light turquoise blue, medium turquoise blue, dark turquoise

blue, light turquoise green, dark turquoise green, dark blue-green, light green, green, dark green, yellow-green, metallic magenta-copper, light transparent gray, medium gray, brown-black, blue-black, black, yellow-white, and fluorescent pink and orange; methods 15a, 6, 9, 11c, 12, 19b (plywood), 21c, 23a, 23b, 23c, 16a, 16g; III

## 248a

### Juam, State I

1997

Relief, woodcut, etching, aquatint, hand-colored on white TGL handmade, hand-colored paper

78 ¼ x 60 (198.8 x 152.4)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '97*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS91-2076A*

EDITION 16

PROOFS 6 AP, 3 TP, 4 CTP, WP, RTP, TGL imp., A

PRINTERS Collaboration with the artist on original collage and supervision of the project: Kenneth Tyler. Papermaking: Tom Strianese and Robert Meyer. Magnesium plate preparation: Swan Engraving Co. Cutting of plates: John Hutcheson and Strianese. Proofing and edition printing: Hutcheson, Strianese, and Nancy Bressler. Copper plate preparation and processing: Anthony Kirk. Woodblock carving by the artist assisted by Tyler. Preparation and proofing of assembled plate: Kirk, Brian Maxwell, Kathy Cho, Susan Hover, Yasuyuki Shibata, Christopher Creyts, Todd Elkin, Gedi Sibony, Hutcheson, Tyler, and Strianese. Edition printing: Tyler, Kirk, Hutcheson, Strianese, Maxwell, Creyts, Elkin, Bressler, and Kimberly Bursic.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS133)

7 runs; 19 dye colors, 1 paper pressing and hand-color; 40 ink colors, 5 runs from 1 assembled plate made from 1 carved plywood base with 66 irregularly shaped elements (1 honeycomb aluminum; 24 copper plates; 1 bronze, 4 aluminum, and 14 brass poured elements; 22 aluminum rings); and 2 magnesium plates:

1 light yellow, yellow, light orange-yellow, orange-yellow, orange, orange-red, red, magenta, violet, blue, blue-green, dark green (on newly made white pulp base sheet); III

2 light yellow, yellow, medium yellow, light yellow ochre, yellow ochre, light orange, orange, red, medium red, medium dark red, pink, violet, light purple, purple, medium purple, purple-blue, light blue, blue, light medium blue, medium blue, turquoise-blue, dark turquoise-blue, light blue-green, blue-green, light turquoise-green, turquoise-green, green, dark green, yellow green, pale gold, gold, copper, red-black, blue-black, white and fluorescent pink; methods 6, 9, 11c, 19b (plywood), 21c, 23a, 23b, 23c, 15a, 16a, 16g; III

3 yellow, red, violet, magenta, light blue, blue-green, and fluorescent orange dye; applied to printed paper (KT)

- 4 white; methods 21c, 23a, 15a, 16a; III
- 5 same ink as run 4; methods 21c, 23a, 15a, 16a (same plate as run 4, overprint run 4); III
- 6 blue; same plate as run 4; III
- 7 black; methods 15a, 21c, 23a, 16a; III

## 249

### Coxuria

1997

Screenprint on white Lana, mould-made paper

30 x 22 (76.2 x 55.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '93*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3350*

EDITION 75

PROOFS 15 AP, RTP, PPI, PPII, TGL imp., A, C

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Screen preparation, proofing, and edition printing: Michael Mueller,

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS135)

40 runs: 40 colors; 40 runs from 23 screens:

- 1 yellow-white; method 31a; VI
- 2 blue; method 31c; VI
- 3 yellow; method 31c; VI
- 4 transparent magenta; method 31c; VI
- 5 transparent blue; method 31c; VI
- 6 light blue; method 31a; VI
- 7 fluorescent red; method 31c; VI
- 8 transparent fluorescent light pink; methods 31a, 27; VI
- 9 light blue-green; methods 31a (same screen as run 8), 27; VI
- 10 medium blue-green; methods 31a (same screen as run 8), 27; VI
- 11 dark blue-green; methods 31a (same screen as run 8), 27; VI
- 12 light yellow; method 31a; VI
- 13 blue; methods 31a (same screen as run 12), 27; VI
- 14 dark red; methods 31a (same screen as run 12), 27; VI
- 15 transparent light magenta; methods 31a (same screen as run 12), 27; VI
- 16 green-blue; methods 31a (same screen as run 12), 27; VI
- 17 transparent magenta; method 31c; VI
- 18 fluorescent pink; methods 31a (same screen as run 17), 27; VI
- 19 light medium blue; methods 31a (same screen as run 17), 27; VI

- 20 dark blue-red; methods 31a (same screen as run 17), 27; VI
- 21 light red-blue; method 31a; VI
- 22 medium blue; methods 31a (same screen as run 21), 27; VI
- 23 transparent blue; methods 31a (same screen as run 21), 27; VI
- 24 fluorescent light pink; methods 31a (same screen as run 21), 27; VI
- 25 transparent fluorescent pink; method 31a; VI
- 26 dark blue; method 31a; VI
- 27 transparent fluorescent magenta; methods 31a (same screen as run 26), 27; VI
- 28 transparent fluorescent light magenta; method 31a; VI
- 29 medium blue; methods 31a (same screen as run 28), 27; VI
- 30 transparent medium blue; method 31a; VI
- 31 transparent light gray; method 31a; VI
- 32 transparent gray; method 31a; VI
- 33 transparent fluorescent light yellow; method 31a; VI
- 34 fluorescent yellow; method 31a; VI
- 35 fluorescent yellow-orange; method 31a; VI
- 36 transparent fluorescent yellow-orange; method 31a; VI
- 37 black; methods 31a, 31c; VI
- 38 fluorescent red; method 31a; VI
- 39 blue; methods 31c (same screen as run 38), 27; VI
- 40 gray; methods 31a (same screen as run 38), 27; VI

249a

### Coxuria, State I

1997

Screenprint, lithograph on white Lana mould-made paper

32 x 24 (81.3 x 61.0)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '97*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3350A*

Edition 26

PROOFS CTP, RTP, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Screen preparation, proofing, and edition printing: Michael Mueller. Aluminum plate preparation, processing, proofing, and edition printing: Kevin Falco.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS136)

42 runs: 43 colors; 41 runs from 24 screens and 1 aluminum plate:

- 1 yellow-white; method 31a; VI
- 2 blue; method 31c; VI

- 3 yellow; method 31c; VI
- 4 transparent magenta; method 31c; VI
- 5 transparent blue; method 31c; VI
- 6 light blue; method 31a; VI
- 7 fluorescent red; method 31c; VI
- 8 transparent fluorescent light pink; methods 31a, 27; VI
- 9 light blue-green; methods 31a (same screen as run 8), 27; VI
- 10 medium blue-green; methods 31a (same screen as run 8), 27; VI
- 11 dark blue-green; methods 31a (same screen as run 8), 27; VI
- 12 light yellow; method 31a; VI
- 13 blue; methods 31a (same screen as run 12), 27; VI
- 14 dark red; methods 31a (same screen as run 12), 27; VI
- 15 transparent light magenta; methods 31a (same screen as run 12), 27; VI
- 16 green-blue; methods 31a (same screen as run 12), 27; VI
- 17 transparent magenta; method 31c; VI
- 18 fluorescent pink; methods 31a (same screen as run 17), 27; VI
- 19 light medium blue; methods 31a (same screen as run 17), 27; VI
- 20 dark blue-red; methods 31a (same screen as run 17), 27; VI
- 21 light red-blue; method 31a; VI
- 22 medium blue; methods 31a (same screen as run 21), 27; VI
- 23 transparent blue; methods 31a (same screen as run 21), 27; VI
- 24 fluorescent light pink; methods 31a (same screen as run 21), 27; VI
- 25 transparent fluorescent pink; method 31a; VI
- 26 dark blue; method 31a; VI
- 27 transparent fluorescent magenta; methods 31a (same screen as run 26), 27; VI
- 28 transparent fluorescent light magenta; method 31a; VI
- 29 medium blue; methods 31a (same screen as run 28), 27; VI
- 30 transparent medium blue; method 31a; VI
- 31 transparent light gray; method 31a; VI
- 32 transparent gray; method 31a; VI
- 33 transparent fluorescent light yellow; method 31a; VI
- 34 fluorescent yellow; method 31a; VI
- 35 fluorescent yellow-orange; method 31a; VI
- 36 transparent fluorescent yellow-orange; method 31a; VI
- 37 black; methods 31a, 31c; VI
- 38 fluorescent red; method 31a; VI
- 39 blue; methods 31c (same screen as run 38), 27; VI
- 40 gray; methods 31a (same screen as run 38), 27; VI
- 41 blend of orange-brown and brown; method 5a; IIa
- 42 black; method 31a; VI

## 250

## Prince of Hohenfliess

1997

Lithograph, screenprint on white Lana mould-made paper

17 3/8 x 12 1/2 (44.1 x 31.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '97*INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS96-3322*

EDITION 100

PROOFS 24 AP, WP, RTP, PPI, PPII, TGL imp., A, C

PRINTERS Prep work of artist's materials and collage: Kenneth Tyler. Aluminum plate preparation, processing, proofing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS134)

36 runs: 35 colors; 36 runs from 18 aluminum plates and 7 screens:

- 1 light blue; method 5a; IIa
- 2 transparent fluorescent blue; method 29b; VI
- 3 fluorescent yellow; method 29b; VI
- 4 magenta; method 5c; IIa
- 5 transparent light blue; method 5b; IIa
- 6 transparent magenta; method 5c; IIa
- 7 transparent blue-green and green; methods 5a, 5b, 16c; IIa
- 8 blue green; method 5c; IIa
- 9 dark blue; method 5c; IIa
- 10 blend of fluorescent light orange, pink red, and dark pink; methods 29a, 16f; VI
- 11 black; method 29b; VI
- 12 white; method 29b; VI
- 13 black; method 5c; IIa
- 14 light gray-yellow; method 5a; IIa
- 15 dark magenta; methods 5a, 5c; IIa
- 16 yellow gray; method 5b; IIa
- 17 yellow and yellow-orange; methods 5b, 5c, 16c; IIa
- 18 transparent blue-red; methods 5a, 5c; IIa
- 19 blue; method 5c; IIa
- 20 transparent blue; method 5a; IIa
- 21 dark red and red-brown; methods 5a, 5b, 16c; IIa
- 22 red-blue; method 5a; IIa
- 23 transparent black; methods 5a, 5c; IIa
- 24 fluorescent orange; methods 29a, 27; VI
- 25 same color as run 24; methods 29a (same screen as run 24), 27; VI

- 26 transparent fluorescent light medium yellow; methods 29a (same screen as run 24), 27; VI
- 27 transparent fluorescent medium yellow; methods 29a (same screen as run 24), 27; VI
- 28 transparent fluorescent yellow; methods 29a (same screen as run 24), 27; VI
- 29 transparent fluorescent light orange-yellow; methods 29a, 27; VI
- 30 black; methods 29a (same screen as run 29), 27, 16i; VI
- 31 same color as run 30; methods 29a (same screen as run 29), 27, 16i (overprint run 30); VI
- 32 same color as run 30; methods 29a (same screen as run 29), 27, 16i (overprint run 31); VI
- 33 pink; methods 29a (same screen as run 29), 27, 16i; VI
- 34 same color as run 33; methods 29a (same screen as run 29), 27, 16i (overprint run 33); VI
- 35 same color as run 33; methods 29a (same screen as run 29), 27, 16i (overprint run 34); VI
- 36 same color as run 33; methods 29a (same screen as run 29), 27, 16i (overprint run 35); VI

## 251

### Cantahar

1998

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

52 ½ x 52 ½ (133.4 x 133.4)

SIGNATURE Signed and dated in pencil, lower center: *F. Stella '98*

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3392*

EDITION 40

PROOFS 14 AP, 3 TP, 6 CTP, WP, RTP, PPI, PPII, PPIII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, proofing, and edition printing: Kevin Falco, Hutcheson, Bruce Porter, Christopher Creyts, and Tyler. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation, proofing, and edition printing of assembled plate: Kirk, Yasuyuki Shibata, Kimberley Bursic, and Brian Maxwell.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS142)

48 runs: 78 colors; 48 runs from 21 aluminum plates, 7 screens, 1 assembled plate made from 2 irregularly shaped magnesium plates, and 1 assembled plate made from 41 irregularly shaped plates (25 magnesium, 5 copper, 10 plastic relief, 1 Lexan® plastic):

- 1 light blue; method 5a; IIa
- 2 same ink as run 1; methods 5a; IIa
- 3 white; methods 31b, 27; VI
- 4 same ink as run 3; methods 31b (same screen as run 3), 27; VI
- 5 same ink as run 3; methods 31b (same screen as run 3), 27; VI
- 6 same ink as run 3; methods 31b (same screen as run 3), 27; VI
- 7 fluorescent yellow; methods 31a, 27; VI
- 8 same ink as run 7; methods 31a (same screen as run 7), 27; VI
- 9 fluorescent orange; methods 31a, 27; VI
- 10 same ink as run 7; methods 31a (same screen as run 7), 27; VI
- 11 same ink as run 9; methods 31a (same screen as run 9), 27; VI
- 12 gray; method 31a, 27; VI
- 13 gray; method 31a (same screen as run 12, overprint run 12), 27; VI
- 14 blend of fluorescent orange and fluorescent pink; methods 31b, 31c (same screen as run 12), 27, 16f; VI
- 15 fluorescent pink; methods 31b (same screen as run 12), 27; VI
- 16 blend of fluorescent yellow-orange and fluorescent pink-orange; methods 31b (same screen as run 12), 27, 16f; VI
- 17 blend of light purple, medium blue, and yellow-green; methods 31a (same screen as run 12), 27, 16f; VI
- 18 blend of light blue, light green, and medium green; methods 5c, 16d; IIa
- 19 blend of light blue and dark blue; methods 5c, 16d; IIa
- 20 light tan; method 5b; IIa
- 21 same ink as run 20; method 5b; IIa
- 22 light tan and light blue; methods 5b, 16c; IIa
- 23 yellow-green; method 5c; IIa
- 24 light blue and dark blue; methods 5c, 16c; IIa
- 25 blue; method 5a; IIa
- 26 green; method 5a; IIa
- 27 inkless; method 24; III
- 28 blend of light gray, gray, and black; methods 5c, 16a; IIa
- 29 black; method 5c; IIa
- 30 transparent blue-green; method 5a; IIa
- 31 transparent brown-black; method 5c; IIa
- 32 black; method 5c; IIa
- 33 pink; method 5a; IIa
- 34 same ink as run 33; method 5a; IIa
- 35 transparent base; methods 31b, 27; VI
- 36 black; method 5a; IIa
- 37 pink; methods 31b (same screen as run 35), 27; VI
- 38 blue; methods 31b (same screen as run 35), 27; VI
- 39 dark gray; method 5a; IIa

- 40 transparent blue; method 5a; IIa
- 41 transparent orange-yellow; methods 31a, 27; VI
- 42 transparent yellow; methods 31a (same screen as run 41), 27; VI
- 43 transparent yellow-orange; methods 31a (same screen as run 41), 27; VI
- 44 light yellow, light tan-yellow, light tan, yellow-orange, light orange, orange, pink, pink red, red, light violet, light purple, purple, light blue, medium blue, dark blue, black-blue, light turquoise blue, light blue-green, transparent turquoise green, turquoise green, pale light green, light light green, light green, green, medium green, light yellow-green, transparent pale light blue-gray, transparent light blue-gray, light gray, gray, blue-black, black; methods 15a, 6, 7, 8, 9, 11a, 15a, 16a, 16g, 16k, 21c, 21b, 22a, 23c; III
- 45 metallic gray; methods 31a, 27; VI
- 46 red; methods 31a (same screen as run 45), 27; VI
- 47 same ink as run 45; methods 31a (same screen as run 45), 27; VI
- 48 same ink as run 45; methods 31a (same screen as run 45), 27; VI

## 252

### Orofena

1998

Lithograph, screenprint, etching, aquatint on white TGL handmade paper

21 ½ x 21 ¾ (54.6 x 55.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '98*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS95-3244*

EDITION 55

PROOFS 14 AP, TP, CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Kirk, Christopher Creyts, and Kimberley Bursic. Edition printing: Creyts and Bursic.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS141)

46 runs: 34 colors; 46 runs from 25 aluminum plates, 4 screens, and 1 assembled plate made from 8 irregularly shaped copper plates:

- 1 light blue; method 5b; IIa
- 2 light tan; method 5b; IIa
- 3 dark red; method 5c; IIa

- 4 magenta; method 5c; IIa
- 5 blue; method 5c; IIa
- 6 dark blue; method 5c; IIa
- 7 medium blue; method 5c; IIa
- 8 light orange; method 5c; IIa
- 9 light red; method 5a; IIa
- 10 light yellow; method 5a; IIa
- 11 fluorescent orange; method 5a; IIa
- 12 fluorescent pink; method 5a; IIa
- 13 green; method 5a; IIa
- 14 dark green; method 5a; IIa
- 15 dark purple; method 5a; IIa
- 16 tan; method 5b; IIa
- 17 white; method 5a; IIa
- 18 white; method 5a; IIa
- 19 blue-gray; method 5a; IIa
- 20 transparent black; method 5a; IIa
- 21 black; method 5a; IIa
- 22 fluorescent medium yellow; methods 31a, 27; VI
- 23 transparent light fluorescent yellow; methods 31a; VI
- 24 transparent light fluorescent pink; methods 31a (same screen as run 23), 27; VI
- 25 transparent fluorescent pink; methods 31a, 27; VI
- 26 transparent medium fluorescent pink; methods 31a (same screen as run 25), 27; VI
- 27 yellow-gray; method 5b; IIa
- 28 transparent blue-gray; method 5a; IIa
- 29 transparent red-gray; method 5a; IIa
- 30 transparent green-gray; method 5a; IIa
- 31 black; methods 31c, 27, 16i; II
- 32 same ink as run 31; methods 31c (same screen as run 31), 27, 16i (overprint run 31); VI
- 33 same ink as run 31; methods 31c (same screen as run 31), 27, 16i (overprint run 32); VI
- 34 same ink as run 31; methods 31c (same screen as run 31), 27, 16i (overprint run 33); VI
- 35 same ink as run 31; methods 31c (same screen as run 31), 27, 16i (overprint run 34); VI
- 36 same ink as run 31; methods 31c (same screen as run 31), 27, 16i (overprint run 35); VI
- 37 same ink as run 31; methods 31c (same screen as run 31), 27, 16i (overprint run 36); VI
- 38 red; methods 31c (same screen as run 31), 27, 16i; VI
- 39 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 38); VI



- 40 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 39); VI
- 41 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 40); VI
- 42 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 41); VI
- 43 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 42); VI
- 44 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 43); VI
- 45 same ink as run 38; methods 31c (same screen as run 31), 27, 16i (overprint run 44); VI
- 46 fluorescent pink and black; methods 15a, 6, 9, 11a, 16a,; III

## 253

### Roncador

1998

Lithograph, screenprint, etching, relief on white TGL handmade paper

21  $\frac{3}{8}$  x 21  $\frac{7}{8}$  (54.3 x 55.5)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '98*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS95-3242*

EDITION 55

PROOFS 14 AP, TP, 4 CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Christopher Creyts, Brian Maxwell, Susan Hover, and Gedi Siboni. Edition printing: Maxwell, Creyts, Kimberley Bursic, and Yasuyuki Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS139)

71 runs: 55 colors; 71 runs from 26 aluminum plates, 6 screens and 1 assembled plate made from 20 irregularly shaped plates (10 copper; 10 magnesium):

- 1 light tan; method 5b; IIa
- 2 dark red; method 5c; IIa
- 3 light purple; method 5c; IIa
- 4 blue; method 5a; IIa
- 5 light blue; method 5a; IIa

- 6 dark blue; method 5c; IIa
- 7 yellow-orange; method 5c; IIa
- 8 light yellow; method 5a; IIa
- 9 fluorescent yellow; method 5a; IIa
- 10 yellow; method 5c; IIa
- 11 transparent magenta; method 5c; IIa
- 12 magenta; method 5a; IIa
- 13 red; method 5a; IIa
- 14 green; method 5a; IIa
- 15 dark green; method 5a; IIa
- 16 transparent blue; method 5a; IIa
- 17 blue; method 5c; IIa
- 18 dark red-brown; method 5a; IIa
- 19 transparent blue-black; method 5c; IIa
- 20 transparent black; method 5c; IIa
- 21 transparent black; method 5c; IIa
- 22 blend of yellow, purple, and black; methods 5c, 16d; IIa
- 23 transparent brown-gray; method 5c; IIa
- 24 light fluorescent yellow; methods 31a, 27; VI
- 25 fluorescent yellow; methods 31a, 27; VI
- 26 dark fluorescent yellow; methods 31a (same screen as run 24), 27; VI
- 27 fluorescent yellow-orange; methods 31a (same screen as run 25), 27; VI
- 28 light fluorescent pink; methods 31a, 27; VI
- 29 light fluorescent orange; methods 31a (same screen as run 28), 27; VI
- 30 transparent light fluorescent red; methods 31a, 27; VI
- 31 transparent blue-gray; method 5a; IIa
- 32 transparent red-gray; method 5a; IIa
- 33 transparent green-gray; method 5a; IIa
- 34 black; methods 31c, 27, 16i; VI
- 35 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 34); VI
- 36 blue; methods 31c, 27, 16i; VI
- 37 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 36); VI
- 38 same ink as run 36; methods 31c (same screen as run 36), 27, 16i; VI
- 39 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 35); VI
- 40 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 39); VI
- 41 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 38); VI



42 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 41); VI

43 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 40); VI

44 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 43); VI

45 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 42); VI

46 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 45); VI

47 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 44); VI

48 same ink as run 34; methods 31c (same screen as run 30), 27, 16i (overprint run 47); VI

49 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 46); VI

50 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 49); VI

51 red; methods 31c (same screen as run 36), 27, 16i (overprint run 48); VI

52 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 51); VI

53 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 50); VI

54 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 53); VI

55 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 52); VI

56 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 55); VI

57 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 54); VI

58 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 57); VI

59 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 56); VI

60 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 59); VI

61 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 60); VI

62 same ink as run 51; methods 31c (same screen as run 36), 27, 16i (overprint run 61); VI

63 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 58); VI

64 light fluorescent pink; methods 31a (overprint portion of run 62), 27; VI

65 light fluorescent orange; methods 31a (same screen as run 64, overprint portion of run 62), 27; VI

66 light fluorescent orange; methods 31a (same screen as run 64,

overprint run 65), 27; VI

67 light fluorescent pink; methods 31a (same screen as run 64, overprint run 64), 27; VI

68 light fluorescent orange; methods 31a (same screen as run 64, overprint run 66), 27; VI

69 light blue; methods 31a (overprint portion of run 62), 27; VI

70 transparent fluorescent pink-red; methods 31a (same screen as run 69, overprint portion of run 63), 27; VI

71 orange, orange-red, red, light magenta, magenta, purple, light blue, blue, light turquoise-blue, black; methods 15a, 6, 11c, 21c, 23c, 16g; III

## 254

### Iffish

1998

Lithograph, screenprint, etching, aquatint, relief, engraving on white TGL handmade paper

22 x 21 1/8 (55.9 x 53.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '98*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS95-324I*

EDITION 55

PROOFS 14 AP, TP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Kirk, Susan Hover, Brian Maxwell, Christopher Creyts, Gedi Siboni, and Kimberley Bursic. Edition printing: Maxwell, Creyts, Kirk, and Bursic.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS138)

61 runs: 45 colors; 61 runs from 29 aluminum plates, 4 screens, and 1 assembled plate made from 12 irregularly shaped elements (5 copper and 5 magnesium plates; 2 poured aluminum elements):

1 light blue; method 5b; IIa

2 dark red; method 5c; IIa

3 dark blue; method 5c; IIa

4 gray blue; method 5a; IIa

5 purple; method 5a; IIa

6 transparent light yellow; method 5a; IIa

7 light yellow; method 5a; IIa

- 8 fluorescent yellow; method 5a; IIa
- 9 yellow; method 5c; IIa
- 10 transparent magenta; method 5c; IIa
- 11 magenta; method 5c; IIa
- 12 red; method 5a; IIa
- 13 transparent green; method 5a; IIa
- 14 transparent blue; method 5a; IIa
- 15 blue; method 5a; IIa
- 16 blue-green; method 5c; IIa
- 17 red blue; method 5a; IIa
- 18 dark transparent blue; method 5a; IIa
- 19 transparent purple; method 5a; IIa
- 20 blend of transparent pink and transparent purple; methods 5c, 16d; IIa
- 21 transparent red; method 5a; IIa
- 22 tan; method 5b; IIa
- 23 white; method 5a; IIa
- 24 transparent blue black; method 5c; IIa
- 25 black; method 5a; IIa
- 26 transparent brown; method 5b; IIa
- 27 fluorescent yellow; methods 31a, 27; VI
- 28 fluorescent medium yellow; methods 31a (same screen as run 27), 27; VI
- 29 transparent light fluorescent orange-yellow; method 31a; VI
- 30 transparent blue-gray; method 5a; IIa
- 31 transparent red-gray; method 5a; IIa
- 32 transparent green-gray; method 5a; IIa
- 33 black; methods 31c, 27, 16i; VI
- 34 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 33); VI
- 35 blue; methods 31c (same screen as run 33), 27, 16i; VI
- 36 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 35); VI
- 37 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 34); VI
- 38 same ink as run 33; methods 31c (same screen as run 33); 27, 16i (overprint run 37); VI
- 39 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 36); VI
- 40 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 39); VI
- 41 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 40); VI
- 42 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 38); VI
- 43 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 42); VI
- 44 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 41); VI
- 45 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 44); VI
- 46 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 43); VI
- 47 red; methods 31a, 27, 16i (overprint run 46); VI
- 48 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 45); VI
- 49 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 48); VI
- 50 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 47); VI
- 51 same ink as run 47; methods 31c (same screen as run 47), 27, 16i (overprint run 50); VI
- 52 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 49); VI
- 53 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 52); VI
- 54 same ink as run 47; methods 31c (same screen as run 47), 27, 16i (overprint run 51); VI
- 55 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 54); VI
- 56 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 53); VI
- 57 same ink as run 35; methods 31c (same screen as run 33), 27, 16i (overprint run 56); VI
- 58 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 55); VI
- 59 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 58); VI
- 60 transparent pink-red; methods 31a (same screen as run 47); 27, 16i (overprint portion of run 59); VI
- 61 light yellow -orange, orange, light orange-brown, red, magenta, dark blue, blue-black, and black; methods 15a, 6, 9, 11c, 12, 16a, 23, 23c; VI

## 255

### Aiolio

1998

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

21 1/2 x 28 1/2 (54.6 x 72.4)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '98*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp,

lower right. Workshop number inscribed in pencil on verso: *FS95-3240*

EDITION 51

PROOFS 12 AP, 2 TP, RTP, PPI, PPII, SP, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Kirk, Susan Hover, Brian Maxwell, Christopher Creyts, Gedi Siboni, and Kimberley Bursic. Edition printing: Maxwell, Yasuyuki Shibata, and Bursic.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS137)

57 runs: 49 colors; 57 runs from 30 aluminum plates, 5 screens, and 1 assembled plate made from 24 irregularly shaped plates (9 copper, 15 magnesium):

- 1 blue; method 5b; IIa.
- 2 white; method 5b; IIa
- 3 dark red; method 5c; IIa
- 4 dark blue; method 5c; IIa
- 5 transparent purple; method 5c; IIa
- 6 light blue; method 5c; IIa
- 7 transparent blue; method 5c; IIa
- 8 blend of blue and green; methods 5c, 16d; IIa
- 9 light yellow; method 5a; IIa
- 10 yellow; method 5c; IIa
- 11 light fluorescent pink; method 5a; IIa
- 12 magenta; method 5c; IIa
- 13 fluorescent pink; method 5a; IIa
- 14 transparent blue; method 5c; IIa
- 15 red blue; method 5c; IIa
- 16 dark purple; method 5a; IIa
- 17 transparent blue-green; method 5a; IIa
- 18 tan; method 5b; IIa
- 19 white; method 5a; IIa
- 20 white; method 5a; IIa
- 21 transparent blue-black; method 5c; IIa
- 22 transparent black; method 5a; IIa
- 23 black; method 5a; IIa
- 24 light fluorescent yellow; methods 31a, 27; VI
- 25 transparent light fluorescent yellow; methods 31a (same screen as run 24), 27; VI
- 26 transparent light fluorescent pink; methods 31a, 27; VI
- 27 transparent medium fluorescent pink; methods 31a (same screen as run 26), 27; VI
- 28 transparent dark fluorescent pink; methods 31a, 27; VI
- 29 orange; method 5c; IIa
- 30 transparent red; method 5a; IIa
- 31 transparent dark blue; method 5a; IIa
- 32 light blue gray; method 5b; IIa
- 33 transparent blue gray; method 5a; IIa
- 34 transparent red gray; method 5a; IIa
- 35 transparent green gray; method 5a; IIa
- 36 black; methods 31c, 27, 16i; VI
- 37 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 36); VI
- 38 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 37); VI
- 39 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 38); VI
- 40 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 39); VI
- 41 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 40); VI
- 42 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 41); VI
- 43 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 42); VI
- 44 red; methods 31c, 27, 16i; VI
- 45 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 44); VI
- 46 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 45); VI
- 47 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 46); VI
- 48 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 47); VI
- 49 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 48); VI
- 50 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 49); VI
- 51 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 50); VI
- 52 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 51); VI
- 53 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 52); VI
- 54 transparent orange; methods 31c (same screen as run 28, overprint portion of run 53), 27; VI
- 55 transparent dark red; methods 31c (overprint portion of run 53), 27; VI

56 transparent dark violet; methods 31c (same screen as run 55, overprint portion of run 53), 27; VI

57 orange, fluorescent pink, light tan, red-brown, purple, dark blue, fluorescent green, and black; methods 15a, 6, 9, 11c, 16a, 21c, 23a, 23c; III

## 256

### Eusapia

1998

Lithograph, screenprint, etching, relief on white TGL handmade paper

21 ¾ x 21 ¾ (55.2 x 55.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '98*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS95-3243*

EDITION 55

PROOFS 14 AP, 3 TP, CTP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and John Hutcheson. Aluminum plate preparation, processing, and edition printing: Lee Funderburg. Screen preparation, proofing, and edition printing: Michael Mueller. Copper plate preparation and processing: Anthony Kirk. Magnesium plate preparation and processing: Swan Engraving Co. Preparation and proofing of assembled plate: Christopher Creyts, Brian Maxwell, Kimberley Bursic, and Susan Hover. Edition printing: Creyts, Maxwell, Bursic, and Yasuyuki Shibata.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS140)

30 runs: 44 colors; 30 runs from 25 aluminum plates, 2 screens, and 1 assembled plate made from 32 irregularly shaped plates (6 copper; 26 magnesium):

- 1 light tan; method 5b; IIa
- 2 dark red; method 5c; IIa
- 3 purple; method 5c; IIa
- 4 red; method 5a; IIa
- 5 yellow-orange; method 5b; IIa
- 6 light pink; method 5a; IIa
- 7 fluorescent yellow; method 5a; IIa
- 8 yellow; method 5c; IIa
- 9 transparent magenta; method 5a; IIa
- 10 magenta; method 5c; IIa
- 11 orange and gray pink; methods 5a, 16c; IIa
- 12 blue; method 5c; IIa
- 13 transparent blue; method 5a; IIa

14 transparent blue-green and green; methods 5b, 5c, 16c; IIa

15 red-blue; method 5a; IIa

16 transparent red; method 5c; IIa

17 transparent blue- black; method 5c; IIa

18 gray; method 5a; IIa

19 black; method 5a; IIa

20 blend of fluorescent orange and fluorescent green; methods 5b, 16d; IIa

21 blend of fluorescent orange and fluorescent green; methods 5b, 16d; IIa

22 transparent fluorescent magenta-pink; methods 31a, 27; VI

23 fluorescent yellow-orange; methods 31a (same screen as run 22), 27; VI

24 transparent light fluorescent magenta-pink; methods 31a, 27; VI

25 dark blue; methods 31a (same screen as run 24), 27; VI

26 light gray-brown; method 5b; IIa

27 transparent blue-gray; method 5a; IIa

28 transparent red-gray; method 5a; IIa

29 transparent green-gray; method 5a; IIa

30 fluorescent orange, fluorescent red-orange, red-orange, red, dark red, purple, purple-blue, light blue, turquoise-blue, dark turquoise-blue, black; methods 15a, 6, 11c, 21c, 23a, 23c, 16a, 16g; VI

## 257

### Stranz

1999

Screenprint on white Saunders mould-made paper

77 x 43 ½ (195.6 x 110.5)

SIGNATURE Signed and dated in pencil, lower right center: *F. Stella '99*

INSCRIPTIONS Numbered in pencil, lower right center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3351*

EDITION 28

PROOFS 10 AP, 2 TP, RTP, PPI, TGL imp., A

PRINTERS Screen preparation and proofing: Michael Mueller. Edition printing: Mueller, assisted by Rolf Kaul.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS143)

191 runs: 107 colors; 191 runs from 44 screens:

- 1 light blue; method 31a; VI
- 2 same ink as run 1; methods 27, 31a (same screen as run 1); VI
- 3 yellow white; method 31b; VI
- 4 same ink as run 3; methods 27, 31b (same screen as run 3); VI

- 5 same ink as run 3; methods 27, 31b (same screen as run 3); VI
- 6 light yellow-brown; method 31b; VI
- 7 same ink as run 6; methods 27, 31b (same screen as run 6); VI
- 8 dark red; method 31a; VI
- 9 light blue; method 31a; VI
- 10 blue; method 31c; VI
- 11 same ink as run 10; methods 27, 31c (same screen as run 10); VI
- 12 same ink as run 10; methods 27, 31c (same screen as run 10); VI
- 13 same ink as run 10; method 31c; VI
- 14 same ink as run 10; methods 27, 31c (same screen as run 13); VI
- 15 fluorescent red; methods 27, 31c (same screen as run 14); VI
- 16 same ink as run 15; methods 27, 31c (same screen as run 14); VI
- 17 same ink as run 15; method 31c; VI
- 18 same ink as run 15; methods 27, 31c (same screen as run 17); VI
- 19 same ink as run 15; methods 27, 31c (same screen as run 17); VI
- 20 red; methods 27, 31a (same screen as run 17); VI
- 21 yellow; method 31b; VI
- 22 same ink as run 21; methods 27, 31b (same screen as run 21); VI
- 23 magenta; methods 27, 31b (same screen as run 21); VI
- 24 same ink as run 23; methods 27, 31b (same screen as run 21); VI
- 25 blue; method 31b; VI
- 26 same ink as run 25; methods 27, 31b (same screen as run 25); VI
- 27 medium blue; method 31b; VI
- 28 light blue; method 31b; VI
- 29 transparent light green-blue; methods 27, 31b (same screen as run 28); VI
- 30 transparent light yellow; methods 27, 31b (same screen as run 28); VI
- 31 same ink as run 30; methods 27, 31b (same screen as run 28); VI
- 32 transparent yellow; method 31c; VI
- 33 same ink as run 32; methods 27, 31c (same screen as run 32); VI
- 34 transparent magenta; methods 27, 31c (same screen as run 32); VI
- 35 same ink as run 34; methods 27, 31c (same screen as run 32); VI
- 36 blend of light purple and purple; method 31a; VI
- 37 same ink as run 36; methods 27, 31a (same screen as run 36); VI
- 38 blend of dark pink and purple; methods 27, 31a (same screen as run 36); VI
- 39 blend of light purple and pink-purple; methods 27, 31a (same screen as run 36); VI
- 40 transparent blue; method 31c; VI
- 41 same ink as run 40; methods 27, 31c (same screen as run 40); VI
- 42 same ink as run 40; methods 27, 31c (same screen as run 40); VI
- 43 blue; method 31a; VI
- 44 light magenta; methods 27, 31a (same screen as 43); VI
- 45 medium blue; methods 27, 31a (same screen as run 43); VI
- 46 same ink as run 45; methods 27, 31a (same screen as run 43); VI
- 47 dark magenta; method 31a; VI
- 48 light gray yellow; methods 27, 31a (same screen as run 47); VI
- 49 same ink as run 48; methods 27, 31a (same screen as run 47); VI
- 50 same ink as run 32; methods 27, 31c (same screen as run 40); VI
- 51 same ink as run 32; methods 27, 31c (same screen as run 40); VI
- 52 dark blue; methods 27, 31a (same screen as run 47); VI
- 53 blend of yellow-orange and red-orange; methods 27, 31c (same screen as run 47); VI
- 54 red; method 31c; VI
- 55 same ink as run 54; methods 27, 31c (same screen as run 54); VI
- 56 green; methods 27, 31c (same screen as run 54); VI
- 57 same ink as run 56; methods 27, 31c (same screen as run 54); VI
- 58 magenta; method 31c; VI
- 59 same ink as run 58; methods 27, 31c (same screen as run 58); VI
- 60 light green-blue; methods 27, 31c (same screen as run 58); VI
- 61 same ink as run 60; methods 27, 31c (same screen as run 58); VI
- 62 same ink as run 34; method 31c; VI
- 63 same ink as run 34; methods 27, 31c (same screen as run 62); VI
- 64 same ink as run 40; methods 27, 31c (same screen as run 62); VI
- 65 same ink as run 40; methods 27, 31c (same screen as run 62); VI
- 66 same ink as run 40; methods 27, 31c (same screen as run 62); VI
- 67 dark blue; method 31c; VI
- 68 same ink as run 67; methods 27, 31c (same screen as run 67); VI
- 69 transparent blue-green; methods 27, 31c (same screen as run 67); VI
- 70 transparent purple; methods 27, 31c (same screen as run 67); VI
- 71 same ink as run 70; methods 27, 31c (same screen as run 67); VI
- 72 transparent dark pink; methods 27, 31c (same screen as run 67); VI
- 73 transparent light purple; methods 27, 31c (same screen as run 67); VI
- 74 blend of transparent green-blue and transparent blue-green; method 31a; VI
- 75 light transparent green-blue; methods 27, 31a (same screen as run 74); VI
- 76 blend of transparent green-blue and transparent blue-green; methods 27, 31a (same screen as run 74); VI
- 77 transparent light green-blue; methods 27, 31a (same screen as run 74); VI
- 78 transparent green; methods 27, 31a (same screen as run 74); VI
- 79 blend of fluorescent red-orange and fluorescent pink-red; methods 27, 31c (same screen as run 74); VI

- 80 same ink as run 79; methods 27, 31c (same screen as run 74); VI
- 81 blend of light transparent green-blue and light transparent blue-green; method 31c; VI
- 82 light transparent green; methods 27, 31c (same screen as run 81); VI
- 83 fluorescent orange; method 31c; VI
- 84 blend of bluerescent yellow, fluorescent yellow-orange, fluorescent orange, and fluorescent red-orange; methods 27, 31c (same screen as run 83); VI
- 85 blend of fluorescent yellow, fluorescent yellow-orange, fluorescent red-orange, and fluorescent pink-red; methods 27, 31c (same screen as run 83); VI
- 86 blend of fluorescent yellow, fluorescent orange, and fluorescent yellow-orange; methods 27, 31c (same screen as run 83); VI
- 87 transparent blue-green; method 31a; VI
- 88 light blue; methods 27, 31a (same screen as run 87); VI
- 89 fluorescent magenta; methods 27, 31c (same screen as run 87); VI
- 90 blend of fluorescent yellow and fluorescent red-orange; methods 27, 31c (same screen as run 87); VI
- 91 light blue; method 31c; VI
- 92 light transparent gray; methods 27, 31a (same screen as run 91); VI
- 93 medium blue; method 31a; VI
- 94 blue; methods 27, 31a (same screen as run 93); VI
- 95 medium blue; methods 27, 31a (same screen as run 93); VI
- 96 pink; methods 27, 31a (same screen as run 93); VI
- 97 light blue; methods 27, 31a (same screen as run 96); VI
- 98 transparent light blue; method 31a; VI
- 99 medium blue; methods 27, 31a (same screen as run 98); VI
- 100 transparent light blue-gray; methods 27, 31a (same screen as run 98); VI
- 101 blue; methods 27, 31a (same screen as run 98); VI
- 102 transparent gray; methods 27, 31a (same screen as run 98); VI
- 103 same ink as run 10; method 31a; VI
- 104 same ink as run 10; methods 27, 31a (same screen as run 103); VI
- 105 same ink as run 10; methods 27, 31a (same screen as run 103); VI
- 106 same ink as run 10; methods 27, 31a (same screen as run 103); VI
- 107 transparent black; methods 31a, 31c; VI
- 108 transparent black; methods 27, 31a (same screen as run 107); VI
- 109 same ink as run 101; method 31a; VI
- 110 black; methods 27, 31c (same screen as run 109); VI
- 111 silver; method 31a; VI
- 112 same ink as run 110; methods 27, 31a, 31c (same screen as run 109); VI
- 113 blue-black; methods 27, 31c (same screen as run 111); VI
- 114 same ink as run 113; methods 27, 31c (same screen as run 111); VI
- 115 same ink as run 113; methods 27, 31c (same screen as run 111); VI
- 116 same ink as run 113; methods 27, 31c (same screen as run 111); VI
- 117 same ink as run 110; methods 31a, 31c; VI
- 118 same ink as run 110; methods 27, 31a, 31c (same screen as run 117); VI
- 119 same ink as run 110; methods 27, 31a, 31c (same screen as run 117); VI
- 120 same ink as run 113; methods 27, 31c (same screen as run 117); VI
- 121 light transparent black; method 31a; VI
- 122 transparent black; methods 27, 31a (same screen as run 121); VI
- 123 same ink as run 122; methods 27, 31a (same screen as run 121); VI
- 124 blend of transparent black and black; methods 27, 31a (same screen as run 121); VI
- 125 white; method 31a; VI
- 126 same ink as run 125; methods 27, 31a (same screen as run 125); VI
- 127 transparent black; method 31a; VI
- 128 transparent light gray; methods 27, 31a (same screen as run 127); VI
- 129 same ink as run 110; methods 27, 31a (same screen as run 125); VI
- 130 same ink as run 110; methods 27, 31a (same screen as run 125); VI
- 131 same ink as run 110; methods 27, 31a (same screen as run 125); VI
- 132 same ink as run 110; methods 27, 31a (same screen as run 125); VI
- 133 transparent brown; method 31a; VI
- 134 same ink as run 133; methods 27, 31a (same screen as run 133); VI
- 135 transparent light brown; methods 27, 31a (same screen as run 133); VI
- 136 same ink as run 135; methods 27, 31a (same screen as run 133); VI
- 137 same ink as run 133; methods 27, 31a (same screen as run 133); VI
- 138 same ink as run 133; methods 27, 31a (same screen as run 133); VI
- 139 same ink as run 133; methods 27, 31a (same screen as run 133); VI
- 140 same ink as run 133; methods 27, 31a (same screen as run 133); VI
- 141 same ink as run 133; methods 27, 31a (same screen as run 133); VI
- 142 blend of transparent light blue-gray and transparent blue-gray; method 31b; VI
- 143 same ink as run 135; methods 27, 31a (same screen as run 142); VI
- 144 same ink as run 135; methods 27, 31a (same screen as run 142); VI
- 145 same ink as run 135; methods 27, 31a (same screen as run 142); VI
- 146 same ink as run 133; methods 27, 31a (same screen as run 142); VI
- 147 same ink as run 133; methods 27, 31a (same screen as run 142); VI
- 148 transparent blue-gray; method 31a; VI
- 149 same ink as run 148; methods 27, 31a (same screen as run 148); VI
- 150 same ink as run 148; methods 27, 31a (same screen as run 148); VI
- 151 same ink as run 148; methods 27, 31a (same screen as run 148); VI
- 152 transparent light blue-gray; methods 27, 31a (same screen as run 148); VI
- 153 same ink as run 152; methods 27, 31a (same screen as run 148); VI



154 same ink as run 148; method 31a; VI  
 155 same ink as run 148; methods 27, 31a (same screen as run 154); VI  
 156 same ink as run 148; methods 27, 31a (same screen as run 154); VI  
 157 same ink as run 152; methods 27, 31a (same screen as run 154); VI  
 158 same ink as run 152; methods 27, 31a (same screen as run 154); VI  
 159 same ink as run 152; methods 27, 31a (same screen as run 154); VI  
 160 transparent blue-white; method 31b; VI  
 161 same ink as run 160; methods 27, 31b (same screen as run 160); VI  
 162 transparent purple-orange; methods 27, 31b (same screen as run 160); VI  
 163 same ink as run 162; methods 27, 31b (same screen as run 160); VI  
 164 transparent magenta-gray; method 31a; VI  
 165 same ink as run 164; methods 27, 31a (same screen as run 164); VI  
 166 same ink as run 164; methods 27, 31a (same screen as run 164); VI  
 167 same ink as run 164; methods 27, 31a (same screen as run 164); VI  
 168 transparent light magenta-gray; methods 27, 31a (same screen as run 164); VI  
 169 same ink as run 168; methods 27, 31a (same screen as run 164); VI  
 170 same ink as run 164; method 31a; VI  
 171 same ink as run 164; methods 27, 31a (same screen as run 170); VI  
 172 same ink as run 164; methods 27, 31a (same screen as run 170); VI  
 173 same ink as run 168; methods 27, 31a (same screen as run 170); VI  
 174 same ink as run 168; methods 27, 31a (same screen as run 170); VI  
 175 same ink as run 168; methods 27, 31a (same screen as run 170); VI  
 176 transparent blue-black; method 31a; VI  
 177 same ink as run 176; methods 27, 31a (same screen as run 176); VI  
 178 same ink as run 176; methods 27, 31a (same screen as run 176); VI  
 179 transparent light blue-black; methods 27, 31a (same screen as run 176); VI  
 180 same ink as run 176; method 31a; VI  
 181 same ink as run 176; methods 27, 31a (same screen as run 180); VI  
 182 same ink as run 176; methods 27, 31a (same screen as run 180); VI  
 183 same ink as run 179; methods 27, 31a (same screen as run 180); VI  
 184 same ink as run 179; methods 27, 31a (same screen as run 180); VI  
 185 same ink as run 110; methods 27, 31a (same screen as run 180); VI  
 186 transparent dark green; method 31a; VI  
 187 same ink as run 186; methods 27, 31a (same screen as run 186); VI  
 188 same ink as run 186; methods 27, 31a (same screen as run 186); VI  
 189 same ink as run 186; methods 27, 31a (same screen as run 186); VI  
 190 same ink as run 186; method 31a; VI  
 191 same ink as run 186; methods 27, 31a (same screen as run 190); VI

## 258

## Nemrik

1999

Screenprint, relief, etching, lithograph, engraving, stencil on white TGL handmade paper

44 x 32 (111.8 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '99*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS99-3470*

EDITION 60

PROOFS 14 AP, 2 TP, 4 CTP, 2 WP, RTP, PPI, PPII, PPIII, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: John Hutcheson and Christopher Creyts. Screen preparation, proofing, and edition printing: Michael Mueller, assisted by Rolf Kaul. Magnesium plate preparation: Swan Engraving Co., Anthony Kirk, Creyts, and Kimberley Bursic. Zinc and copper plate preparation: Kirk. Assembled plate preparation and edition printing: Kirk, Creyts, and Bursic. Aluminum plate preparation and proofing: John Hutcheson. Printing: Hutcheson and Creyts. Stencil preparation: Creyts. Edition stenciling: Tyler.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS144)

44 runs: 51 colors (including 2 dye colors): 44 runs from 7 aluminum plates, 18 screens, 2 plastic stencils, 1 assembled plate made from 9 irregularly shaped plates (6 magnesium, 2 copper, and 1 zinc); 1 assembled plate made from 1 irregularly shaped magnesium plate; and 1 assembled plate made from 2 irregularly shaped plastic plates:

- 1 light blue; method 5a; IIa
- 2 light transparent fluorescent yellow; method 31a; VI
- 3 transparent fluorescent yellow; method 31a; VI
- 4 light transparent blue-green; method 31a; VI
- 5 fluorescent yellow; method 31a; VI
- 6 yellow-green; method 5c; IIa
- 7 red; method 5c; IIa
- 8 magenta; method 5c; IIa
- 9 blue-green; method 5c; IIa
- 10 blue; method 5c; IIa
- 11 medium transparent blue-green; method 31a; VI
- 12 transparent blue-green; method 31a; VI
- 13 dark blue-green; method 31a; VI
- 14 fluorescent pink; method 31a; VI
- 15 blend of fluorescent yellow-orange and fluorescent orange; methods 27, 31b (same scene as run 14); VI
- 16 light transparent blue-green; method 31a; VI

- 17 light blue-green; method 31a; VI
- 18 light transparent fluorescent yellow; method 31a; VI
- 19 light transparent fluorescent orange; methods 27, 31a (same screen as run 18); VI
- 20 black; method 5c; IIa
- 21 light transparent fluorescent pink; methods 27, 31a (same screen as run 18); VI
- 22 transparent medium fluorescent magenta; methods 27, 31a (same screen as run 18); VI
- 23 fluorescent orange; method 31a; VI
- 24 transparent medium green; methods 27, 31a (same screen as run 23); VI
- 25 dark fluorescent orange; methods 27, 31a (same screen as run 23); VI
- 26 light transparent green; methods 27, 31a (same screen as run 23); VI
- 27 light yellow-ocher; method 31a; VI
- 28 transparent fluorescent yellow; methods 27, 31a (same screen as 27); VI
- 29 dark yellow-ocher; methods 27, 31a (same screen as run 27); VI
- 30 fluorescent blue; methods 27, 31a (same screen as run 27); VI
- 31 black; methods 31a, 31c; VI
- 32 fluorescent magenta; methods 27, 31a (same screen as run 31); VI
- 33 transparent white; method 31b; VI
- 34 fluorescent light pink; methods 27, 31c (same screen as run 33); VI
- 35 purple; method 31a; VI
- 36 dark fluorescent pink; methods 27, 31 (same screen as run 35); VI
- 37 green; methods 27, 31a (same screen as run 35); VI
- 38 orange-red light blue, blue, gray-blue, blue-green, dark blue-green, green, green-gray; methods 6, 11c, 21a, 21c, 23a, 23b, 29b; III
- 39 light magenta; methods 22c, 23a; III
- 40 dark blue; methods 21a, 23a; III
- 41 pink dye; method 32a
- 42 yellow dye; method 32a
- 43 clear; method 31a; VI
- 44 white; methods 31a; VI

## 259

### Ain Ghazal Variation

1999

Relief, woodcut, lithograph, with hand-coloring on white TGL handmade, hand-colored paper

64 ¾ x 49 ½ (164.5 x 125.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS99-3371*

EDITION 8 variations

PROOFS 4 AP, WP, RTP, A

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Proofing: Anthony Kirk, Kimberley Bursic, and Christopher Creyts. Edition printing, Kirk and Bursic. Aluminum lithography plate preparation, processing, proofing, and edition printing: Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS145)

7 runs: 18 colors (including 1 dye color); 7 runs from 2 aluminum plates, 4 plastic stencils, 1 assembled plate made from 1 irregularly shaped cast aluminum element; 1 assembled plate made from 1 irregularly shaped cast aluminum element with Plexiglas shim:

- 1 red pulp (on newly made white pulp base sheet); III
- 2 orange-yellow, pink-red, medium blue, green; method 32
- 3 blue, black; methods 23a, 19a (fir plywood); III
- 4 yellow, yellow-orange, brown-orange, light orange-red, orange-red, red, magenta, blue, green; methods 23c, 19 (fir plywood); III
- 5 inkless; method 24 (same plate as run 7 with Plexiglas shim); III
- 6 blue; method 5c; IIa
- 7 black; method 5c; IIa

After printing, the artist painted each print with a variety of acrylic paints.

## 260

### Ain Ghazal (A)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

66 ¼ x 56 (168.3 x 142.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *A.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition

printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS146)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## Ain Ghazal (B)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

67 x 57 (170.2 x 144.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *B.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS147)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 262

### Ain Ghazal (C)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

68 x 57 ¼ (172.7 x 145.4)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *C.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing

and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS148)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 263

### Ain Ghazal (D)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

66 ½ x 57 (168.9 x 144.8)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *D.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS149)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 264

### Ain Ghazal (E)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

66 ¼ x 56 ¼ (168.3 x 142.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *E.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast

aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS150)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 265

### Ain Ghazal (F)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

65 1/2 x 55 1/2 (166.4 x 141.0)

SIGNATURE Signed and dated in pencil, lower left: *F Stella '99*

INSCRIPTIONS Inscribed in pencil, lower left: *F* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS151)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 266

### Ain Ghazal (G)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

68 x 58 (172.7 x 147.3)

SIGNATURE Signed and dated in pencil, lower right: *F Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *G*. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS152)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 267

### Ain Ghazal (H)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

64 1/4 x 54 1/4 (163.2 x 137.8)

SIGNATURE Signed and dated in pencil, lower right: *F Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *H*. TGL blind stamp, lower right.

Printer Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS153)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

268

**Ain Ghazal (I)**

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

68 ¼ x 58 ¼ (173.4 x 148.0)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *I.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS154)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

269

**Ain Ghazal (J)**

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

67 ¾ x 58 (172.1 x 147.3)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower left: *J.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS155)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled

plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

270

**Ain Ghazal (K)**

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

67 ¼ x 57 ⅞ (170.8 x 145.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *K.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. M Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS156)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

271

**Ain Ghazal (L)**

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

69 x 59 ⅞ (175.3 x 152.1)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *L.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.



PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS157)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 272

### Ain Ghazal (M)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

68 x 58 (172.7 x 147.3)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '99*

INSCRIPTIONS Inscribed in pencil, lower right: *M.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS158)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 273

### Abu Hureya #1

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 1/4 x 60 1/2 (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: *#1.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-

aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS159)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 274

### Abu Hureya #2

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 1/4 x 60 1/2 (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower right: *#2.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler.. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS160)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 275

### Abu Hureya #3

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 1/4 x 60 1/2 (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: *#3.* TGL blind stamp, lower right.



**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS161)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 276

### Abu Hureya #4

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ¼ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pencil, lower left: *F. Stella '00*

**INSCRIPTIONS** Inscribed in pencil, lower left: #4. TGL blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS162)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 277

### Abu Hureya #5

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ¼ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pencil, lower left: *F. Stella '00*

**INSCRIPTIONS** Inscribed in pencil, lower left: #5. TGL blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision. Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS163)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 278

### Abu Hureya #6

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ¼ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pencil, lower left: *F. Stella '00*

**INSCRIPTIONS** Inscribed in pencil, lower left: #6. TGL blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS164)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled

plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

**279**

### Abu Hureya #7

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ¼ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: #7. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS165)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

**280**

### Abu Hureya #8

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ¼ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: #8. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS166)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

**281**

### Abu Hureya #9

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 x 60 (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: #9. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS167)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

**282**

### Abu Hureya #10

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 x 59 ¾ (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: #10. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-

aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS168)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 283

### Abu Hureya #11

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 x 59  $\frac{3}{4}$  (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: #11. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS169)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 284

### Abu Hureya #12

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74  $\frac{1}{4}$  x 60  $\frac{1}{2}$  (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower left: #12. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS170)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 285

### Ganji Dareh (A)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74  $\frac{1}{2}$  x 60  $\frac{1}{2}$  (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle/left of center: *F. Stella'01*

INSCRIPTIONS Inscribed, lower middle/left of center: A. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

286

**Ganji Dareh, AP I**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

287

**Ganji Dareh, AP II**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pencil: *F. Stella '00*

INSCRIPTIONS TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

288

**Ganji Dareh (B)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F. Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *B.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

289

**Ganji Dareh (C)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F. Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *C.* TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 290

### Ganji Dareh (D)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *D*. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 291

### Ganji Dareh (E)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *E*. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler.

Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 292

### Ganji Dareh (F)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *F*. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 293

### Ganji Dareh (G)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *G*. TGL



blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 294

### Ganji Dareh (H)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pen, lower middle, left of center: *F Stella '01*

**INSCRIPTIONS** Inscribed in pen, lower middle, left of center: *H*. TGL blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 295

### Ganji Dareh (I)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pen, lower middle, left of center: *F Stella '01*

**INSCRIPTIONS** Inscribed in pen, lower middle, left of center: *I*. TGL blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

## 296

### Ganji Dareh (J)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated, lower middle, left of center: *F Stella '01*

**INSCRIPTIONS** Inscribed, lower middle, left of center: *J*. TGL blind stamp, lower right.

**PRINTERS** Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink,



red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

297

**Ganji Dareh (K)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *K*. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

298

**Ganji Dareh (L)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: *F Stella '01*

INSCRIPTIONS Inscribed in pen, lower middle, left of center: *L*. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-aluminum plate for printing: John Hutcheson, Strianese, and Tyler. Aluminum plate preparation and processing: Hutcheson. Proofing

and edition printing: Hutcheson and Christopher Creyts. Copper plate preparation, processing, and proofing: Anthony Kirk. Edition printing: Kirk, Kimberley Bursic, and Creyts.

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

299

**Schwarze Weisheit #1**

2000

Aquatint, lithograph on white TGL handmade paper

37 ¼ x 28 (94.6 x 71.1)

SIGNATURE Signed and dated in pencil, lower left: *F Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3359*

EDITION 19

PROOFS 6 AP, RTP, PPI, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Etching plate preparation, processing, and proofing: Anthony Kirk and Peter Braune. Etching edition printing: Braune and Marcus Yip. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

2 colors: 2 runs from 1 copper and 1 aluminum plate:

1 black; method 9; IV

2 black; methods 5b, 5c; IIa

300

**Schwarze Weisheit #1, State I**

2000

Lithograph on Saunders mould-made paper

32 ½ x 22 ½ (82.6 x 57.2)

SIGNATURE Signed and dated in pencil, lower right: *F Stella '00*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State I*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3359A*

EDITION 2

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 301

#### Schwarze Weisheit #1, State II

2000

Lithograph on Saunders mould-made paper

32 1/2 x 22 1/2 (82.6 x 57.2)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower right: *State II*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3359B*

EDITION 1

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 302

#### Schwarze Weisheit #1, State III

2000

Lithograph on white TGL handmade paper

39 1/2 x 29 1/2 (100.3 x 74.9)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State III*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3359C*

EDITION 4

PROOFS None

PRINTERS Collaboration with artist on original collage and

project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 color: 1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 303

#### Schwarze Weisheit #2

2000

Aquatint, lithograph on white TGL handmade paper

35 3/4 x 28 3/8 (91 x 72)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3367*

EDITION 19

PROOFS 6 AP, 2 TP, 3 CTP, RTP, PPI, TGL imp., A, SP

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese and Richard hungerford. lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Etching plate preparation, processing, and proofing: Anthony Kirk and Peter Braune. Etching edition printing: Braune and Marcus Yip. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:

1 black; method 9; IV

2 black; methods 5b, 5c; IIa

### 304

#### Schwarze Weisheit #2, State I

2000

Lithograph on Saunders mould-made paper

29 x 22 1/2 (73.7 x 57.2)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. Inscribed in pencil, lower left: *State I*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3367A*

EDITION 3

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

## 305

### Schwarze Weisheit #2, State II

2000

Lithograph on Saunders mould-made paper

32 x 24  $\frac{3}{4}$  (81.3 x 62.9)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. Inscribed in pencil, lower left: *State II*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3367B*

EDITION 4

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

## 306

### Schwarze Weisheit #2, State III

2000

Lithograph on white TGL handmade paper

36 x 29 (91.4 x 73.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. Inscribed in pencil, lower left: *State III*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3367C*

EDITION 4

PROOFS None

PRINTERS Collaboration with artist on original collage and project

supervision: Kenneth Tyler. Papermaking: Richard Hungerford. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

## 307

### Schwarze Weisheit #2, State IV

2000

Aquatint, lithograph on Somerset mould-made paper

36 x 29 (91.4 x 73.7)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. Inscribed in pencil, lower left: *State IV*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3367D*

EDITION 2

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:

1 black; method 9; IV

2 black; methods 5b, 5c; IIa

## 308

### Schwarze Weisheit #3

2000

Aquatint, lithograph on white TGL handmade paper

35  $\frac{3}{8}$  x 28 (89.9 x 71.1)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3366*

EDITION 19

PROOFS 6 AP, 4 TP, RTP, PPI, PPII, TGL imp., A

PRINTERS Collaboration with artist on original collage and

project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Etching plate preparation, processing, and proofing: Anthony Kirk and Peter Braune. Etching edition printing: Braune and Dahlia Osman. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:

1 black; method 9; IV

2 black; methods 5b, 5c; IIa

### 309

#### Schwarze Weisheit #3, State I

2000

Lithograph on white Saunders mould-made paper

31 x 23 (78.7 x 58.4)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: *State I*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3366A*

EDITION 2

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 310

#### Schwarze Weisheit #3, State II

2000

Lithograph on white Saunders, mould-made paper

31 x 23 (78.7 x 58.4)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower right: *State II*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3366B*

EDITION 1

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 blue; method 5c; IIa

### 311

#### Schwarze Weisheit #3, State III

2000

Lithograph on white Somerset mould-made paper

32 1/4 x 24 1/2 (81.9 x 62.2)

SIGNATURE Signed and dated in pencil, lower right of center: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower right of center. Inscribed in pencil, lower center: *State III*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3366C*

EDITION 2

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 312

#### Schwarze Weisheit #3, State IV

2000

Lithograph on white TGL handmade paper

36 x 29 1/4 (91.4 x 74.3)

SIGNATURE Signed and dated in pencil, lower middle, right: *F. Stella '00*

INSCRIPTIONS Numbered in pencil, lower middle, right. Inscribed in pencil, lower right of center: *State IV*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3366D*

EDITION 4

PROOFS None

PRINTERS Collaboration with artist on original collage and

project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run; 1 color; 1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 313

#### Schwarze Weisheit for D.J.

Schwarze Weisheit Series

2000

Lithograph, etching, aquatint, relief, embossing on white TGL handmade paper

47 ½ x 40 (120.7 x 101.6)

SIGNATURE Signed and dated in pencil, lower left: *F. Stella '00* (vertically)

INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: *FS97-3362*

EDITION 23

PROOFS 8 AP, CTP, WP, RTP, PPI, TGL imp., A

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Etching plate preparation, processing, and proofing: Anthony Kirk, Strianese, Kimberley Bursic, and Creyts. Emboss platemaking and proofing: Kirk. Lithography edition printing: Hutcheson. Etching edition printing: Kirk, Hwee Hwee Loo, and Azlina Adam. Deboss edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

3 runs from 1 aluminum plate, 1 assembled plate (made from 6 irregularly shaped copper plates and 1 Lexan® base plate), and 1 Plexiglas embossing plate.

1 black; methods 5b, 5c; IIa

2 dark brown, bright red, black, dark red, blue, gray, and tan; methods 6, 9a, 11c, 23a, 32a, 16g, 16k, 23c, 15a; III

3 inkless; method 24; III

### 314

#### Schwarze Weisheit for D.J., State I

2000

Lithograph on white Saunders mould-made paper

39 ¼ x 29 ¾ (99.7 x 75.6)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower right: *State I*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3362A*

EDITION 1

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:

1 black; method 5c; IIa

### 315

#### Schwarze Weisheit for D.J., State II

2000

Aquatint, lithograph on white Saunders mould-made paper

47 x 34 ¾ (119.4 x 88.3)

SIGNATURE Signed and dated in pencil, lower right: *F. Stella '00*

INSCRIPTIONS Inscribed in pencil, lower right: *State II*. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3362B*

EDITION 1

PROOFS None

PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:

1 black; method 9; IV

2 black; methods 5b, 5c; IIa

###

# LIST OF PRESSES

## **I Direct Hydraulic Lithography Press**

## **II Flatbed Offset Lithography Press**

a Indirect impression transferred from the printing element to the blanket cylinder and set off onto paper

b Direct impression transferred from the printing element directly to paper

## **III Hydraulic Platen Press**

## **IV Etching Press**

## **V Vandercook Press**

## **VI Vacuum Screen Press**

# LIST OF METHODS

## **I Direct Lithography**

a Image drawn on stone

b Image drawn on aluminum plate

## **2 Transfer Paper**

a Image drawn or printed on specially coated paper and transferred to stone

b Image drawn or printed on specially coated paper and transferred to an aluminum plate

c Image drawn or printed on specially coated paper and transferred to an intaglio plate

## **3 Negative-working Wipe-on Aluminum Plate**

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed from photographically prepared line film, halftone film, or both

## **4 Negative-working Presensitized Aluminum Plate**

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed from photographically prepared line film, halftone film, or both

## **5 Positive-working Presensitized Continuous-Tone Aluminum Plate**

a Image drawn or printed on prepared acetate or Mylar sheet

b Image made from knife-cut masking film

c Image composed from photographically prepared line film, halftone film, continuous-tone film, or a combination thereof

## **6 Etching**



## LIST OF METHODS (CONTINUED)

### 7 Lift-Ground Etching

### 8 Soft-Ground Etching

### 9 Aquatint

### 10 Spitbite Aquatint

### 11 Photosensitive-Resist Copper Intaglio Plate

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed from either photographically prepared line film, halftone film, or both

### 12 Engraving

### 13 Drypoint

### 14 Mezzotint

### 15 Assembled Plate

a Parts assembled to form a printing element, then mounted on flat wood or metal support

b Parts assembled in registration on a press bed for printing

### 16 Multiple-Inking Technique

a Intaglio or relief printing: inked with multiple colors using a variety of tools

b Direct lithography: inked with different colors

c Offset lithography or Vandercook press: colors separated in ink fountain and printed

d Offset lithography or Vandercook press: colors placed together in ink fountain, making a blend of inks

e Screen printing: inks applied separately and squeegeed onto paper

f Screen printing: inks applied together, making a blend of inks, and squeegeed onto paper

g Any size hand roller with a blend of inks applied and rolled onto a printing element

### 17 Viscosity Inking

### 18 Linocut

### 19 Woodcut

a Image hand-carved with tools

b Image cut and shaped with power tools

c A drawn or printed image mechanically cut by a laser machine

### 20 Direct-Resist Magnesium Plate

### 21 Photosensitive-Resist Magnesium Plate

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed from photographically prepared line film, halftone film, or both

### 22 Positive-working Presensitized Plastic Relief Plate

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed from photographically prepared line film, halftone film or both

### 23 Relief Plate Inking

a Raised level of plate or unprepared surface of a plate inked with a roller to print as a relief

b Recess level wiped with ink to print as an etching

c Both recessed and relief surfaces inked to print as an etching

### 24 Inkless Embossing

### 25 Paper Stencil

### 26 Tusche Screen

## LIST OF METHODS (CONTINUED)

### 27 Blockout Stencil

### 28 Knife-cut Stencil

### 29 Direct Photographic Screen Stencil

a Image drawn or printed on plastic sheet

b Image composed from photographically prepared line film, halftone film, or both

### 30 Indirect Photographic Screen Stencil

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed from photographically prepared line film, halftone film, or both

### 31 Direct/ Indirect Photographic Screen Stencil

a Image drawn or printed on plastic sheet

b Image made from knife-cut masking film

c Image composed photo- graphically prepared line film, halftone film, or both

### 32 Stenciling

a Paper or plastic stencil

b Metal stencil

c Wide-mesh screen stencil

### 33 Stamping

### 34 Ghost Impression

### 35 Wet-Pulp Collage

### 36 Collage

a paper used as a full sheet, cut, or torn; assembled; and attached with adhesive applied by hand

b Paper used as a full sheer, cut, or torn; assembled; and attached with adhesive screen-printed using a vacuum screen press

c paper used as a full sheet, cut, or torn; assembled; and attached with thread (by knotting or sewing)