

Technics and creativity II. Gemini GEL.

With an essay by Riva Castleman

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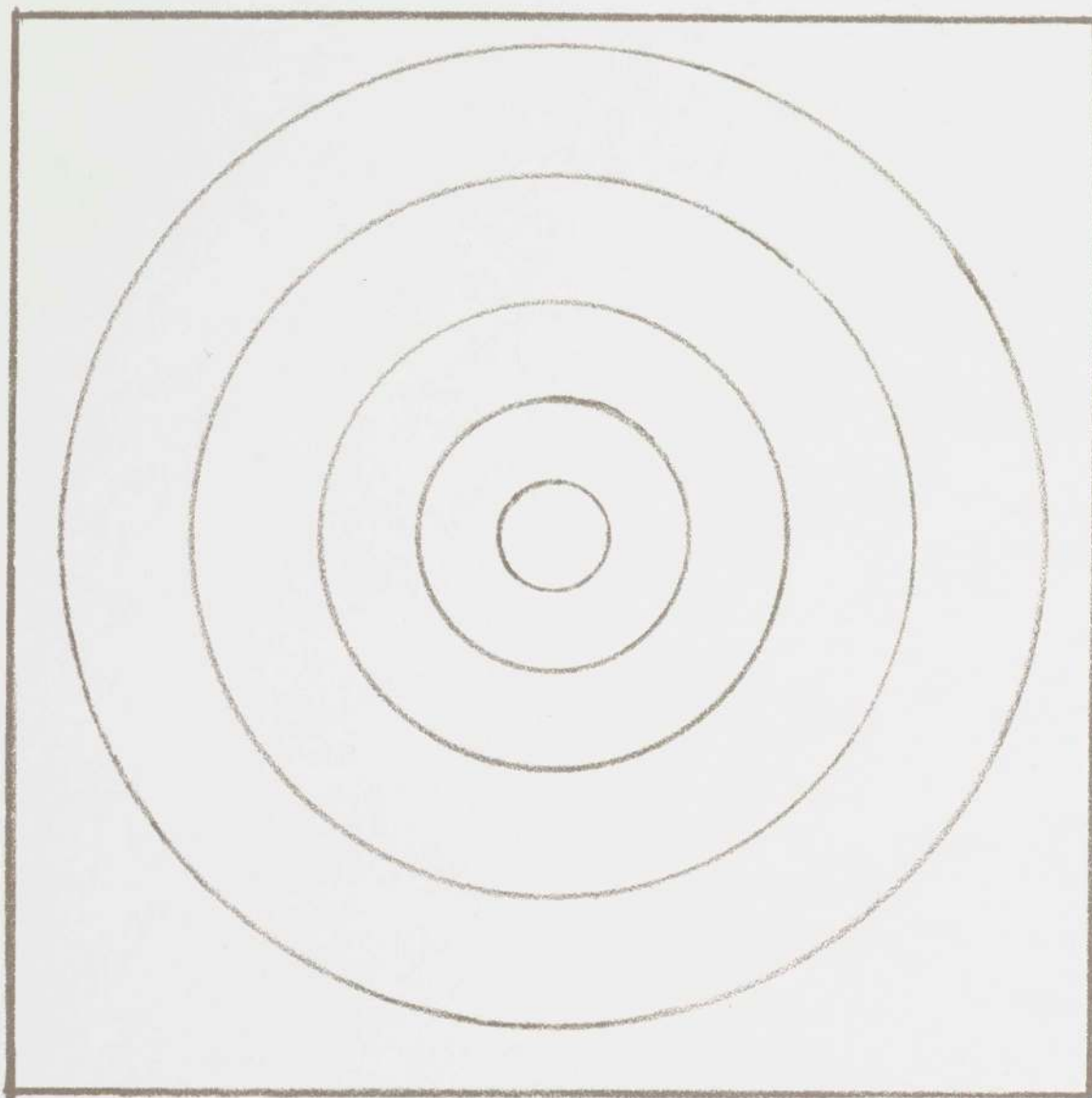
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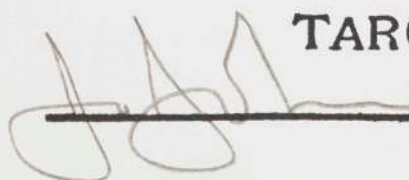
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TECHNICS
AND
CREATIVITY





TARGET 1970

 and _____





This publication is produced in conjunction with TECHNICS AND CREATIVITY: GEMINI G.E.L., an exhibition at The Museum of Modern Art of selected prints and multiples by such leading artists as Josef Albers, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and Frank Stella, published by Gemini at their workshop in California. The box contains a catalogue with 364 illustrations (20 in color), an essay by Riva Castleman, Associate Curator of Prints at the Museum, and a catalogue raisonné of Gemini's complete production. Also included in the box is a 10½ x 8½-inch multiple by Jasper Johns, *Target 1970*, specially commissioned for this publication. A two-color offset lithograph with a collage of watercolor pads and brush, the multiple invites you to collaborate with Jasper Johns in creating your own version of his Target.

The Museum of Modern Art, New York

**TECHNICS
AND
CREATIVITY**





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GEMINI GEL

WITH AN ESSAY BY RIVA CASTLEMAN

**THE MUSEUM OF
MODERN ART, NEW YORK**



Archive

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ACKNOWLEDGMENTS

6

Any exhibition that focuses on the work of one company in order to illuminate an area of artistic concern inevitably depends on the close cooperation of that company. Fortunately, the basic foundation of Gemini G.E.L. is American free enterprise, with all the practical functions that such industry implies. Without the considerable documentation, both written and photographic, available in Gemini's Los Angeles workshop, it would have been infinitely more difficult to explain the various aspects of Gemini's operation. Conversely, such information made it possible to explore the subject underlying the exhibition by showing works issued by only one company.

The Museum has exhibited in the past lithographs from Universal Limited Art Editions (1964) and Tamarind Lithography Workshop (1969). I am indebted, as is the Director of Gemini G.E.L., to the two women responsible for these workshops, Mrs. Tatyana Grosman and Miss June Wayne, for the dynamic direction they have given printmaking in this country. Without them American artists would still be making prints in college workshops or in Europe. Kenneth Tyler and his wife Kay continued on the path they explored.

With his partners, Sidney Felsen and Stanley Grinstein, Tyler brought to Gemini many of the artists most capable of expanding the concept of what multiple works of art should be. Once there, the artist is exposed to the intense and energetic activity of Tyler and his assistants. The interaction that results from such stimulation is attributable to the very foundation of Gemini—research, development and collaboration.

The exhibition is a selection from almost three hundred works produced by Gemini during the five years of its existence. In attempting to represent the most innovative and momentous projects, I have had to exclude many

worthy of equal attention. Some works for which production time had not been scheduled were rushed to completion for this exhibition. I am most grateful to the directors and staff of Gemini G.E.L. for their accomplishment of this undertaking.

Without the benefit of the previous workshop exhibitions and the continuing inspiration of their director, William S. Lieberman, the Museum's Director of Painting and Sculpture, it would have been impossible even to have attempted this exhibition. Both he and Wilder Green, Director of Exhibitions, were responsible for suggesting that works from Gemini be shown at the Museum, and both deserve my deepest appreciation. Among the many members of the Museum's staff who have been of invaluable assistance are Donna Stein, Assistant Curator in the Department of Prints and Illustrated Books, Richard Palmer, Assistant Director of Exhibitions, and Helen Franc, Editor-in-Chief, whose mine of words and style brought forth the title of the exhibition.

This catalogue exists because of the tenacity and energy of many people both at the Museum and at Gemini. Because all cannot be named here, my particular thanks go to Sandra Fisher at Gemini and the most patient and imaginative editor, Jane Fluegel, at the Museum.

Two artists represented in the exhibition have also contributed a large share to the sum total of it: Jasper Johns, whose multiple acts as a frontispiece to this catalogue, and Roy Lichtenstein, whose *Modern Print* was created for the Museum. Both they and Claes Oldenburg very generously shared with me their memories of working at Gemini.

Finally, my thanks to Ken Tyler, craftsman, collaborator and businessman, who has managed the unusual feat of balancing art and business to the benefit of both.

R.C. March 1971

**TECHNICS
AND
CREATIVITY**
BY RIVA CASTLEMAN

While art is basically the product of a creative concept and the skillful manipulation of materials, only recently has there begun to be a reaction against the imbalance that has favored the idea over the means. Technics are the learned skills, the practical ways of doing something, the manner and means by which art is accomplished. An early characterization of man is that of a tool-bearing, creative animal (whether the tool was meant to scratch on a wall or kill is an argument best left to anthropologists and sociologists). Fulfilling a creative impulse with that tool was primitive technics.¹ Once the primary tool no longer sufficed to complete the act, or the act itself was divided into a series of processes, it became correspondingly more difficult for the creator to control the result. This drastic simplification of the complex beginnings of technology may explain how the position of an artist evolved. Although he utilized an increasing variety of materials and skills—bronze-casting, tapestry-weaving—in time he could no longer perform independently and became detached from the technological mainstream. The balance between creativity and technics shifted.

From the cave man's rudimentary scratching of animal forms to the Renaissance artist's frescoes, man created in an environment increasingly demanding of skill and knowledge. Until the appearance of the printing press, man could not only assimilate most of the knowledge in his field but also build upon it. Creative man had only the burdens of acquiring materials, skilled helpers, and funds in order to realize his project. If he was exceptionally gifted he would produce works in many fields. Most importantly, the language necessary to explain the project to apprentices or patrons was comprehensible. Neither machines nor materials had developed beyond the capacities of those who wished to utilize them. This is not to say that all artists could become engineers or architects, but that the specialized language of their technology was understandable to those who wished to utilize it.

The printing press changed this situation and that of the artist in the modern world. Once specialized information could be widely distributed, a gap between creator and technician developed. Of course, there were many more "arts" to which man could apply his creative abilities, but from the point of technics, the "fine" artist began to stagnate. Until the nineteenth century, the technology of

An early 16th-century
printing press, woodcut by
Jodocus Badius



painting, sculpture, and printmaking grew minutely. Even with the subsequent introduction of acrylics in painting, acetylene torches and steel in sculpture, and chemical processes in printmaking, the comparison with the ratio of growth in other forms of creative communication is shattering.

If the machines and materials of art have progressed so little, attitudes have changed even less. The exhibition *The Machine as Seen at the End of the Mechanical Age*² in 1968—69 illustrated the artistic reactions to the technocracy that emerged in the twentieth century. Previous Rousseauian attempts to return to nature or ignore the machine were replaced by amused or horrified renderings of the machines themselves or the social problems connected with their advent. Eventually, some of the forms of technology became the forms of art, particularly with the appearance of the ready-mades of Marcel Duchamp. This confrontation with the reality of new form may ultimately be as influential as man's first look in the mirror. After a passage of slightly over half a century, a modern technology for art is beginning to evolve.

The artist has an epithetical name: dreamer. Frequently, he has exemplified man's nostalgia for a world devoid of machines and the debris accompanying them. Primitive man used his scratchings to recreate the momentary event of his own time with materials of his time. In the West, the trend to a distinction between fine and applied arts perhaps began as the artist moved away from the technical complexities that confronted him into more philosophical areas—areas less responsive to the

Marcel Duchamp, *Bicycle Wheel*, 1951
(3rd version, after lost 1913 original)
The Museum of Modern Art,
The Sidney and Harriet Janis Collection



changing lives of his viewers. Once the artist was no longer challenged by having to master his medium, he tended to examine more methodically ideas of form, space, and light. At that point, the artist-craftsman moved into the ambiguous zone of artist-philosopher. Unlike the philosopher's ideas, however, those of the artist had to be shaped into visual form by tools. In the nineteenth and twentieth centuries, the camera and motion-picture film returned the creative artist to his early, primary profession of documentation. Though painters dabbled with these new tools, specialists evolved — artists less controlled by the ideals of the fine arts.

Although throughout the nineteenth century the artist appears to have been relatively oblivious to the fantastic development of technology, he was not entirely blocked off from the technological build-up. An avant-garde developed that reopened visual investigations into the scientific concepts of light and space. Simultaneously, the artist began to feel the human impact of the mechanical evolution. In the twentieth century, the persistence of wars, the degradation of life through the boredom and pollution created by the machine, the pace of communication that quickly made every new idea obsolete, forced him to react.

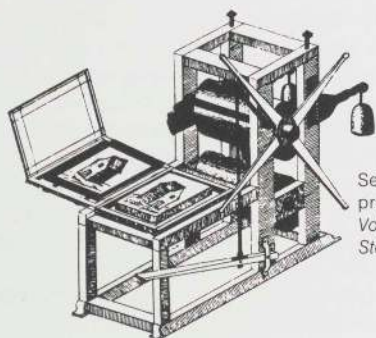
The Constructivist movement, for example, was fed by Russian revolutionary theories. Vladimir Tatlin attempted to use the elements of industrial technology to construct a new art for a new society. The human element, however, was still the controlling aesthetic factor, and it was a human element unaware of the realities of nearly a

hundred years of industrial man. The forms of *Letatlin*, the flying machine devised by Tatlin, reminiscent of Leonardo da Vinci's practical experiments, must have mystified the common man, who had already lived through a war in which airplanes were an uncomfortable reality. He, nevertheless, had insight when he wrote in 1932, "An artist with experience of a variety of different materials...will inevitably see it as his duty to solve the technical problem with the help of new relationships in the material...he will try to discover a new, complicated form, which in its further development will naturally have to be technically refined in more detail."³

The idea of a total aesthetic, art being put to work, found adherents in the Bauhaus. Although the most exciting products of the Bauhaus method were in applied art, and the aesthetic values of functional objects and architecture were reinforced, very little progress was made in reconciling the artist with industrial methods for the production of works that would fulfill spiritual needs. Images became more and more abstract, and natural forms were altered to resemble objects in an industrial environment. In the case of Josef Albers, who taught courses in stained glass, freehand drawing was no longer a necessary artistic skill. Removing specific "chance" operations from the making of art was a formidable step in making art contemporary.

This exhibition of the products of a workshop devoted to the collaboration of creative and technical people grows from two complex roots: the interaction of technics and creativity outlined briefly above and the technological fact of printmaking. Long before Gutenberg, man had a desire to convey ideas through identical visual material. Perhaps the earliest successful instance was cuneiform, wherein the characters were all incised with the same tool, thus creating a uniform set of impressions. Seals signified authority because of their ability always to form the same image. The impressions of seals are, broadly, the first prints. Where this technique of consistently transferring the same image is unknown, people are unaware that two truly identical things can exist.⁴ Too, if it is unknown, no sophisticated monetary systems can be established, nor, more basically, can any form of economics exist that depends on, not simply similarity, but exact equality. Much of the history of technology is the history of man's persistence in trying to make perfectly identical objects.

At the beginning of printmaking, the hope of the man who designed playing cards printed from woodblocks was that they would appear identical. Until the advent of machine color printing in the nineteenth century, they never did. Even Dürer's religious prints were issued, and undoubtedly performed their special role in the economics of the time, not as wondrous artistic efforts that had the cachet of uniqueness but as evidences of excellent technical skill that could produce identical copies. After all, connoisseurship that honors uniqueness in supposedly identical things is a reaction against technology. Until recently, if what man wrought was inconsistent with his aim of achieving uniformity, it was cast aside, not treasured for its rarity.



Senefelder's lithographic press (from Aloys Senefelder, *Vollständiges Lehrbuch der Steindruckerey*, 1818)

With the change in artistic aims after the Renaissance, a more introspective attitude toward prints evolved. The problem-solving attempts—printing variations and retaining them—identify the artist's freedom from the persistent ideal and technological evolution of making identicals. When Senefelder developed lithography in the late eighteenth century, he was fulfilling this ideal, not within the cloistered realm of art but within the continuing technological growth of man. Artists who were not considered printmakers turned to it, but the consistency of lithography must have had a shocking effect on those artists who had previously used for their creative efforts printmaking media that were subject to modification. It was largely ignored until the 1890s, by which time photography had developed and lithography seemed less perfect. However, one important element in lithography forever changed the course of printmaking by artists: the capacity of the stone to print an image consistently (in terms of consistency, the concept of variation

was much broader than today's measurement in millimicrons). The few great artist-printmakers of the past had adopted very personal attitudes toward the way in which the ink was put on the etched or engraved plate. This freedom was denied by lithography.

When in the 1890s artists took up lithography as a medium that could be expanded, it was perhaps in subconscious recognition that they were again participating in the true flow of technology. They relied on printers not only to print but to etch the stone. The possible quantities were so great that the prints became, again, modes of communication, but now with images recognizably by this or that artist. Posters by Lautrec were collectible not for any unique values of the sheets but for the image, and they heralded the return of prints to the realm of true mass media. The counter-reaction was swift in appearing. In the first decades of the twentieth century, the major artists made prints, but few of them were lithographs. The woodcut became for the Germans the most free form of printerly expression, completely inconsistent, and at its best when it emulated the primitive. In the 1930s, Stanley William Hayter developed intaglio techniques to unforeseen heights and fostered a new group of artist-craftsmen, both in Europe and America. Hayter's work so complicated the etching and engraving processes that subtle differences were, of necessity, apparent in the editions.

Lithography in the meantime was consistently used for commercial and art printing in ever-practical America. Until after World War II, when Hayter's students began to appear, art schools were more likely to teach lithography than any other printmaking technique. One of the most typical of the museum-connected art schools, The Art Institute of Chicago, was the starting point in 1950 for Kenneth Tyler, who was to found the Gemini workshop fifteen years later. Tyler learned the techniques of lithography from Max Kahn and found inspiration in the Institute's excellent print collection. Still interested in pursuing his own artistic career, he left Chicago and went on to the Herron School of Art in Indianapolis. By 1963, he was an adept printer with a more than peripheral interest in machinery, possibly developed during his work in Indiana steel mills. He received one of the Ford-Foundation-funded Tamarind Lithography Workshop printer grants, which made it possible for him to become the shop's technical director, after some expert tutelage from Garo Antreasian and the French master printer, Marcel Durassier.



Dan Freeman, printer, printing
Ellsworth Kelly's *Blue/Green*
Gemini, 1970

The Tamarind Workshop was founded by the indomitable June Wayne, who directed it from 1960 to 1970; her goal in this enterprise was twofold: the training of printers in America to guarantee the establishment and continuity of lithography workshops, and the introduction of artists to the medium so that they also would be interested in the continuation of lithography. This idea was inspired by the postwar revival of lithography in France, where such artists as Picasso worked in lithography houses—Mourlot and others. Tamarind, however, was not mere revivalism (its program continues under the aegis of the Ford Foundation at the University of New Mexico) but introduced elements of American “know-how” to a printing craft that had never entirely overcome the bias against its commercial start. Understanding that a medium expands only by the quality of the demands made of it, Miss Wayne worked with a dozen artists each year to uproot the solidified concepts of what could be done with lithography. Her program also researched inks and papers to create a standard that would make the printed product of Tamarind uniform in, at least, manufactured quality. Tyler worked on the research programs that developed a ball-grained aluminum plate which was close in quality to the grain of a stone and could be used in conjunction with stone lithography. Aluminum-plate lithography, particularly as it developed out of this program, has played an important part in the technological advance made in printmaking.

Early in 1965, Tyler and his wife started to print in their garage, and in July they founded Gemini Ltd. With another former Tamarind printer, Bernard Bleha, they set up a shop behind the Los Angeles framing and art-shipping concern, Art Services. While still technical director of Tamarind, Tyler had printed several lithographs for Nicholas Krushenick, and Gemini's first commission, from the Los Angeles County Museum Council, was for a print by this artist to be sold for fund raising. July 1965 was also the moment of the riots in the Watts section of Los Angeles, and the newly designed press was awaiting pick-up there. The ancient ceremony of carrying the fire to a new home was given a modern emulation by the police-protected procession of the lithographic press from Watts to the Gemini workshop.

Timothy Huchthausen,
printer, processing an
Ellsworth Kelly aluminum plate
Gemini, 1970



James Webb, printer,
proofing a Jasper Johns print
Gemini, 1971



Stuart Henderson and Ron
McPherson, printers, checking level
of stone with a straight-edge
Gemini, 1969



Kenneth Tyler
etching a Frank Stella stone
Gemini, 1971



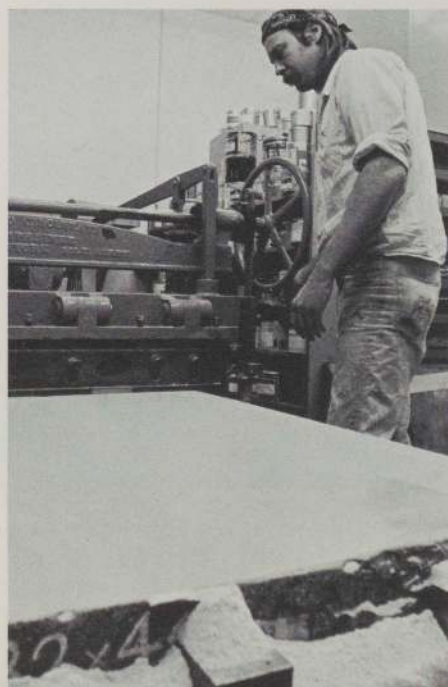
For a short period Gemini did custom work: for example, a suite by the British Pop artist David Hockney, Giacometti's last lithograph, as well as printing and publishing a book of poetry by Robert Creeley with ten lithographs by the late California artist John Altoon. Eager to put into practice some ideas he had developed over ten years, particularly in expanding the dimension of both the medium and its product, Tyler formed a corporation with two collectors of contemporary art: Sidney B. Felsen, the owner of an accounting firm, and Stanley Grinstein, a manufacturer. The new Gemini G.E.L. (Graphics Editions Limited) now had the capital to commission works, and the first artist to be asked to do a series of prints was Josef Albers. There were many factors that, in retrospect, seem to have made this choice an inspired one. Foremost, Albers' role in transforming art from a hand to a machine orientation immediately activated a new pattern of production. His work necessitated an industrial exactitude rarely demanded of artist-craftsman enterprises. Certain built-in problems of printing—elusive color and paper stretch—had to be controlled if the straight lines and perfect color rhythms of Albers' compositions were to be in harmony. Tyler had already faced these problems at Tamarind with Albers, and now that the editions were to be his own he was challenged to uncover the technology that would perfect this area of printmaking. It took nine months to fix the colors and compositions, another eight to print the sixteen White Line Squares (VIII and XV, pages 32 and 33).

Before reviewing the work issuing from Gemini, the problems inherent in the technique of lithography should be examined, particularly as to the way they affected Tyler's objectives. Once Tyler was in agreement with the idea that great prints are made by great artists (the subject of a lecture he heard William S. Lieberman give at the University of Southern California in 1964), he realized that the scale of prints had to be closer to the scale of painting being done by the most successful contemporary American artists. In order to make larger prints, the presses had to be not only larger but more precisely balanced; registration had to be more exact; paper had to be made in larger sizes with less elasticity; stones had to be made lighter; and changes had to be made to lessen the strain of printing on the printers themselves. This last point cannot be underestimated. In order to open the door to true collaboration between the artist and technician, the technician would have to undergo an education enabling him to communicate; but if his formative years had been spent in pursuits more akin to the creative life than the active, more than

below: Ron Olds,
printer, operating stone planer
Gemini, 1969

likely he would be physically incapable of carrying out the tasks that have customarily accompanied stone lithography (a stone 35 inches high x 50 inches wide x 3 inches deep weighs 350 pounds). Whereas the traditional apprentice system created artisans who were both strong and extremely sensitive to their product, the protracted length of American education has almost eradicated long-term training of this type. In the case of Gemini, printer trainees are chosen for their intelligence, mental and physical agility, innate understanding of quality control and identicalness, ambition, and, as much as possible, an unromantic attitude about art and artists. Rather than insisting that the artisans be cogs in an established machine, the machine must be altered to allow them to operate freely, whatever their physique.

Tyler had worked on the idea of a hydraulically operated press while a student in Chicago. A not completely operative version was built in Indianapolis, and finally a press was built in Los Angeles which incorporated a hydraulic cylinder to engage the scraper bar against the stone and a motor to pull the bed back and forth. Subsequent presses have been larger and their machinery more refined. In consultation with engineers and specialists in fields relating to printing, larger presses requiring little manual operation, gauged to the physical type of the person printing, and capable of making impressions from the uniformly stable materials are being developed.



Despite the enthusiasm brought to the development of machinery capable of printing large lithographs, further problems emerged in other areas. In order to produce the first large print, Robert Rauschenberg's *Booster* (page 47), in 1967, paper six feet long had to be found. Perhaps if the long-accepted Rives BFK or Arches rag paper had been found in the size needed, another of the research and development programs at Gemini would never have occurred. As it happened, only one type of paper for *Booster* was available, on custom order, and although it had enough stability and durability, it lacked the modulated surface that made most lithographs on Rives and Arches appear more sensitively printed. With the aid of a grant from the National Endowment for the Arts, Gemini began consultation with paper mills in America, France, and Germany primarily to do research on the properties of art paper in order to develop an alkaline pulp paper that would have all the desirable qualities of scarce and expensive rag paper. The undefined aim of the program was to encourage the production of this type of paper in the United States at a cost that would make it available to students. Two problems arose that vividly illuminate the differences between craft and industry. In the family-run paper mill of Arjomari at Epinal, France, secrecy and tradition tended to color both the information about the product and the possibilities for change. Needing very large paper, Gemini hoped to have it produced in rolls. Yet, maintaining the tradition of handmade and mold-made sheets of paper, the managers of the old mill refused for a long time to admit that they were actually producing rolls and cutting them up. American industrial systems provided a second problem. Research in industrial laboratories, once it becomes product-oriented, is usually directed toward making many tons or millions of pieces. To ask the S. D. Warren Company, the developer of excellent book paper, to work on a properly balanced art paper of which possibly only a few tons would be used in a year was one of the first of many audacious confrontations. Terminology mutually understood by artisan and technician had to be agreed upon. The sensitive surface, weight, and flexibility of that ideal paper for lithography required a descriptive phrase, which eventually evolved into "friendly feel."

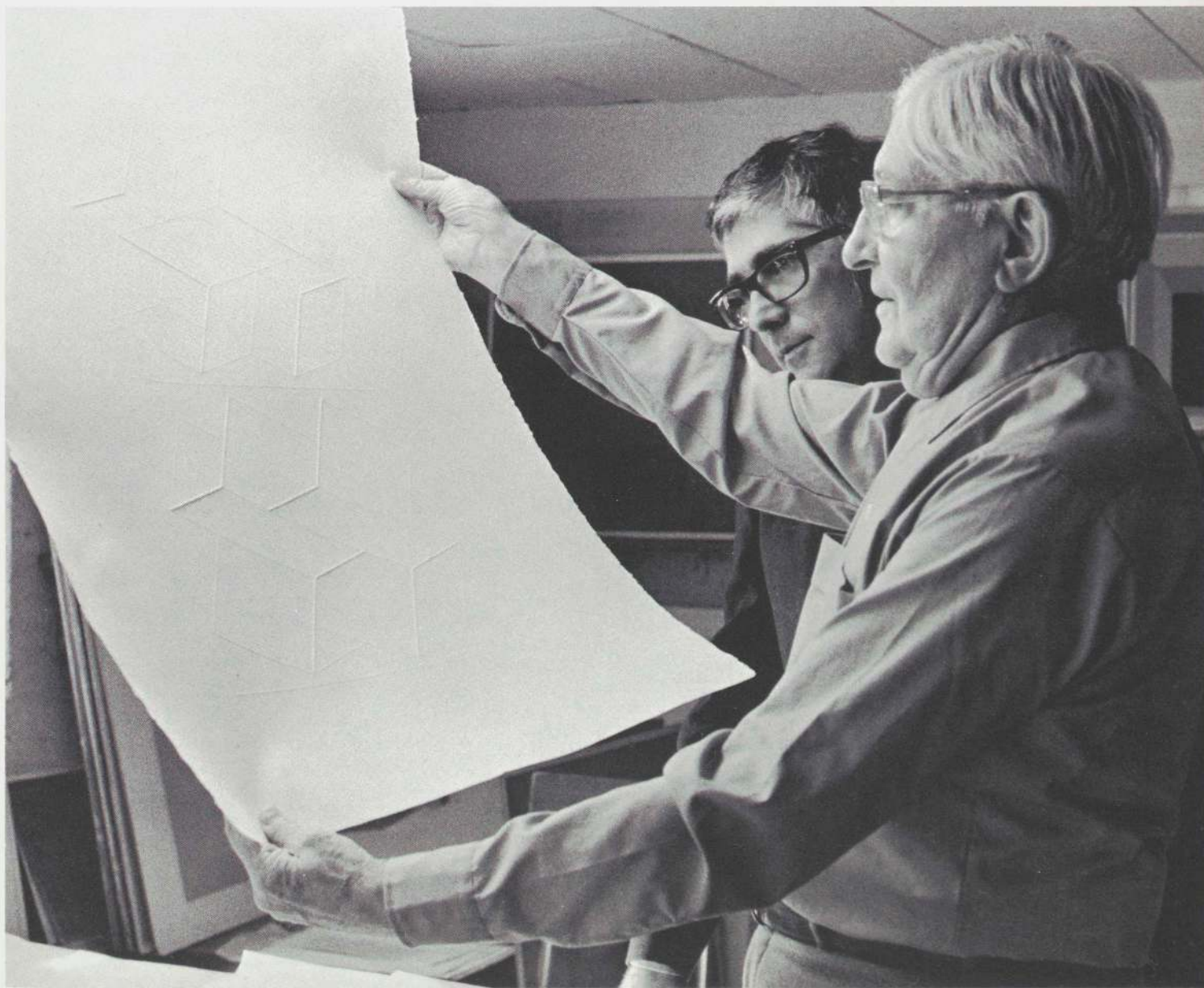
Essential to all the research, documented in the report on the National Endowment grant, was the presence of a paper expert, Larry Hardy of the Crown Zellerbach Corporation. He was able to interpret Gemini's needs to the paper companies in America and thus discover which of them could actually produce the required type

of paper with their facilities. He discovered, too, an inability to communicate with industry when dealing with material that would not produce a high return. Those companies making paper with the necessary permanence (healthy chemical structure) and good printing surface were unable to capture the element of "friendly feel," although they undoubtedly could identify it in other papers. After trial runs at the Rochester Paper Company, it was concluded that only considerable quantities of money could assure the development of the desired paper (one ton of blended rag-pulp alkaline paper was eventually produced by Rochester for Gemini). Certainly, Gemini learned a lesson: once you had a provocative idea, you could enter industrial territory; you could even learn its specialized language and enable it to be responsive to yours; you could encourage research toward your goal and the full force of that industry could be persuaded to use its facilities toward it; but as the economic implications become clearer, the time for research eventually lessens; and as the idea takes physical form, nuances increase and communications diminish.

It is likely that the paper mills questioned during the program were made aware of this new desire to involve industry in art, not as patrons but as collaborators. Experiments in Art and Technology (E.A.T.) and the Los Angeles County Museum's Art and Technology project have attempted to reinforce this involvement. To replace handmade art paper with industrially produced art paper that could have better qualities due to scientific progress is an aim that may have more than an isolated reaction.

Part of the National Endowment grant was to be used for the purpose of developing an embossing method. This was related to the paper program, since the paper used had to be elastic and strong enough to withstand the pressure of embossing and permanently retain the embossed image. It was thought that rather deep embossing could be achieved on the new lithographic press since its pressure could be calibrated almost perfectly. Jasper Johns made his second tour to Gemini in 1969 in order to work on embossed lead reliefs. After attempting to emboss them on the lithographic presses, he discovered that the depth of the relief and the fragility of lead, which had to be reinforced by a rigid backing formed in the same manner, required a uniform pressure applied vertically (stamping), rather than laterally (on the lithographic press the lead was forced out one end of the mold). Male and female molds were made from Johns's wax reliefs, and a hydraulic forming press stamped out each piece.

Josef Albers and Kenneth Tyler
discussing Embossed Linear Construction print
New Haven, Connecticut, 1969



Printers moving
Robert Rauschenberg's
stone, *Waves*, onto press bed
Gemini, 1969



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The forming press was also used for Josef Albers' *Embossed Linear Constructions* in 1969, but since the depth of the relief was quite small, male and female molds were not required. What was needed, however, was accurate engraving of the plate. As noted before, Albers insisted on mechanical perfection rather than human imperfection for his images. In order to obtain it, a programmer reduced the drawings to digital tape which electronically activated an automatic engraving mill to incise the mirror image of the drawing onto an aluminum plate. The variable was the profile of the line to be engraved; both Tyler and the programmer drafted contours for the milling head of the engraver, and the artist approved the resulting line he preferred.

Josef Albers' relationship with Gemini (he has never visited the workshop, much less worked there) is akin to a designer's relationship with the factory producing his design. Other artists have preferred to set up close working relationships with the printers in the now more or less classical stance taken by Picasso in the late 1940s. They use the shop as an extension of their studio,



George Page and Ron Adams, printers,
printing Josef Albers' *White Embossing on Gray I*
Amsco, Los Angeles, 1970

building and embellishing their compositions as proofs are run. In this process there is much interaction, with the technically adept printer offering suggestions on how this or that technique might enhance the image, how a paper or ink might solve certain problems. This element of collaboration is always present at Gemini, to a greater degree with artists who develop their composition on the stone and plate, rather than with those who merely add elements to their initial image. Foremost among those in the first category is Robert Rauschenberg. His *Booster* and the seven studies for it challenged the workshop in 1967, for all at once the printers were working with an artist so familiar with lithographic techniques that he could require of them the exercise of their entire range of skills and demand that they find new solutions. His use of photographic materials such as X-rays and newspaper half-tones, as well as other mechanically produced elements, recalls the work of Schwitters, who was among those artists in the 1920s who had participated in the earliest confrontation with mechanical materials.

Rauschenberg, before he was introduced to lithography, had made blueprints and a long print from an automobile tire run through ink. His lithographs printed at Universal Limited Art Editions (ULAE) from 1962 until 1966 used zinc cuts and mats from newspapers to transfer photographic images to the stones. *Booster's* photographic elements were transfers from photolithographic plates, and the linear astronomical charts were silkscreened over the lithograph.

The inevitable confusion between process and creativity is most obviously called to mind by Rauschenberg's work, standing as it does on the threshold between gesture and machine translation. In the promotional brochure *Booster and 7 Studies*, Lucy Lippard writes, "Even the colors are objects in themselves—conté, sepia, red pencil, blueprint—easily identifiable as casual facts of execution rather than acts of creation."⁵ Max Kozloff, after referring to *Booster*, writes, "The more he can demonstrate his own bodily processes to be like those of a machine, the more incisive his rhetoric: the demolition of a merely personal artistic choice."⁶ These statements insinuate that the ascendancy of the technical or mechanical diminishes the personal creative act. A confrontation with an X-ray of Rauschenberg is no less of an aesthetic experience than one with a thirteenth-century madonna. Both are suppositions of reality.



Robert Rauschenberg drawing
on stones during Stoned Moon project
Gemini, 1969

Frank Stella working
on Newfoundland series
Gemini, 1970



If the technician is a cog in the wheel of Rauschenberg's technique, he is the source of energy in Lichtenstein's. Rauschenberg takes the results of machine production and combines it, partly mechanically, with his own brushwork. Lichtenstein takes the mechanical means of translating form (the dots of a half-tone screen) and subjugates it to his personal framework. His series of Cathedrals (*Cathedral #5*, page 41) and Haystacks from 1969 capture a spectrum of color changes similar to those of Monet, but he uses the contemporary means to which our eyes have become accustomed. Monet's jabs of color resulted in diffused forms that might have been viewed through rain-spattered glass or by a myopic eye. Lichtenstein's series is dependent on a code of dots our brains are now prepared to translate into form. The mechanical methods for adaptation of shape and shade are now

viable tools for the artist. Since these designs are predetermined in photographic reproduction, there is no reason why they cannot be part of the process of art and therefore applied by a technician. Lithographs by Lichtenstein are made from aluminum plates with stencils, hand-cut by the Gemini printers. He presents his compositions in final form and is attentive to the proofing, realigning shapes and changing colors throughout the printing process, but only through consultation. His artistic motions could easily be exchanged with those of an industrial designer, if his intent were to create a functional design rather than an interpretive work. Lichtenstein's transformation of known art objects through an almost unalterable set of forms could be considered the visual equivalent of twelve-tone music. As Frederic Tuten writes of this group of Lichtenstein's: "In the Monet painting and prints, the dot and all the inflections and nuances of the dot, is its own subject, not merely a vehicle for image-making."⁷

The serial nature of Lichtenstein's Cathedrals and Haystacks is a basis for Frank Stella's work at Gemini, as well. Like Albers and Rauschenberg, he chose to produce a unified group of lithographs, and it was his first experience with the medium. His first attempts were the Black series, related to the group of paintings done between 1959 and 1960. Like Jasper Johns, whose early flat paintings had influenced him, Stella also chose to dip into his past work for his print imagery. Having to sacrifice the insistent edge of the canvas (vital to the containment of his radiating lines) to the white field of paper, he chose to place his forms off center and make of the series a sort of notebook. Removing the Black series from the linear readability of his large paintings in exhibition, he made his first attempt to come to terms with the obvious necessity to alter the dimension of his work. The paper in both the Black and later Aluminum and Copper series acts as the proper environment for the image, containing it and inducing a one-to-one impact equal to that of Stella's insistently symmetrical paintings. Once Stella set out to work on a larger scale, he seems to have sought some way to reconcile the intimacy of paper with the character of his forms that might allow the print to be displayed on a wall. The Star of Persia group (page 52) was printed on graph paper, enclosing the symmetrical form in an area which might have structured it. The Stars (done in 1967) recall paintings of 1963-64, and lay bands of flat, glossy color on a grid in quite the manner of his drawings. The use of a mechanical surface and ink that lives on the surface

Stuart Henderson and Andrew Vlady,
printers, proofing *Port aux Basques* print
Gemini, 1970



rather than becoming one with it resulted in new technical problems. Inks were developed that would have the metallic sheen of the paint he was using. The shapes in the V series of 1968 (page 53) are related to the paintings of 1964-65. Robert Rosenblum writes: "The wedge-shaped canvas, with its swift ascent of convergent (or descent of divergent) strips, is almost a twentieth-century symbol for abstract, mechanized speed. . . . And even the icy colors. . . . conform to this mechanized imagery that provides, as it were, an abstract counterpart to the more explicit use of industrial reproductive techniques (Ben-Day dots, commercial paints, stencils) in much Pop art of the mid-1960's."⁸ Stella's use of unaltered commercial paints was, however, as provocative a use of technologically produced material as Lichtenstein's sheet of dots. Translating this into lithography led to the development of new inks and papers, feeding back into the field of printing further exploitable, industrially produced goods.

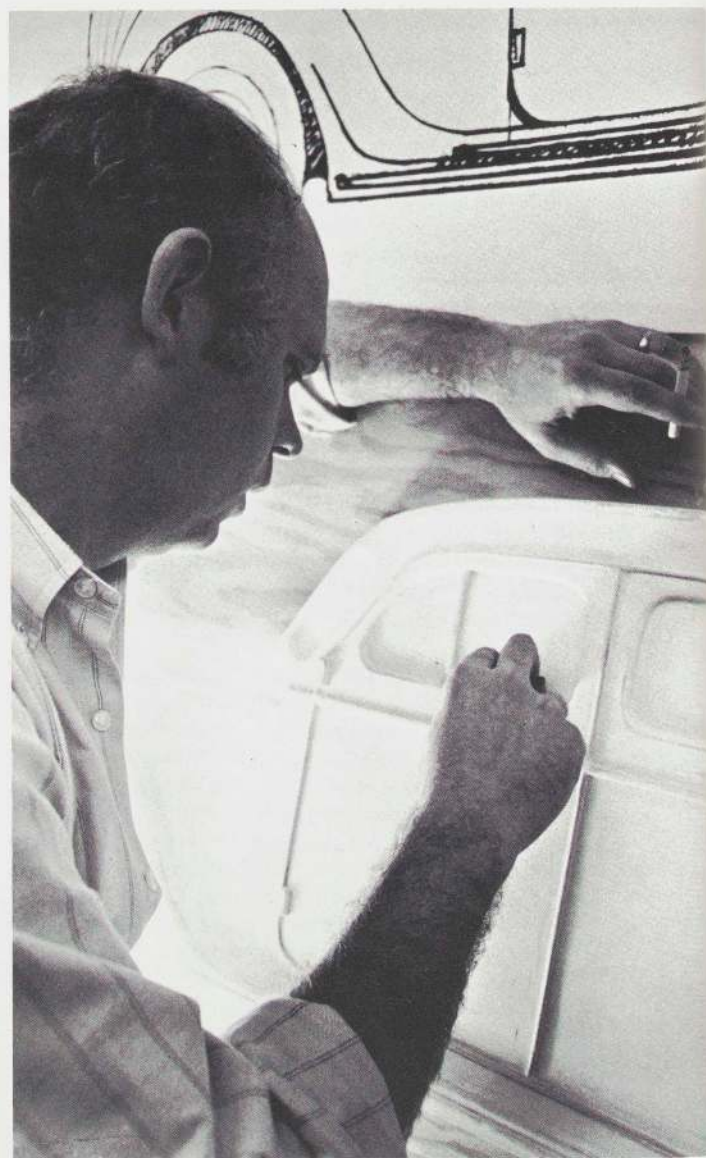
Equating the artist's demands with the time and need for technical innovation should also be considered in terms of economics. Although research on paper may have direct rewards for both Gemini's printing of lithographs and the art student, perhaps this is not a large enough reward for industry. Until the possible return to industry can be envisioned in dollars, development of materials oriented toward the arts is slow and subject to much experimentation. The most extreme case of development of material and techniques experienced by Gemini was in the production of Claes Oldenburg's *Profile Airflow* (page 57). The concept of this work was not unique in Oldenburg's oeuvre. In 1966, he had created for Multiples, Inc. (New York) a *Tea Bag*, made up of elements including a silkscreened felt bag, encased in vacuum-formed clear vinyl. For the *Airflow*, which is also a molded clear plastic surface over a printed image, Oldenburg wished to use color and have the plastic slightly soft to the touch. The imperfections of the vinyl *Tea Bag* had to be eliminated in order to "read" the *Airflow*: plastic soft enough to have the tactile quality Oldenburg sought was not rigid enough to maintain the proper surface—or if rigid, it was not clear. Oldenburg himself spent a year working on the wood model from which a mold would be made. The roster of specialists who participated in the experiments to develop the perfect process for accomplishing the plastic shell included the elite of the Southern California plastics industry. The Chrysler *Airflow* was designed by Carl Breer (father of Oldenburg's friend, the artist Robert Breer)

and first produced in 1934. Polyurethane, the plastic finally used for Oldenburg's piece, was introduced into the United States twenty years later, and fifteen years after that the multiple ("object print" is the Gemini term) appeared. During the gestation of Oldenburg's piece, specialists who could relate to an art project did not have enough knowledge to solve the problems. In his report to the National Foundation on the Arts and the Humanities, whose Endowment grant enabled him to explore a "Three-Dimensional Graphic Program," Tyler writes, "Finding a technician that could identify to an art project, and who had the physical resources and ability to communicate on a specific level in plastics was a major task. In a hand craft one must become involved with people in the making stages before they can reveal their degree of efficiency and technological know-how. Finding the right facility and person was very difficult. . . . The major reasons for this were lack of substantial funds to promise industry handsome profits, and the lack of time to wait for available production time from an industry that scheduled twelve to eighteen months ahead."⁹ In fact, Gemini soon found that a member of the industrial complex who had his own laboratory was the only possible help. Oriented toward research, he was able to enter into the project as an experimental exercise. Because the field of plastics is one of the most recently developed, it is made up of specialists, and even the plastics engineer needed the aid of other engineers and resin specialists. In the exceptional article introducing the *Airflow*, Barbara Rose writes: "If the *Airflow* multiple proves one thing, however, it is this: no artist of Oldenburg's calibre and powerful originality has anything to worry about in the 'dehumanizing' or 'depersonalizing' aspects of technology. The unpredictable visual impact of the *Airflow* . . . reveals that the contemporary artist can master technology as his ancestors conquered nature, although probably with as much effort."¹⁰ A basic fact that brings us up short in the study of this further monument to man's dependence on the beloved object is that it, like its model, was a financial disaster,¹¹ cost its eventual owners more than twice the cost of the Chrysler model, and had to be "called back" in the finest of Detroit traditions, since the current amount of air pollution in America made the sea-blue polyurethane shell discolor. A colored plastic with a life of a thousand years has been developed to replace the old model!

It is possible that the techniques and materials developed for the *Airflow* will have repercussions in industry. The imagination and courage of artists are what will place them in the mainstream of technological development, and Claes Oldenburg seems to engender ideas and solutions that force the issue of true collaboration. Oldenburg's *Ice Bag*, which Gemini executed in an eighteen-foot version under the Los Angeles County Museum's Art and Technology program and showed in Expo '70 at Osaka, is recorded in a film that upgrades the visual nature of what is essentially an educational message. The ideas that led to the creation of *Ice Bag* are outlined in the movie, *Sort of a Commercial for an Ice Bag* (page 61), directed by Michel Hugo. The virtuosity of the artist, who spent only one day being filmed, is captured in the gestures of his freehand drawing, while the imaginative inspiration of the diverse materials offered to the spectator expand the experience of the final construction.

Unlike many of the artists who come to Gemini either with projects in mind or completely drawn up, Oldenburg prefers to look for his inspiration and materials in or around the neighborhood of the workshop. Whereas Tyler often anticipates the material requirements of his artists, and occasionally will rush a project forward in order to retain the momentum brought to it by the artist, much of the work with Oldenburg does not take place in the workshop. During the making of

Claes Oldenburg sanding
wood model for *Profile Airflow*
Gemini, 1968



Ice Bag—Scale A during construction
Krofft Enterprises, North Hollywood, 1969

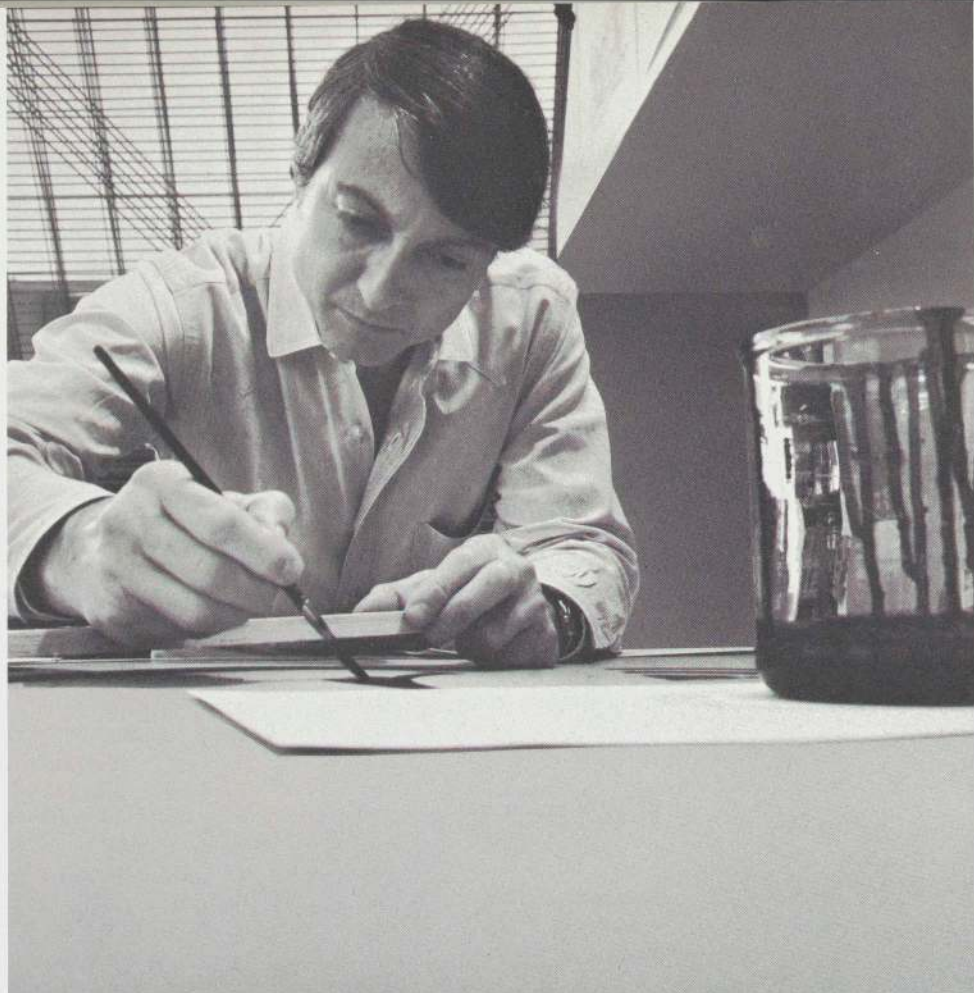
the Osaka *Ice Bag*, conference telephone calls often sufficed for many of the decisions. Oldenburg recognizes that his technological requirements, while still more complex than those needed by most artists, generally call for pre-World-War-II techniques. He believes that scientists involved in art and technology programs tend to be too theoretical, and he must work with tangibles. By being in touch with the makers of things, he experiences a feedback into his own work.

The *Ice Bag* itself, also made as a multiple in four- and twelve-foot (page 60) versions, is a fantasy subjected to a severe case of *gigantis extremis*. It is, so far, the only kinetic multiple produced by Gemini and the first created by Oldenburg (discounting the movie, of course). What it accomplishes through movement, reflection of light, transformation of shape, and modulation of sound is both a parody and exaltation of the earliest machines. Divorced from its utility, the *Ice Bag* confronts us with a provocative reference to modern life. Each version is also a triumph of mechanical engineering. The largest *Ice Bag*, for example, "measures 18 feet in diameter at the base and slowly moves from 7 feet rest height to a maximum of 16 feet while performing its 'twisting, rotating like motion.' The piece has an electronic speed control motor (1 through 30 rpm) to produce swivel action of the bag. A two to one reduction rotor chain sprocket system causes the hydraulic unit to rotate the bag (1½ rpm). Pressure is 600 psi for running hydraulic cylinders at a thrust force of 8,000 pounds. System operates with a hydraulic pump (capacity 25 gallons). Main hydraulic system has 4 inch pistons with a five foot stroke. Rods are 2½ inches in diameter. . . ."¹²

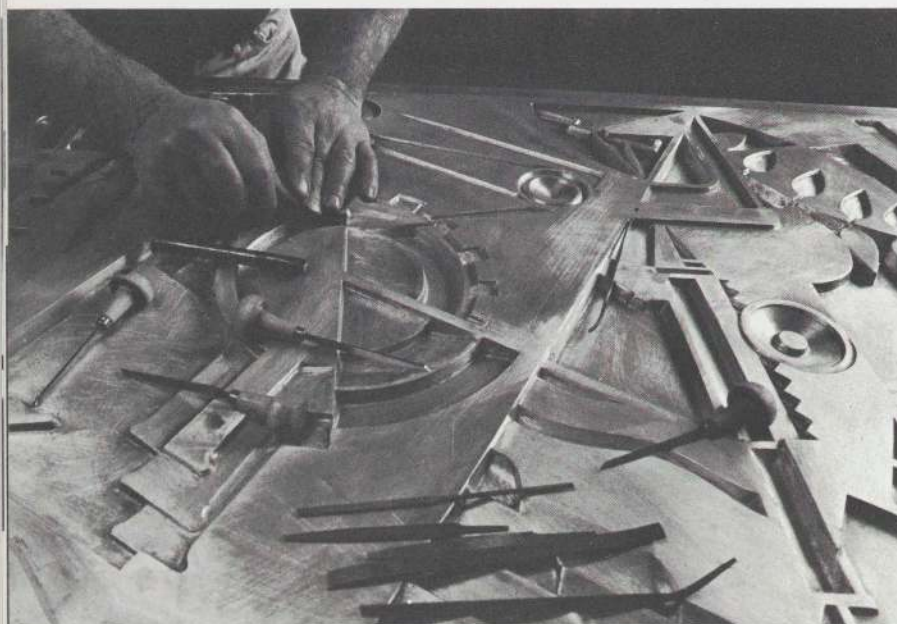
If the *Ice Bag* refers obliquely to the uncomfortable ramifications of existence in the middle of the twentieth century, Lichtenstein provides us with allusions to the bleak 1930s in his *Peace Through Chemistry* prints (page 43) and bronze (page 42). In 1934, Lewis Mumford insisted, "We cannot intelligently accept the practical benefits of the machine without accepting its moral imperatives and its aesthetic forms."¹³ The need to strengthen the Depression-damaged moral fiber of man by allying him with the underlying cause of his betrayal gave a frantic determination to the so-called *art moderne* of the period. Lichtenstein transforms this spiritual charade into patterns that convey the forms of modernity through the materials basic to their accomplishment. The *Peace Through Chemistry Bronze*, with the commercial patina of cemetery monuments, con-

found the problem of means and ends. Produced in a foundry simultaneously turning out commemorative plaques for Disneyland, Lichtenstein's bronze takes on the character of an *objet trouvé*, credible only in our own time.

A capital moment of our time in which history and event occurred simultaneously was man's visit to the moon. Robert Rauschenberg was one of the artists chosen by the National Aeronautics and Space Administration (NASA) to commemorate this triumph. Having long allied himself with the news media through his plundering of its visual content as well as his own contributions to *Time* and *Life* magazines, Rauschenberg was able to recognize and select meaningful material from an original source, NASA. The thirty-three lithographs result from the artist's direct experience with the mammoth enterprise, as a spectator with eyes attuned to remarking the unusual as well as the almost invisible ordinary. The scale of machinery, the candy-sweet color bleached by the Florida sun, the pace of human and mechanical activity, the enigma of bird and rocket, all fall beneath his perspicacious eye and are rendered as stroboscopic images of the total event. In an earlier series of lithographs, *Reels (B + C)*, Rauschenberg made use of a mechanical event, the movie *Bonnie and Clyde*, to recapitulate visual materials. The film was already an art form, vividly recalled by many for the subtle colors of the photography. Rauschenberg sought to evoke an additional dimension in his interpretation by using fluorescent colors in his lithographs. The *Stoned Moon* series is a tour de force of compelling and mystifying images, whirled into new identities by a creative force. In their imaginative and complete use of the lithographic process, including photo-sensitive stones, offset lithography, embossing, reversing the image chemically, and the methods Rauschenberg had developed over the years to the point of being traditional, the *Stoned Moon* prints may be Rauschenberg's most complete statement in the medium. The printers at the Gemini workshop worked as a team with the artist, and the weeks and months necessary for the proofing of each composition were spent in teamlike solidarity, living each minute for the project. It is no wonder that Rauschenberg was relieved to turn to a silkscreen project made from his own collages (*Currents*), which he could accomplish, for the most part, alone.



Roy Lichtenstein drawing on
Peace Through Chemistry I aluminum plate
Gemini, 1969



Hand chasing
Peace Through Chemistry Bronze
Classic Bronze, El Monte, 1969

What was the Gemini involvement during this moon-shot project? The shop worked on it for almost a year (the launch was in July 1969; the last editions were completed in July 1970). During that time *Sky Garden* (page 49) and *Waves* were printed (at eighty-nine inches high, they are the largest hand-pulled lithographs ever made). From *Booster* to *Sky Garden*, Tyler's conviction that prints must attain greater dimension to be meaningful seems to have provoked images that would determine extreme sizes.

With *Sky Garden*, Tyler believes that, at least in a vertical format, he has accomplished his aim. The recitation of the progression of work on the entire series reveals the pressure under which the shop operated. Four stones cracked, and three compositions had to be printed with stones in progressively deteriorating states (programs for the conservation of lithographic limestone, one of which was initiated by June Wayne, predict the demise of this material in the near future). The paper program had finally produced results in France, and Gemini had in hand large rolls of Arjomari paper that would impart to *Sky Garden* what had been admittedly lacking in *Booster*, a surface compatible with the material impressed upon it. Inks of considerable variety, the products of unending research, were used in the series—silver, gloss varnish, transparent tan and green—and all were developed to be compatible with the paper.

While still at Tamarind, Tyler had been doing research in inks. He was to find that most inks were produced in a semi-finished state, generally for offset printing. The so-called raw ink was in reality processed to a certain consistency before it was distributed and could be modified only slightly. While the research at Tamarind had led basically to the development of permanent colors in consistently performing inks, Tyler found that the raw materials were becoming either unavailable or obsolete. One other development that was useful, particularly in the printing of the large works, was originated for the Stella V prints. In Stella's work, the registration had to be so carefully measured that the paper was hooked to a movable bar. (Each color is printed from a separate plate or stone, therefore perfect placement or registration is necessary.) This device, familiar enough in commercial printing, became practical once Gemini cut its paper from rolls and could punch one end of the sheet and later cut it off after all colors

had been printed. Registration, the most nervewracking part of printing, became with this simple combination of device and modified material the open sesame to large color prints, such as *Sky Garden*.

Another device culled from the more commercial world was a split fountain from an offset press, dismantled and reinstalled in the form of four rollers oscillating a larger roller. This rather Rube Goldbergian machine was the means of inking the thirty-inch-long, ten-inches-in-diameter roller used to ink Jasper Johns's Color Numerals (pages 35-37). For smaller prints, Johns had found that rolling through colored inks on a palette would give him the spectrum or *ombré* effect he desired. The Numerals to be printed in color were much larger in size so that the normal roller would not have been able to ink the stone in one full turn. Once the roller was made large enough (several were manufactured before a perfect one appeared), one man could not ink it. The inking fountain was devised, ink was hand-fed into it, the rollers oscillated, blending the inks slightly, and the large roller was dropped in. It took six months for the ten Color Numerals, printed first in the colored spectrum and then in white, to be printed in an edition of seventy. Johns, a marvelous draftsman and consummate lithographer, seems perhaps the most conservative in the Gemini group of the past five years. He uses crayon and tusche, an occasional transfer for its appearance more than its content, and rarely exacts a technological innovation. He is, nevertheless, the most demanding of printmakers. The Gemini printer can never bask in the glory of technological triumphs if he cannot also master the art of etching a Johns stone and printing it. Johns's work may not press the workshop forward into a future lock-up with industry, but it does harness the hand, heart, and mind into creative collaborative activity. He, too, was led into making his largest print, *Gray Alphabets*, at Gemini. The working environment at Gemini was different enough from the workshop of ULAE, where Johns had done all his previous prints, to make him inclined to start from the beginning. This, for Johns, meant returning to serial or sequential subjects, alphabets and numbers. Because of the rapidity with which proofs could be pulled and corrected, the presence of several printers instead of one, the possibility of obtaining needed materials in a matter of

Charles Ritt, printer, proofing
Figure 0 stone with spectrum colors
Gemini, 1968



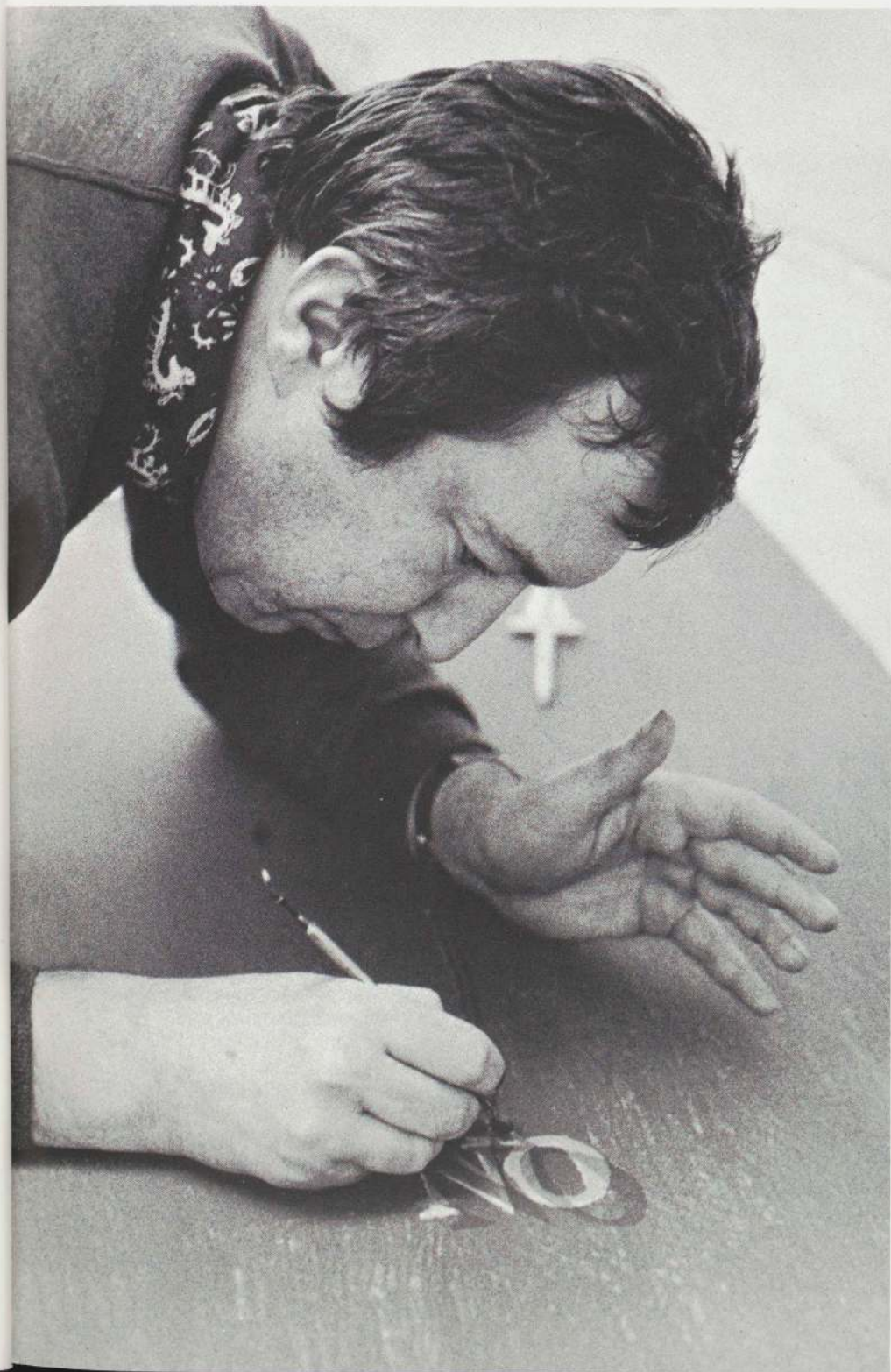
minutes instead of days, and, in fact, the size of the workshop, Johns found that he worked differently. This is manifest both in the size of his prints and the appearance of a spontaneity and breadth of brushstroke quite different from his previous work. The Numerals, printed in their first state from one stone and one aluminum plate, are technically a catalogue of the processes of lithography. These are in the main the classic techniques and do not represent new modes of printmaking. In the colored version, another plate was added, printed in white, giving greater definition to the number as well as introducing a few elements, gestural and mechanical, that opened the composition to further interpretation.

As noted earlier, Johns's second project at Gemini was a series of embossed lead reliefs of some of his sculptured themes, including the light bulb (page 39), toothbrush (*The Critic Smiles*), and flag. It was hoped that this embossing could be accomplished by running the molds made from wax reliefs through the lithographic press. Although the lead reliefs were eventually molded in a hydraulic stamping machine, one print, *No* (page 38), was embossed on the press, and incorporates a piece of die-cut lead as well. More than any other of Johns's edition works, *No*, because it incorporates an additional element structurally disengaged and of another material, has a closer affinity to his painted constructions. Rigidly contained within its white margins, the nervous field of crayon lines surrounds the small uncompromising "no" cut out in lead and appearing to flutter at the end of an embossed line that acts as a wire. As always with Johns, the function of words is continually questioned by the setting into which they are introduced; the tenuousness of the plate at the wire's end questions the precision that "no" is thought to express. The light bulb in his lead relief hangs isolated within uninhabited space, unable to perform its function of illuminating, much as *No* lacks the query that would give it function.

Roy Lichtenstein has done all his sculptural work at Gemini in the last few years. He began work on a series of heads in February 1969. For the entirely sculptural ones, he worked on layers of cardboard and made precise drawings. One of the heads was to be made in glass, but although Gemini presented the problem to the major fine-glass manufacturers both in America and France, no one could produce a perfect piece.

The entire series, which echoes Jawlensky's Constructivist Heads, is a conscious abstraction and emphasizes elements that evoke 1930s stylistic motifs. Turning to relief printing (wood and zinc cuts), Lichtenstein composes with cool, mechanical hard lines, as obdurate as the sharp edges of the brass of his sculptures. Even in the *Modern Head Relief* (page 45), in which flat cut-outs of brass stand in low relief against a polished plaque, the play of light does not soften the rigidity, and in fact emphasizes the fixedness of every space and line.

The trend at Gemini has been increasingly toward three-dimensional works as the shop's capacity to collaborate with manufacturers of specialized materials expands. Claes Oldenburg was the first to bring the workshop into true confrontation with the production of so-called multiples. Although printmaking in the twentieth century has been conceived of as multiple, with the production of prints expanding to fill a numerical quota, the production of three-dimensional objects in editions has grown faster in Europe than in America. There, of course, sculpture has continued to be cast in limited editions, and printmaking and casting had access to enough hand capability so that reproductions of twentieth-century three-dimensional works could be undertaken (Man Ray and Duchamp) and new works commissioned. In Switzerland, Daniel Spoerri and Karl Gerstner began work on their Multiplication Arts Transformable (MAT) in 1959, issuing a group of fourteen objects in an edition of a hundred. In America, Mrs. Rosa Esman was among the first to produce, through her Tanglewood Editions, multiples by American artists (*7 Objects in a Box* appeared in 1966 and included pieces by Lichtenstein and Oldenburg). Hers was not the first instance of American multiple-making, but the publication had a larger edition (100) than is usual in sculpture and involved several artists. Lichtenstein had previously made enameled metal reliefs, and in 1964 Rauschenberg had produced at ULAE his *Shades*, lithographs on plexiglass plates that could be interchanged within a metal framework. Few of the works had been produced in large editions, and certainly the capabilities of manufacture in the United States were



Jasper Johns
affixing lead image to *No
Gemini*, 1968

Jeff Sanders, technician,
spraying synthetic coating on *Le Molé*
Gemini, 1971



Edward Kienholz
painting urethane on *Sawdy*
Gemini, 1971



inadequate to carry out the complex processes necessary to make multiples in various materials. It was necessary for publishers such as Mrs. Esman or Multiples, Inc. to seek out people who knew how to carry out those processes, or the artist had to search for himself.¹⁴ Production of many multiples has been delayed because publishers or directors of workshops have had to create lines of communication between manufacturers of various materials before elements of the finished work can be finally assembled. Where exceptionally refined processes must be used to finish a sculptured work, the pieces must be moved from factory to factory. In the case of John Chamberlain's *Le Molé* (page 69), for example, the final stop was in the studio of Larry Bell, who had to have for his own work a machine of such sophistication that he bought a U.S. Air Force high-vacuum optical coating machine. There the Chamberlain *Le Molé* was coated with vaporized crystals, emerging with a luminescent sheen reminiscent of both Tiffany glass and the metallic paint used on automobiles in the late 1940s.

Chamberlain, Don Judd, and Edward Kienholz came to Gemini specifically to make three-dimensional works. Kienholz's *Sawdy* (page 68) incorporates a silkscreen in much the same way as certain information on the operation of a machine is indelibly printed on it. The continuing work of other artists simultaneously moves within and expands the capacities of Gemini. Oldenburg, who consciously challenged the printing emphasis of the workshop in 1968 by creating his *Airflow*, hopes to continue with the rest of that project: the taillight, door, and radiator. For these he needs further development in the technology of materials he wants to use, particularly in the casting of rubber. At one time he had hoped to work with a plastic-impregnated corrugated cardboard, but experimentation did not provide a solution at the moment he needed it. Although the process was not fully developed for Oldenburg's project, Rauschenberg later required the same material for his *Cardbird Door* (page 51). This work is made of the ubiquitous torn, unfolded, and reconstructed cartons of our mid-twentieth-century culture. It is, ironically, a multiple assemblage of multiples. Rauschenberg's use of photographic and typographic material for texture, rhythm, and message in his painting and prints is not too different from this collage of squares and rectangles, words, letters, and symbols. The *Cardbird Door* is also a two-sided work that can never be seen all at once. Although concealing its entire form at all times, the *Cardbird Door* is like all doors—one of many.

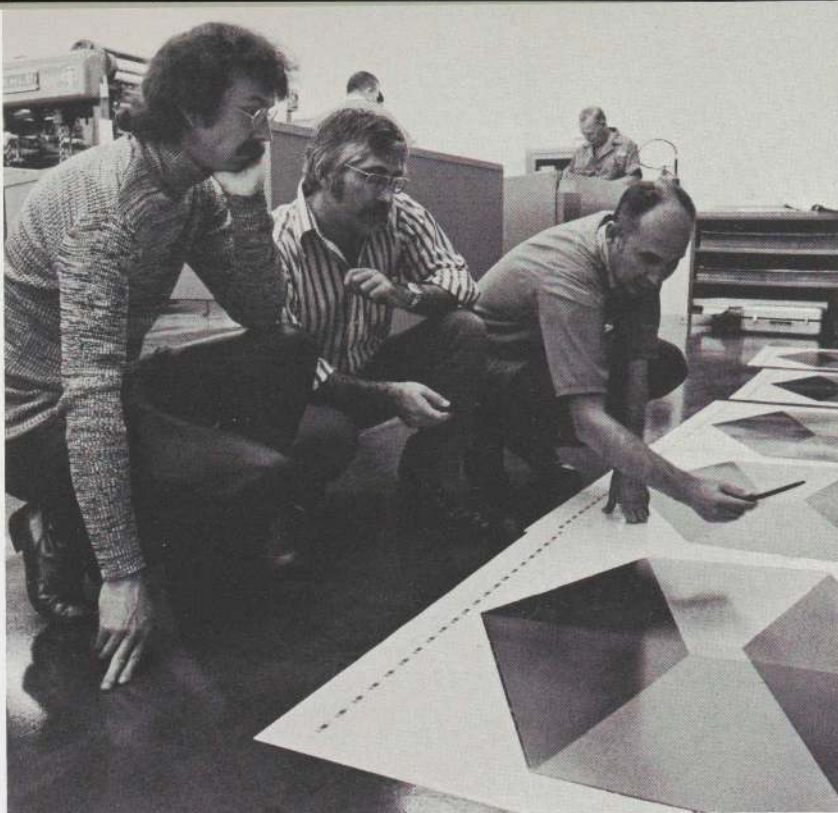
Oldenburg, in the meantime, has a multitude of mice in the works. Classified by ear size, the multiple mice are in four scales, in addition to one unique mouse with a nine-foot ear. At Gemini he has devised sizes "c" and "d," the former with a nine-inch ear, in black metal (*Geometric Mouse—Scale C*, page 56) and "d" with a six-inch ear, in white. The largest *Geometric Mouse, Variation I*, fabricated by Lippincott Environmental Arts, Inc., in New Haven, Connecticut, was exhibited in the Sculpture Garden of The Museum of Modern Art during Oldenburg's retrospective in 1969.

Gemini has not moved away from printing entirely. With the complex demands of Rauschenberg's *Stoned Moon* project, the printers found their skills finely honed. Almost simultaneously, Ellsworth Kelly and Frank Stella had ideas for prints that put the emphasis on a different aspect of lithography, the printing of flat and brilliant color. The printers, who had spent the better part of a year making sure that the fine lines in a NASA photograph would not fill in, went back to the cutting of broad shapes in Rubylith. Kelly started working on his series (pages 65 and 66) in April 1969, but no proofing of his prints was done before January 1970. By that time a very white paper had been manufactured to carry the strong flat color that Kelly used for his geometric forms. Whereas in his earlier set of color lithographs, printed in Paris in 1966, he was restricted to a single size of paper, he had many options at Gemini, both in size and in material. John Coplans wrote in August 1970: "In these works Kelly replaces the typical inertness of rectilinear shapes by an active and restless format. These boxlike forms also exploit visual paradox: what is in fact flat takes on the appearance of being dimensional; the eye is played against the mind by inducing 'illusions of illusion' through distortions of geometry."¹⁵ This is all accomplished by the careful juxtaposition of colors that work in a telling degree of opposition to one another. Their vibrancy upon the white paper, equally determining the character of color forms, results from the transparency of the inks used. Like the Albers White Line Square series, Kelly's colors need perfect balance in luminescence and weight of intensity. Until this can be achieved through the use of sophisticated computer techniques, and as long as the printer's materials last, the hands and skills of the artist and printer will be with us.



Ellsworth Kelly cancelling
aluminum plate for *Blue/Black*
Gemini, 1970

Ron Davis, Kenneth Tyler, and
Ron Trnavsky, printer,
comparing proofs of Cube series
Graphic Press, Los Angeles, 1970



Kenneth Price and
Lloyd Venerable, curator,
discussing quality of *Figurine Cup II*
Gemini, 1970



Frank Stella's work has continued to utilize the workshop's skills and facilities, with his running series of *Aluminums* and *Coppers*, a group of *Stacks*, and a large square "protractor" style silkscreen, *Referendum '70*. The latter work led directly into a group of very large, flat, and vividly colored lithographs titled *Newfoundland* series. *Port aux Basques* (page 55), the largest print in this group, is a stunning interlacing of pastel and dense colors, capturing the delicious exuberance of his very large paintings of 1967-69. Pointing out Hiberno-Saxon and Islamic influences in Stella's paintings of these years, William Rubin writes, "It is not surprising that these styles (as well as Orphic Cubism and 1930s 'moderne') should have been invoked in discussions of his recent work, particularly in connection with the interlace and rainbow pictures . . . Stella himself sees the work of Delaunay as being the most important of these influences. . . ."16

Both Ken Price and Ron Davis have worked on prints that have required photo-offset printing. This is a technical direction that Tyler forecast, but with considerable anxiety. Until Gemini could build its own plant to separate the noisy offset machinery and different pace of work from the lithography workshop, he was wary of bringing an artist into direct confrontation with printers who would not comprehend a novel way of working. One of Price's *Figurine Cup* series was the first to be printed by photo-offset. Since a photographic image was used in the lithographed plates of the series (page 40), some of the Gemini printers could work with the offset people and interpret the artist's needs. Davis wanted the even more rigid system of "process" color separation in his *Cubes* (page 62). The prints are laminated between sheet Mylar and plastic, and have a glossy, slightly blurring finish covering the variable screen of mixed colors in somewhat sharper definition than his two-dimensional plastic works.

Many aspects of the performance of the workshop have been described under the various artists' projects. Ideally, the printers move with ease from one activity to another, from graining a stone to matching an ink to cutting paper for an edition. This last job is generally done by the curator, who is ultimately responsible for the collating and stamping of a uniform edition. After the artist has signed and numbered the completed prints or multiples, the curator embosses the "chop" of the workshop and the copyright symbol. The curator is also responsible for the care of the completed editions and

performs the perhaps more demanding function of quality control. Beyond the documentation recorded on the worksheets kept by the printer, photographers continually record the activities of the artists in the shop, and critics survey the works in progress.

Few publishers have introduced their products with promotional materials of such high quality. Well-designed brochures with careful reproductions are absolute necessities for a company specializing in fine printing. The essays have been prepared by many of the outstanding writers on contemporary art, several of whom have been quoted here. Their brief statements on series or sets of prints have sometimes been the first isolated descriptions of an artist's printed work. The brochures are not only comparable to critical introductions to books and portfolios but are also further examples of Gemini's contemporary acumen.

Lewis Mumford, for whom the term "technics" has served for decades to spotlight his particular interpretation of man's past and future condition, said in 1951, "Man truly lives only to the extent that he transforms and creates out of the raw materials of life a world whose meaning and values outlast his original experiences and transcends its limitations. . . . For art to perform this function, however, at least one condition is necessary: man must respect his own creativity."¹⁷ The "raw materials of life" no longer consist of stone and nature's colors. Increasingly, the artist will have to be surrounded by those members of the advanced realm of technics who can apply what they and scientists have independently created. One of the ways for this to happen is in the development of small industries where the creation of multiple art works will take precedence over the independent and unique object. Like the third and fourth ready-made *Bicycle Wheel* produced by Duchamp as the demand grew, so multiple art should be as subject to demand as it is to the economics that have so far limited it. The expanding technics of art brings companies such as Gemini G.E.L. to the threshold of this future responsibility.

NOTES

30

¹Thomas Munro, *Evolution in the Arts* (Cleveland, Ohio: The Cleveland Museum of Art, 1963), p. 379: "In recent years the word 'technics' has been increasingly used. As distinguished from 'technology,' it means the active skills and processes themselves, whereas the latter word refers more to the knowledge, theory, or science developed in connection with such skills. The chipping of flint is a technic; a particular chipped arrow-head is a technical device; the knowledge of how to chip flints is a kind of primitive technology."

²*The Machine as Seen at the End of the Mechanical Age*, New York: The Museum of Modern Art, November 25, 1968-February 9, 1969.

³"Art out into Technology," 1932, English translation by Keith Bradfield, in exhibition catalogue, *Vladimir Tatlin* (Stockholm: Moderna Museet, July-September 1968).

⁴Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: The McGraw-Hill Book Company, 1965), p. 174: "Margaret Mead has reported that when she brought several copies of the same book to a Pacific island there was great excitement. The natives had seen books, but only one copy of each, which they assumed to be unique. Their astonishment at the identical character of several books was a natural response to what is after all the most magical and potent aspect of print and mass production. It involves a principle of extension by homogenization that is the key to understanding Western power."

⁵Robert Rauschenberg: *Booster and 7 Studies* (Los Angeles: Gemini G.E.L., 1967), n.p.

⁶"The Division of Mocking of the Self," *Studio International* (London), vol. 179, no. 918 (January 1970), p. 14.

⁷*Lichtenstein at Gemini* (Los Angeles: Gemini G.E.L., 1969), n.p.

⁸Frank Stella (Baltimore: Penguin Books, Inc., 1971), pp. 36, 39.

⁹Kenneth Tyler, "Final Progress Report on Gemini Grant, A-04291-68-1511, February 1969" (unpublished), for National Foundation on the Arts and the Humanities, Washington, D.C.

¹⁰*Profile Airflow* (Los Angeles: Gemini G.E.L., 1970), n.p.

¹¹Quoting from *The Complete Encyclopedia of Motor Cars 1885-1968* (New York: E. P. Dutton and Co., Inc., 1968), edited by G. N. Georgano: "The Chrysler line for 1934 was spearheaded by the revolutionary CU-type 8-cylinder Airflow, with welded unitary construction of chassis and body, all seats within the wheel base, head lamps mounted flush in the wings, a full aerodynamic

shape and concealed luggage accommodation. At \$1,345 it was a commercial failure, though it was continued till 1937."

¹²"Claes Oldenburg's Ice Bag," *E.A.T.L.A.* [Experiments in Art and Technology, Los Angeles], Survey 2 (February 1970), p. 3.

¹³*Technics and Civilization* (New York: Harcourt, Brace and World, Inc., 1934, Harbinger Book Edition, 1963), p. 355.

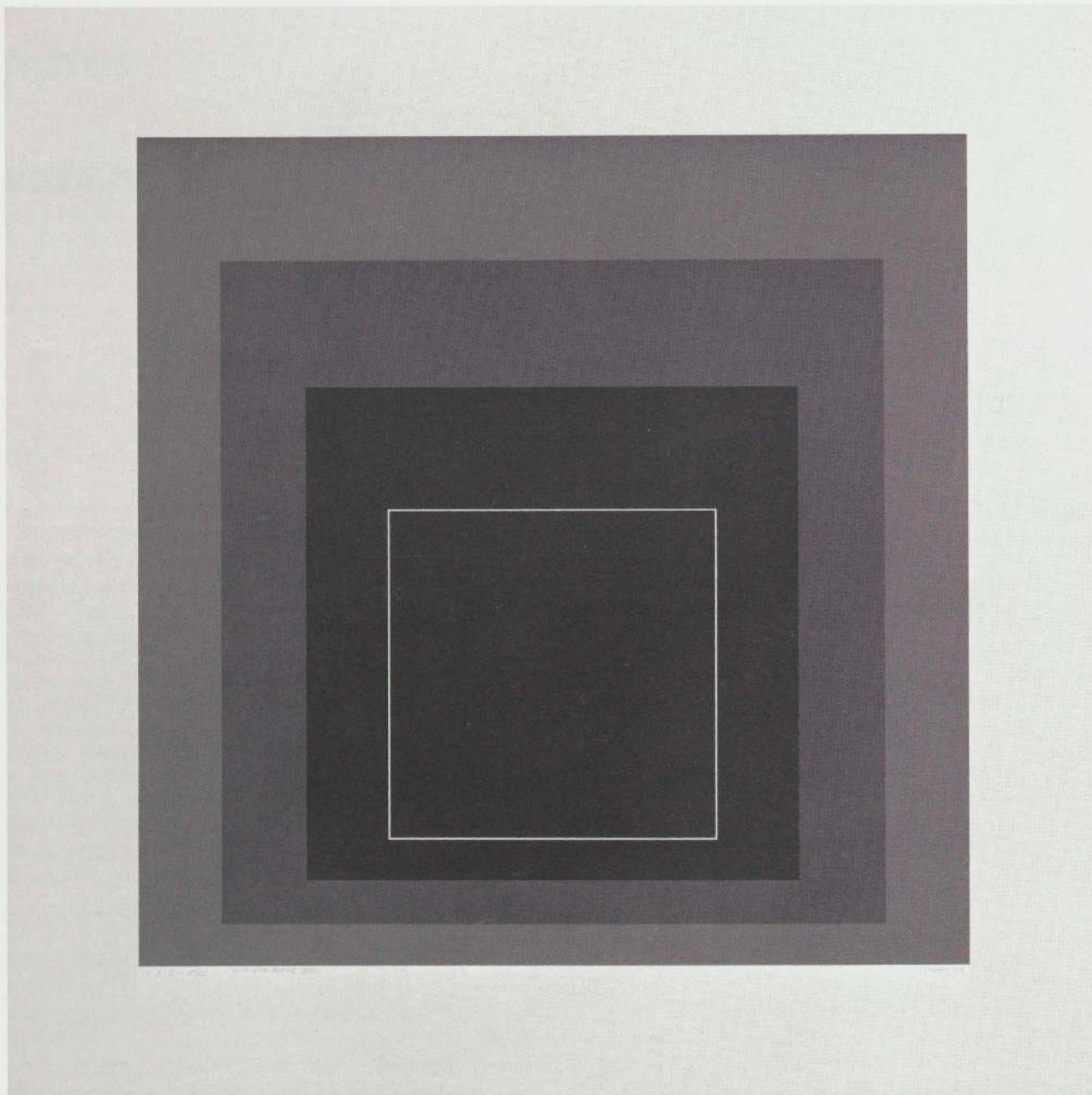
¹⁴Reyner Banham, "Aesthetics of the Yellow Pages," *New Society* (London), vol. 8, no. 203 (1966), p. 271: "The classified telephone directory is the standard guide to the availability of New Cottage Industries, which is why the style that exploits them is sometimes called the yellow pages aesthetic. A glance at the yellow pages will show what a range of specialist Cottage Industries London has."

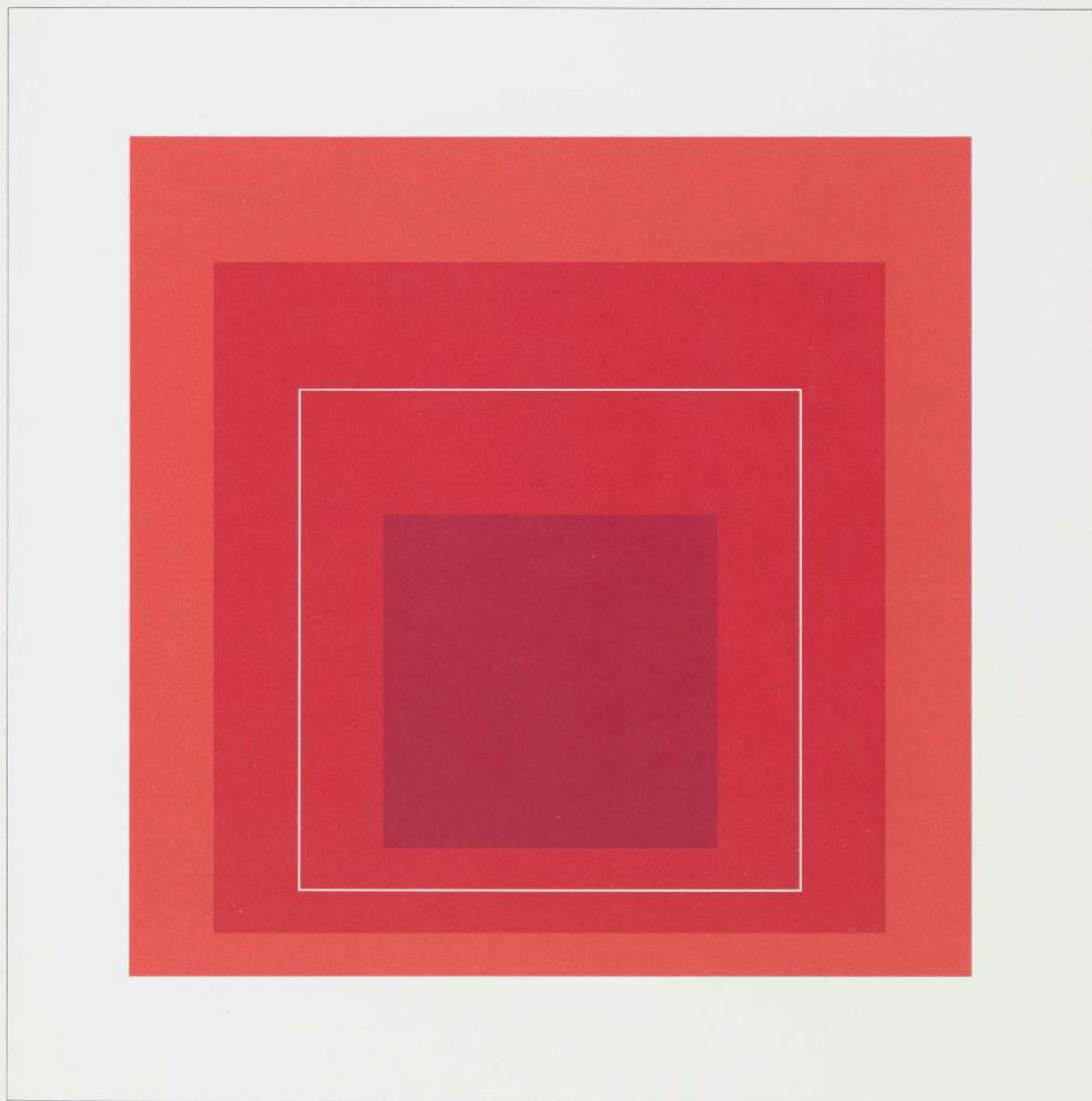
¹⁵Ellsworth Kelly (Los Angeles: Gemini G.E.L., 1970), n.p.

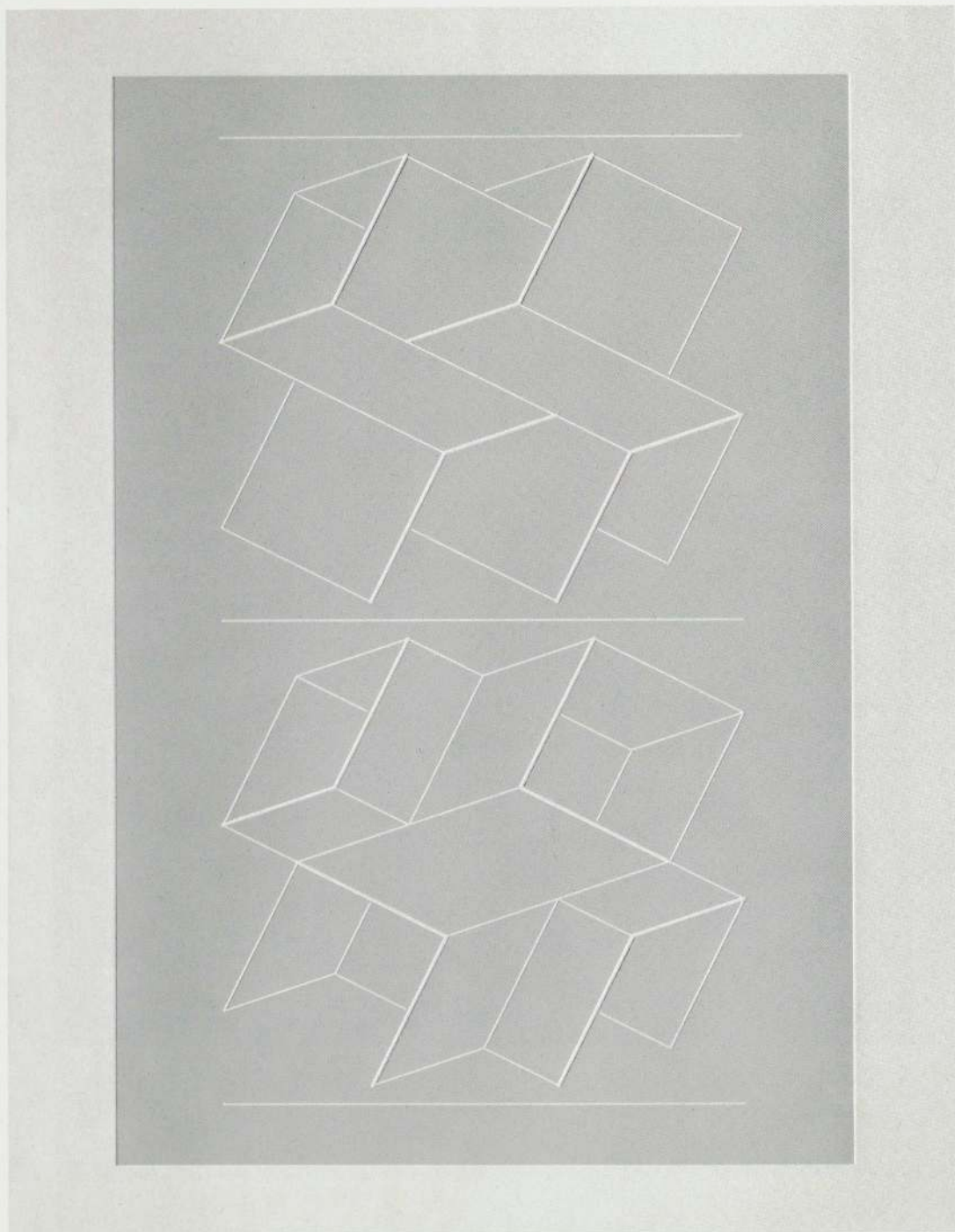
¹⁶Frank Stella (New York: The Museum of Modern Art, 1970), p. 146.

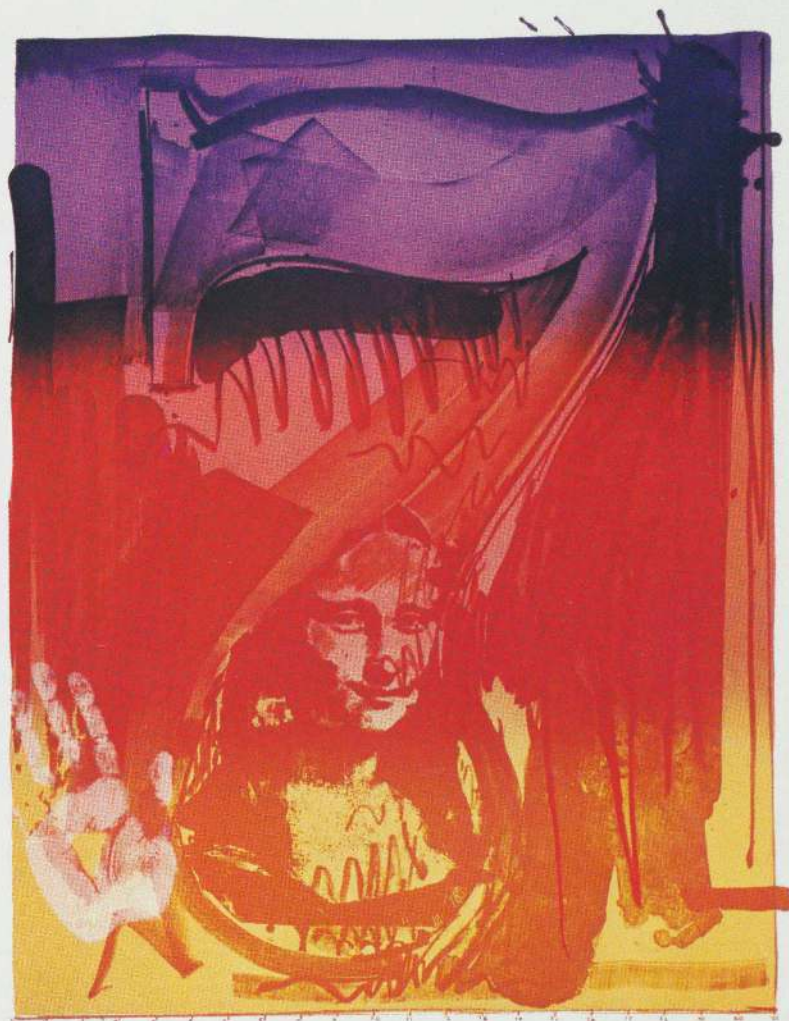
¹⁷From the Bampton Lectures delivered at Columbia University in 1951: *Art and Technology* (New York: Columbia University Press, 1952), p. 141.

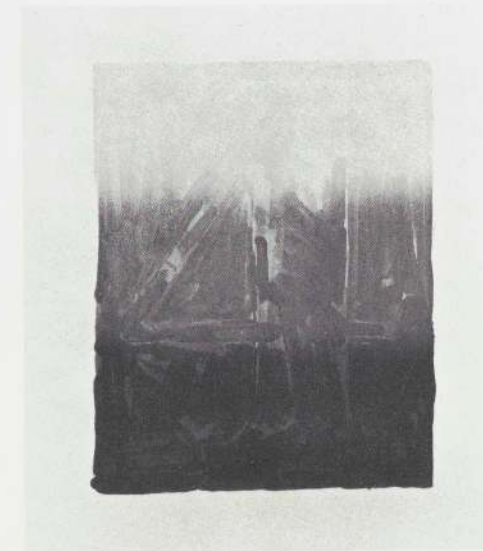
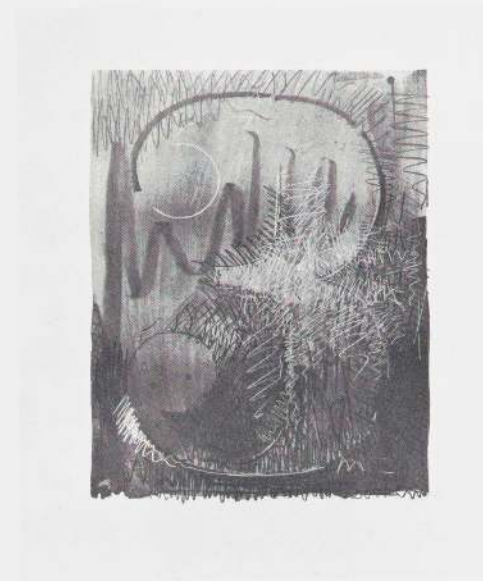
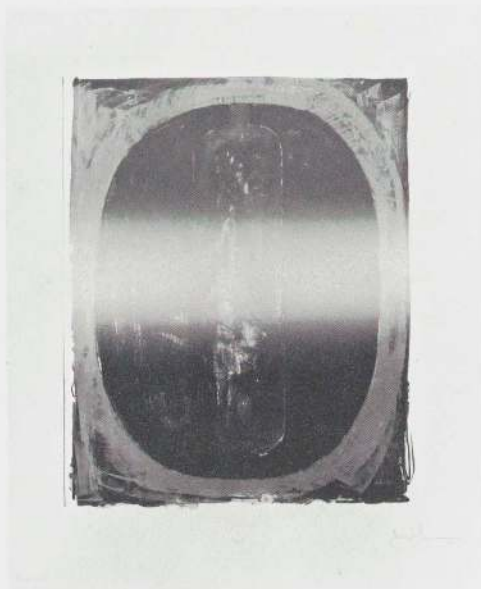
PLATES

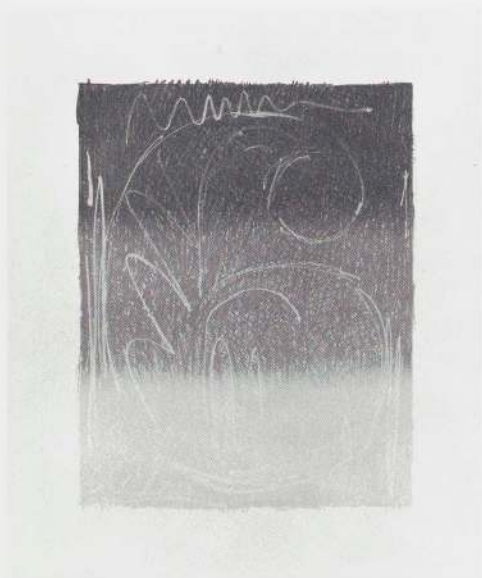




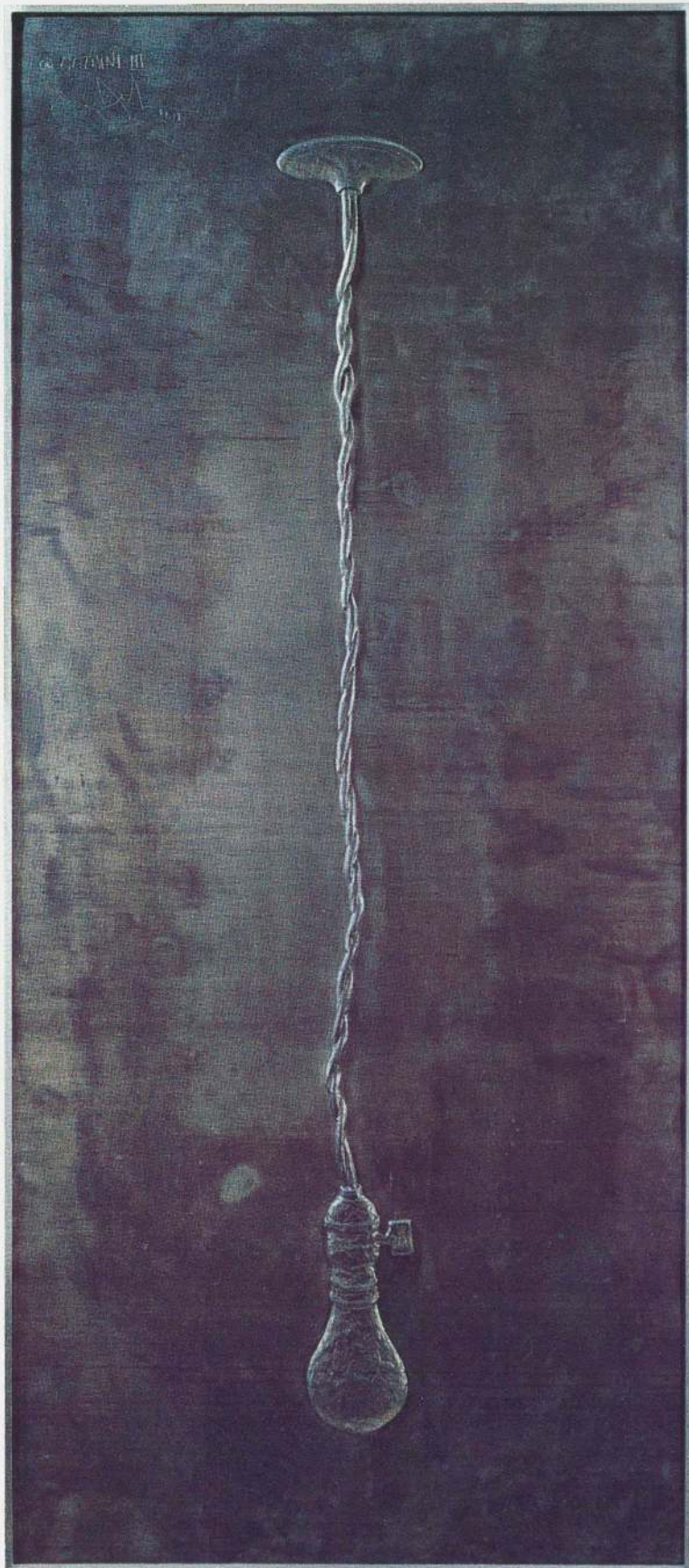




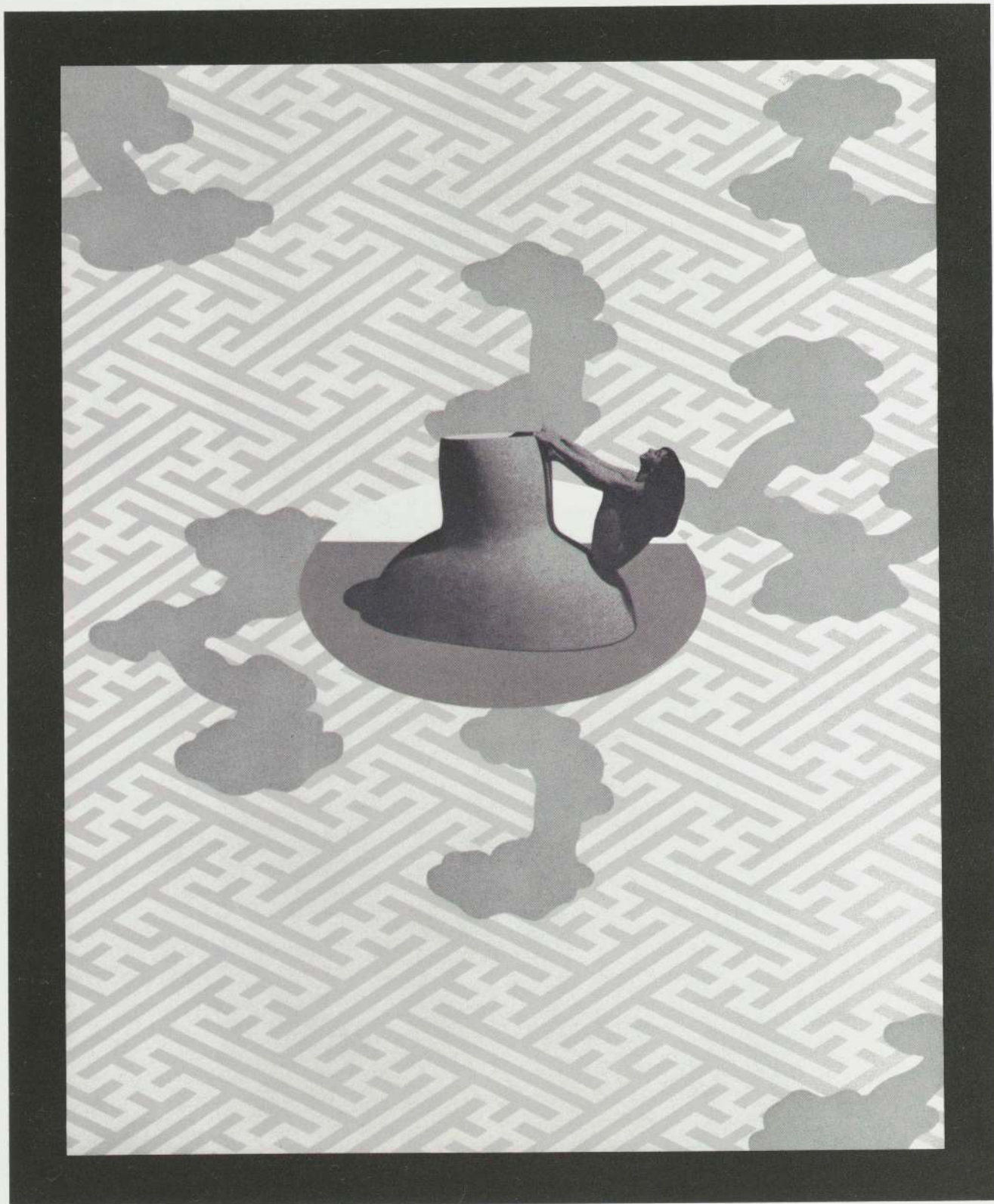


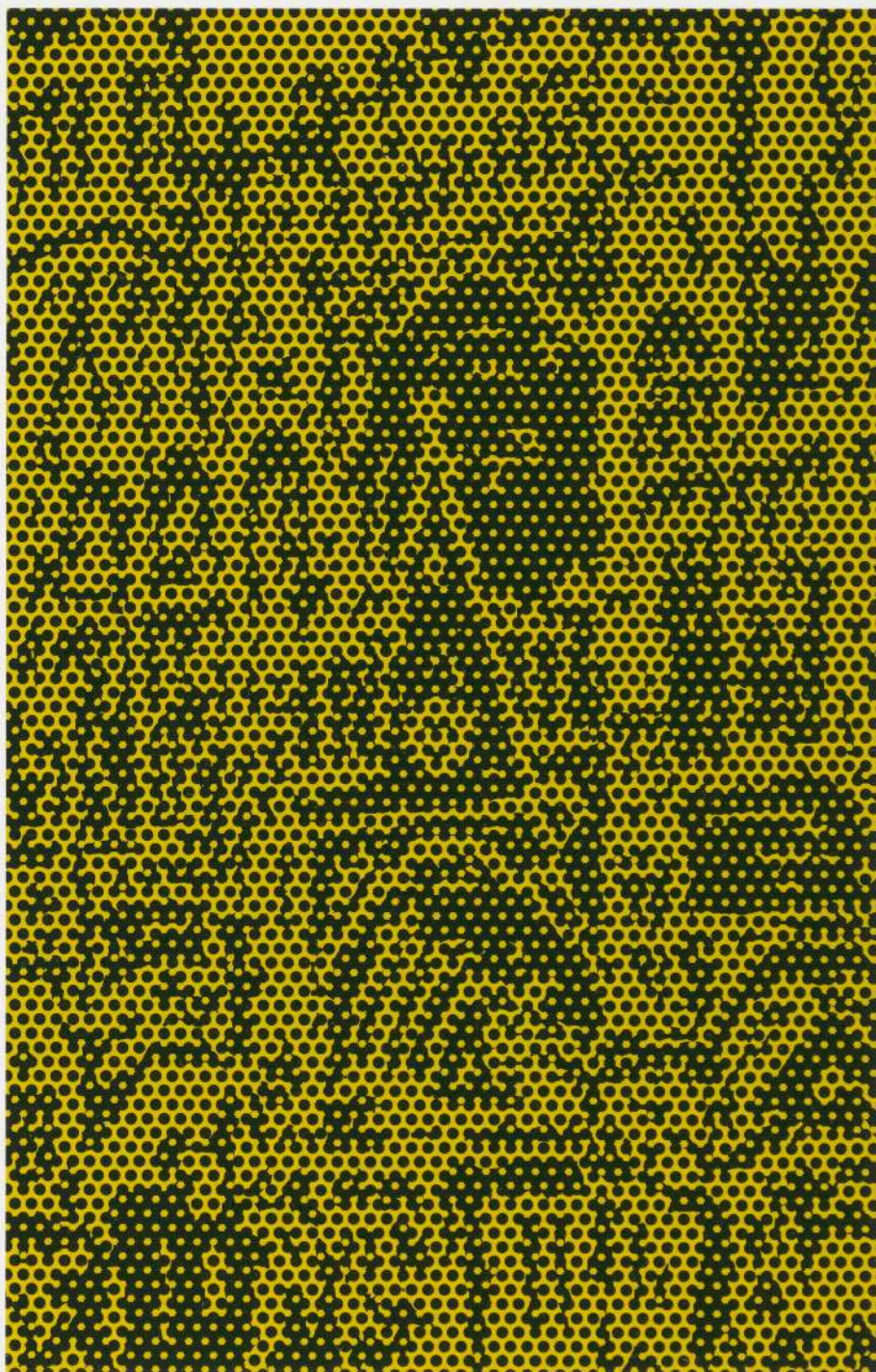


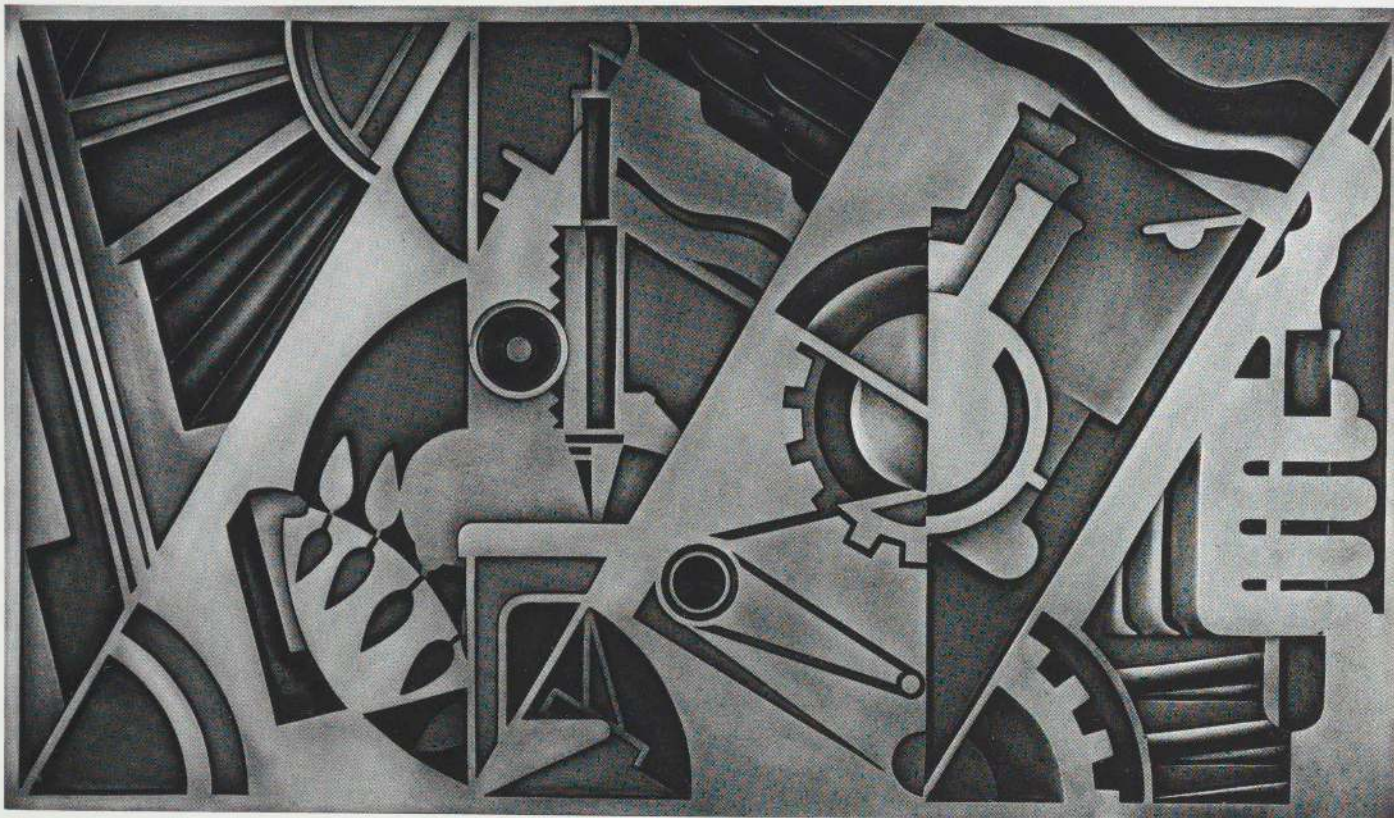




Jasper Johns, *Light Bulb*, 1969









Roy Lichtenstein, *Peace Through Chemistry I*, 1970

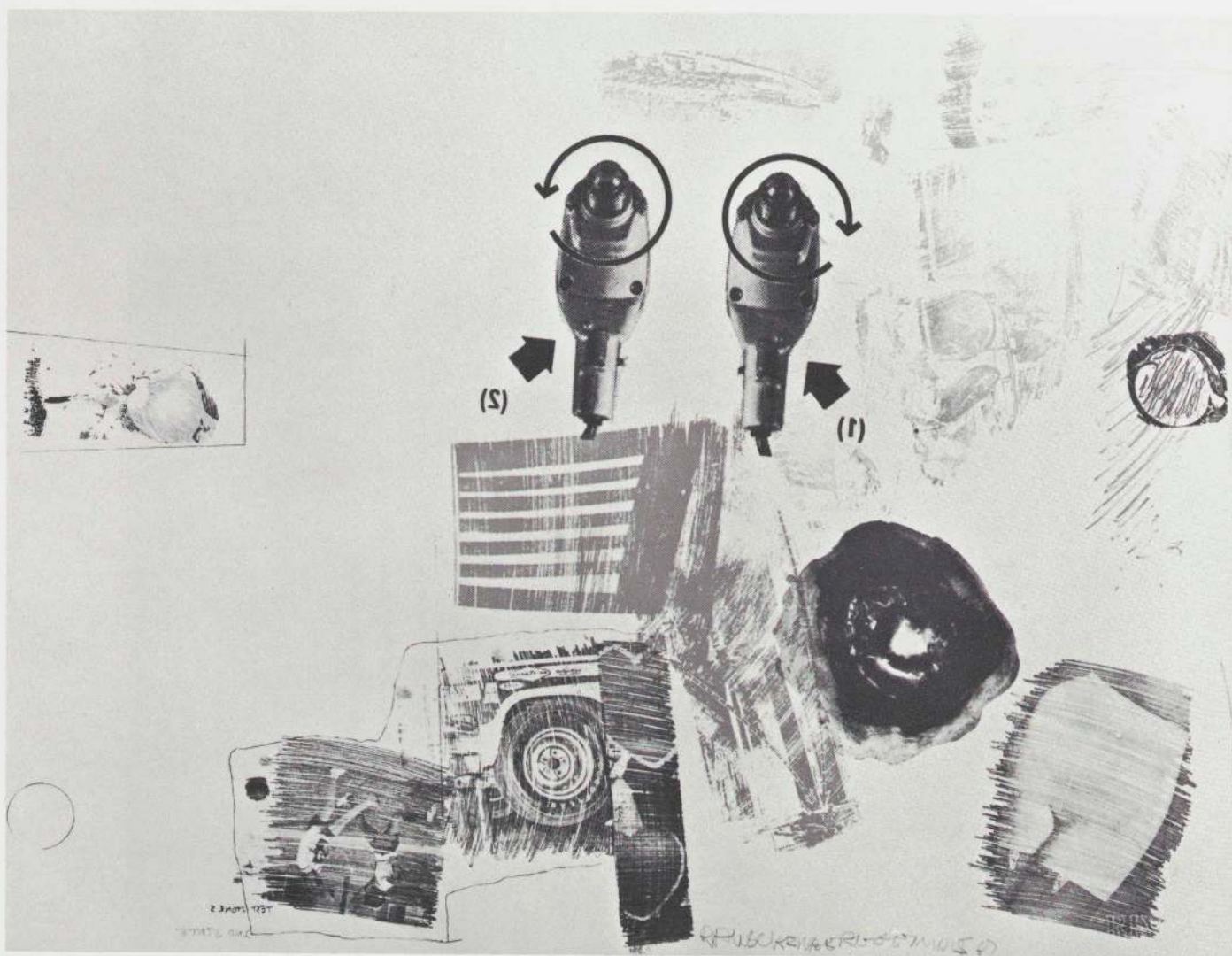


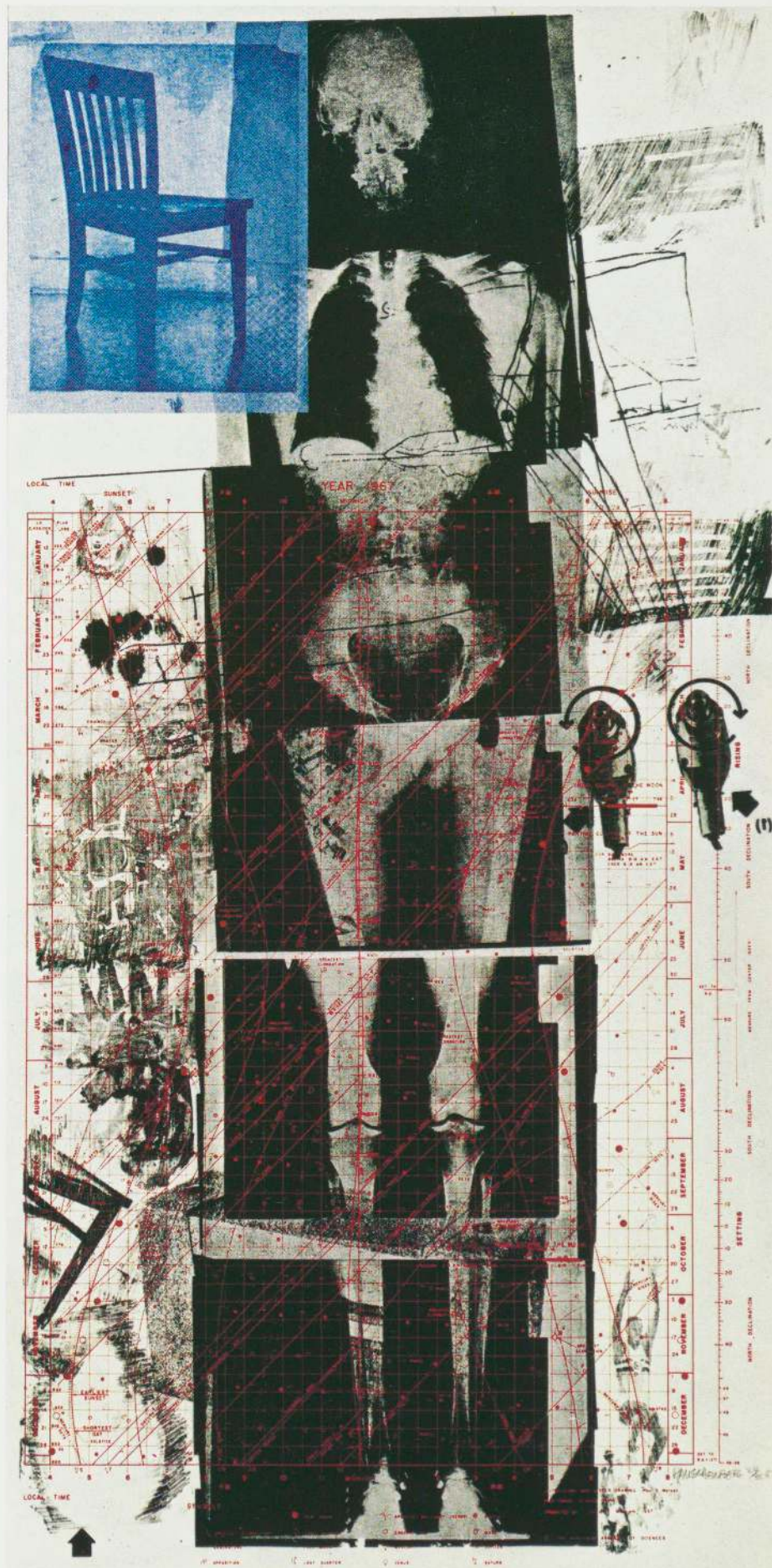




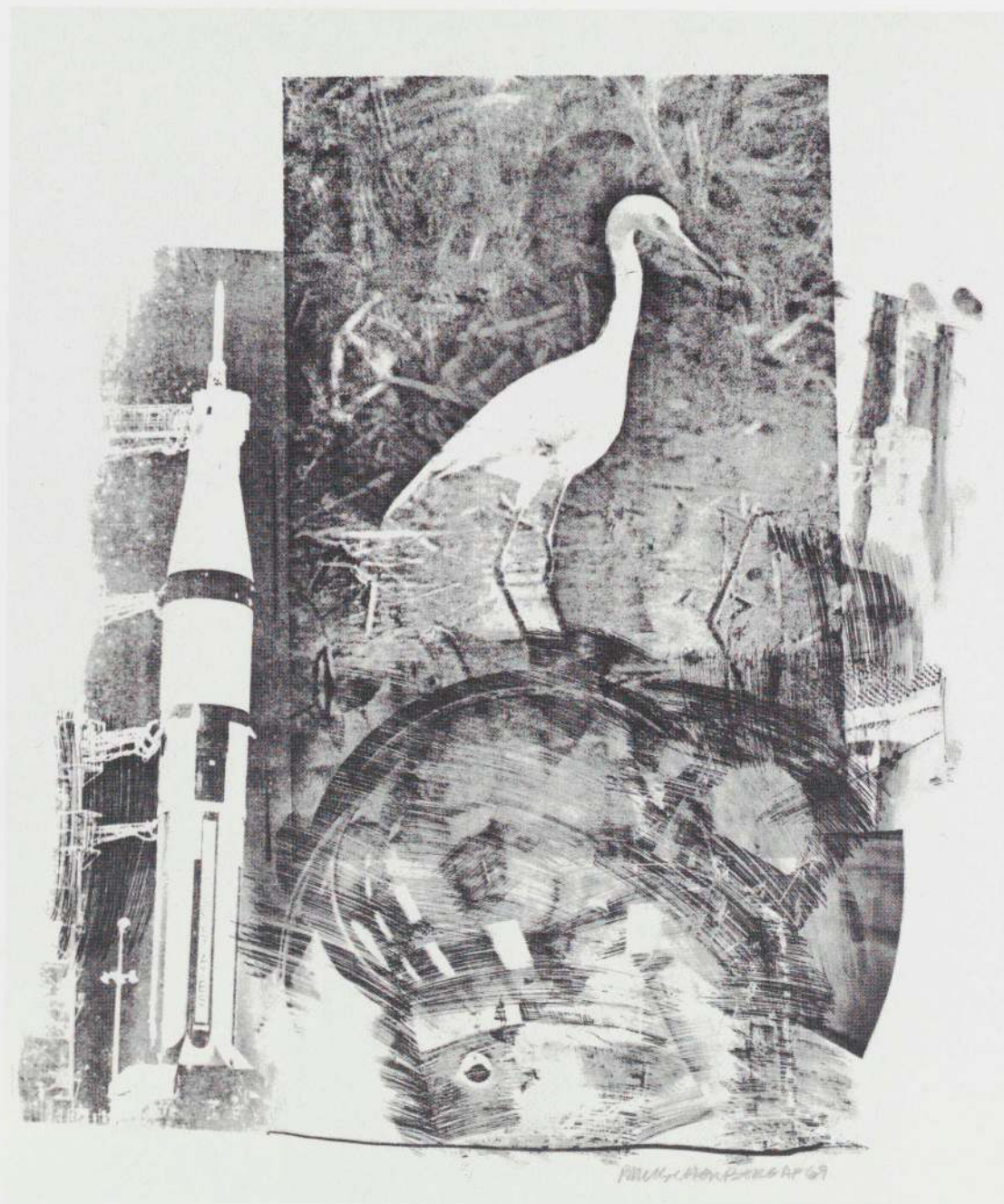


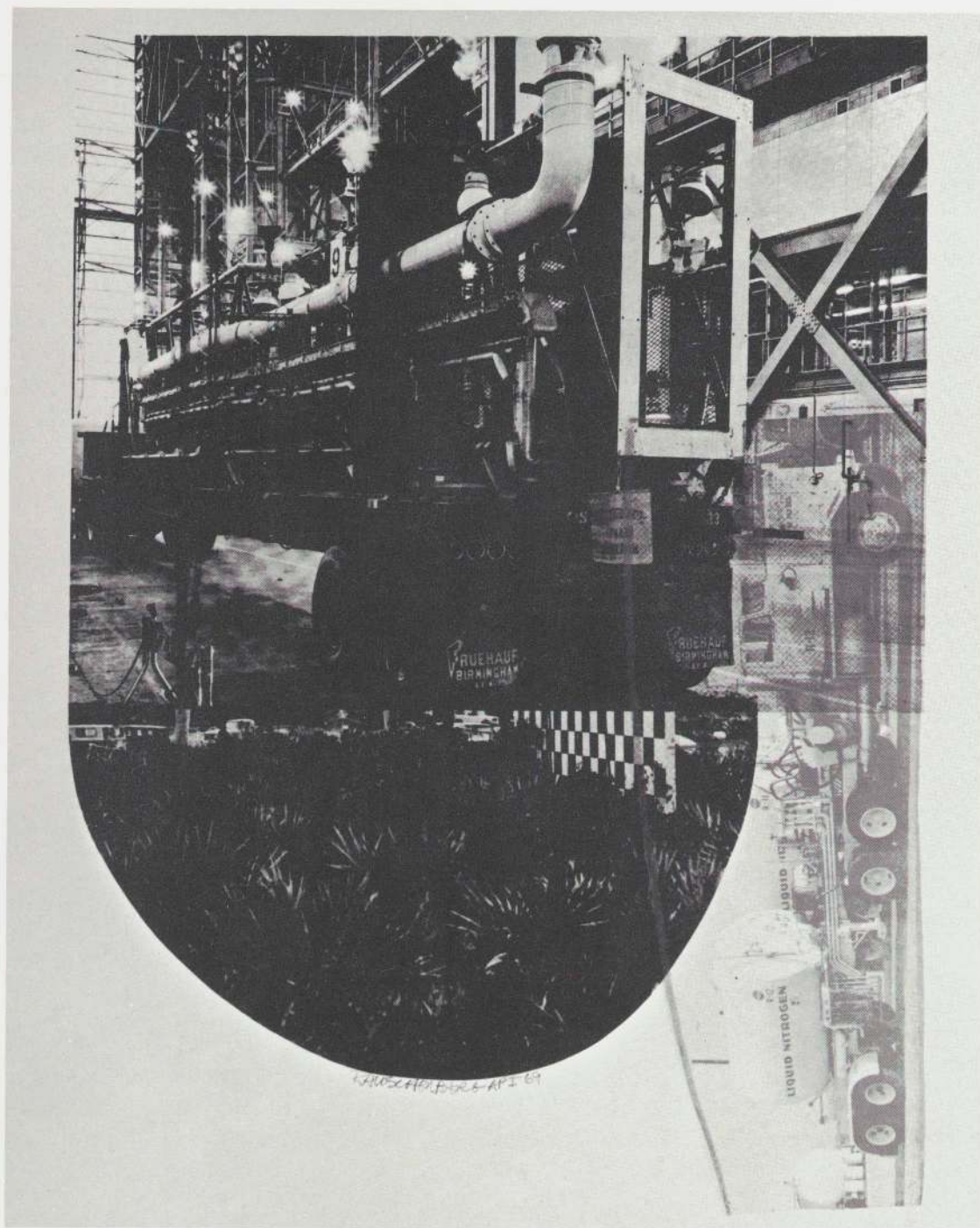
Roy Lichtenstein, *Modern Head Relief*, 1970



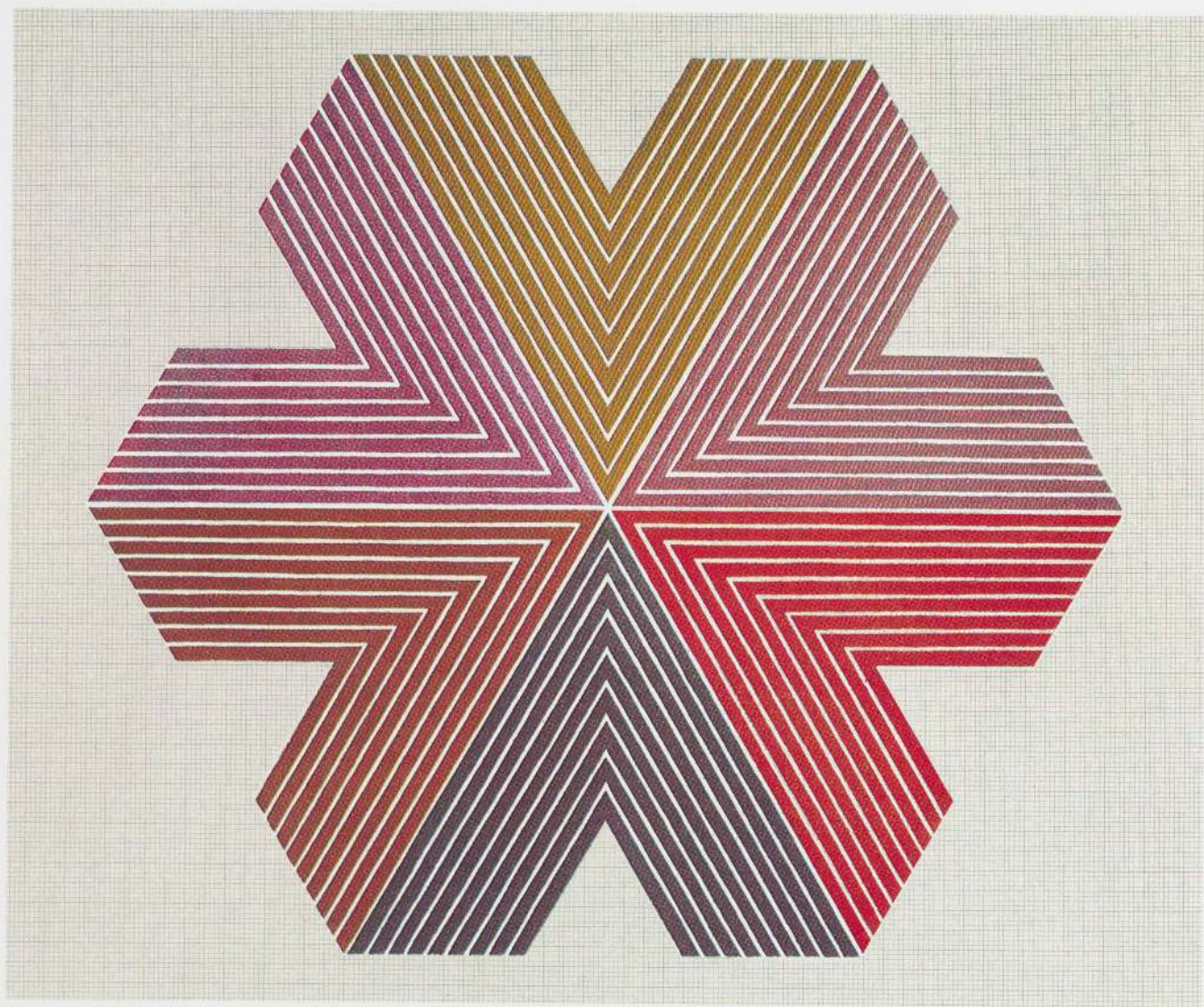


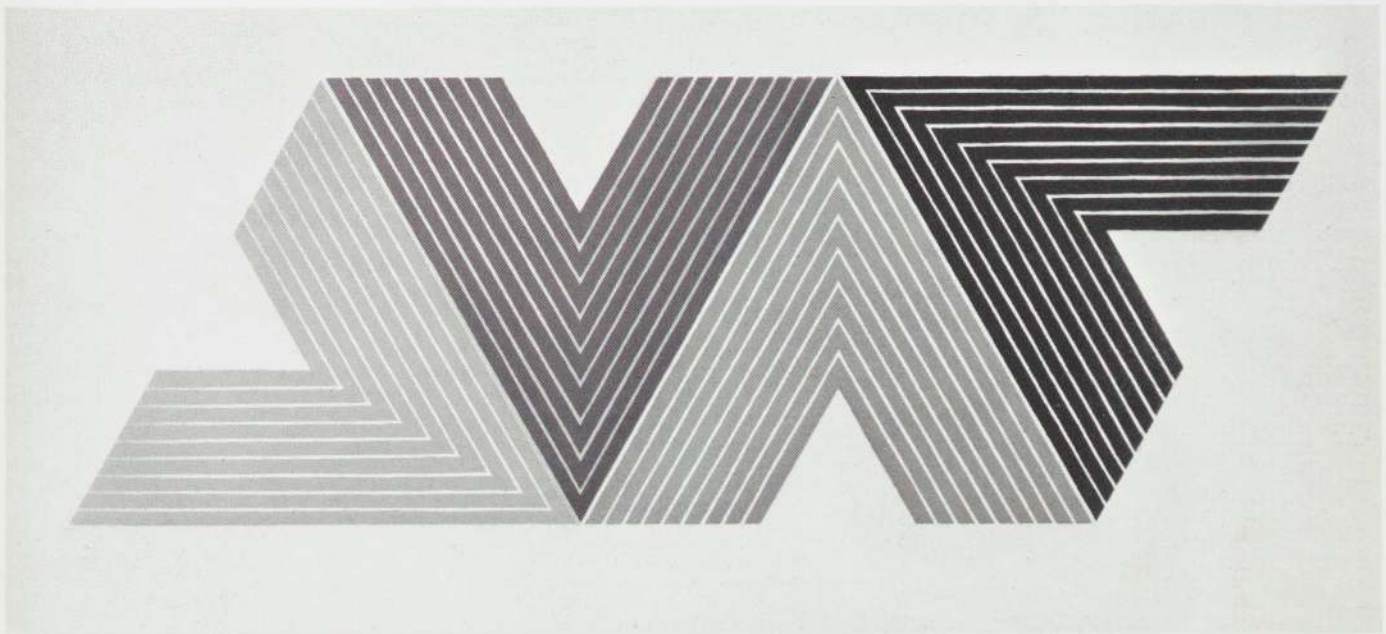
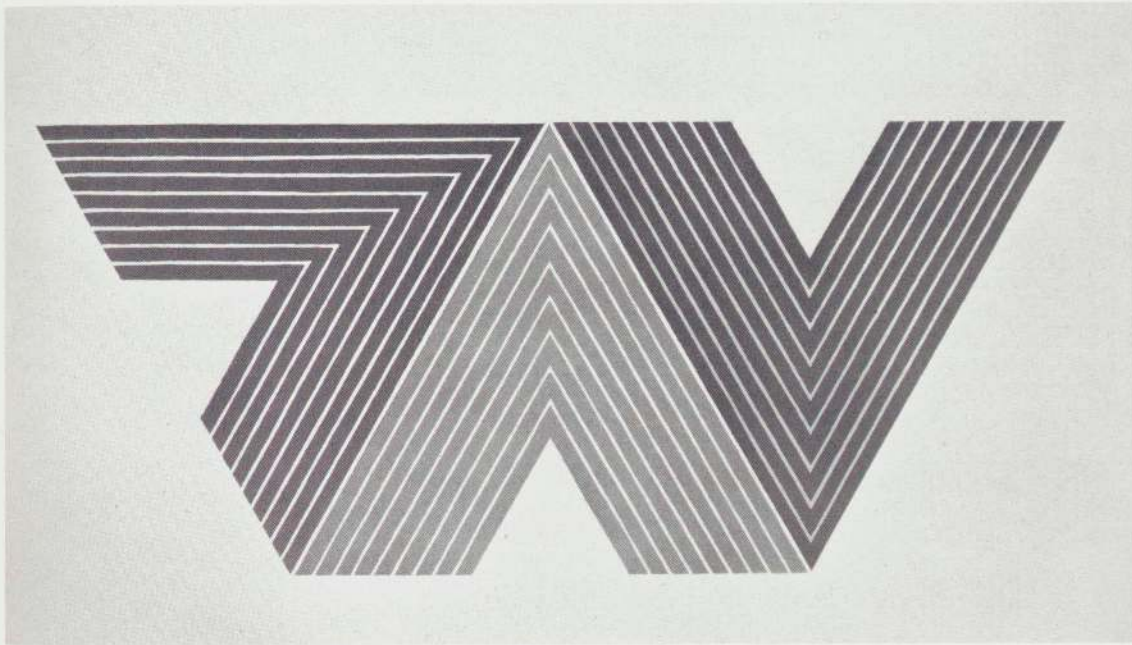
Robert Rauschenberg, *Booster*, 1967

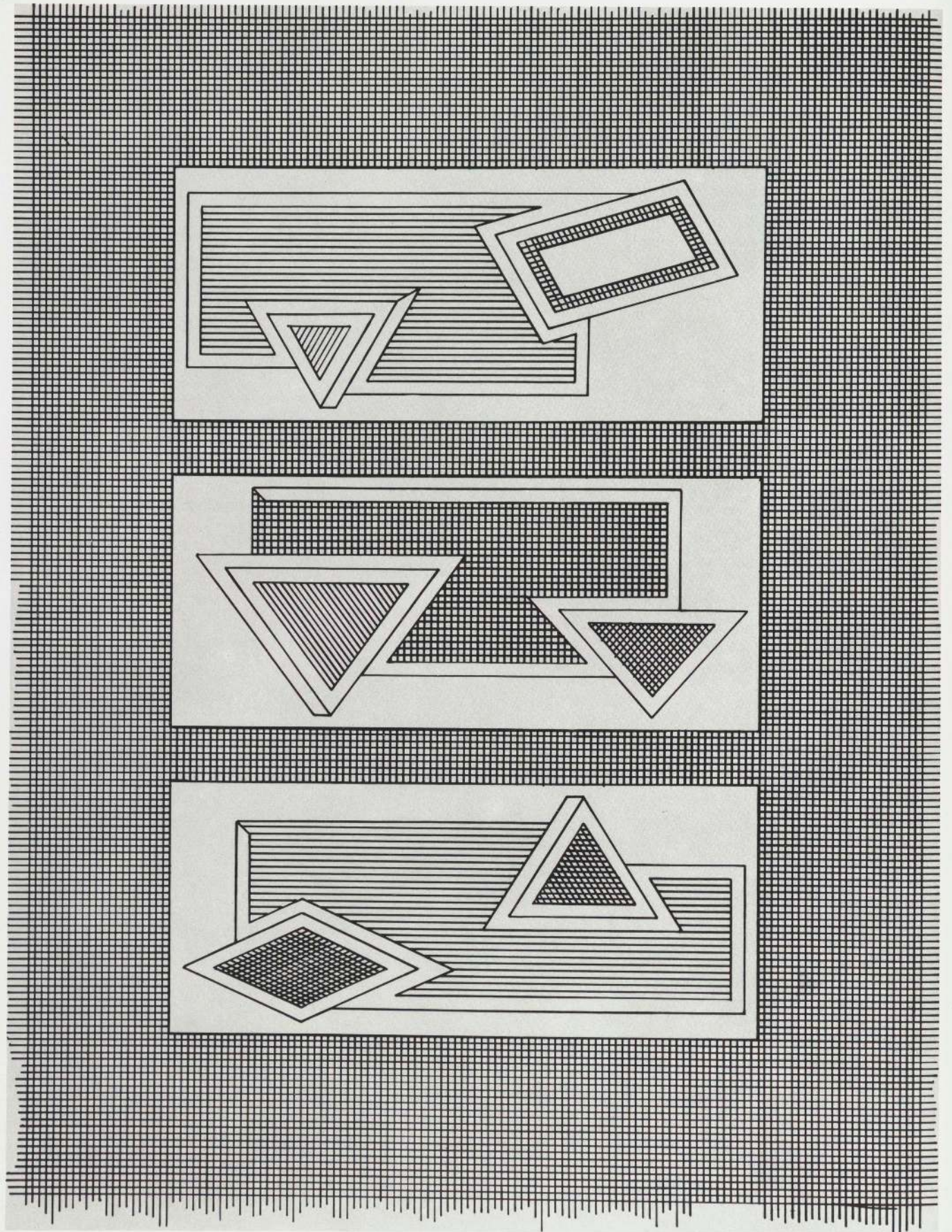


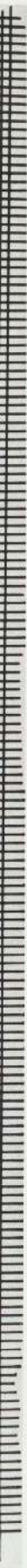


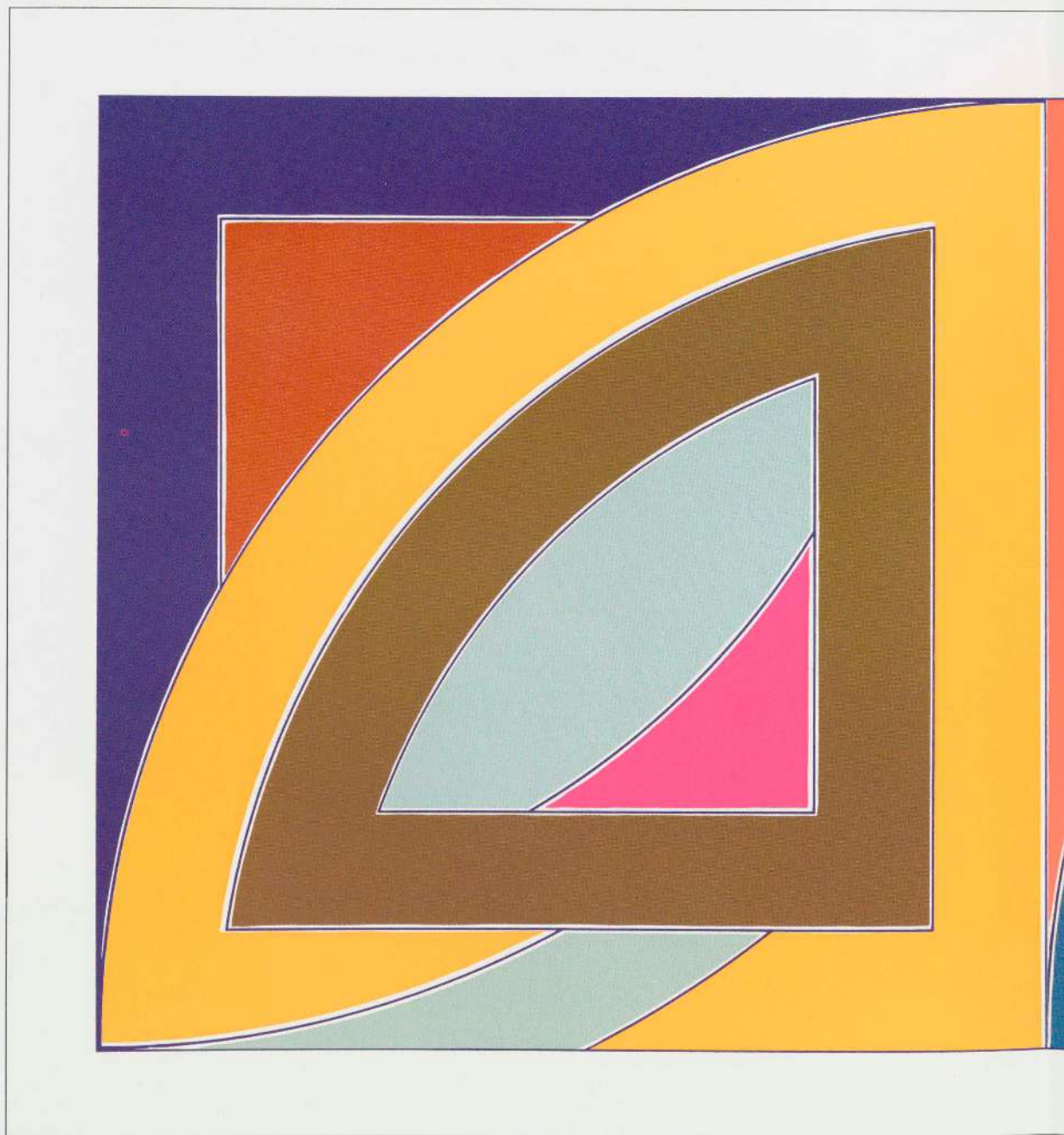




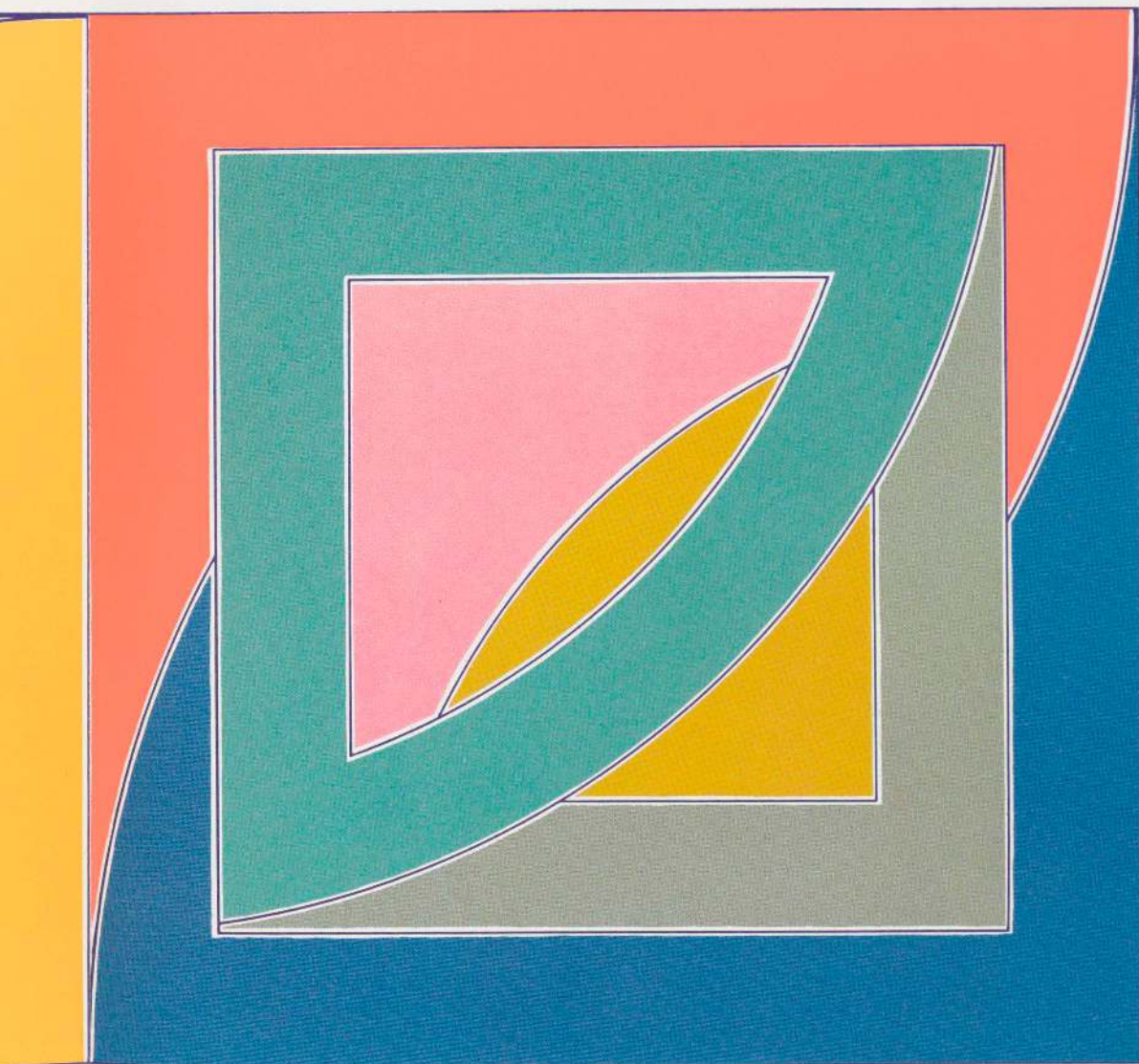


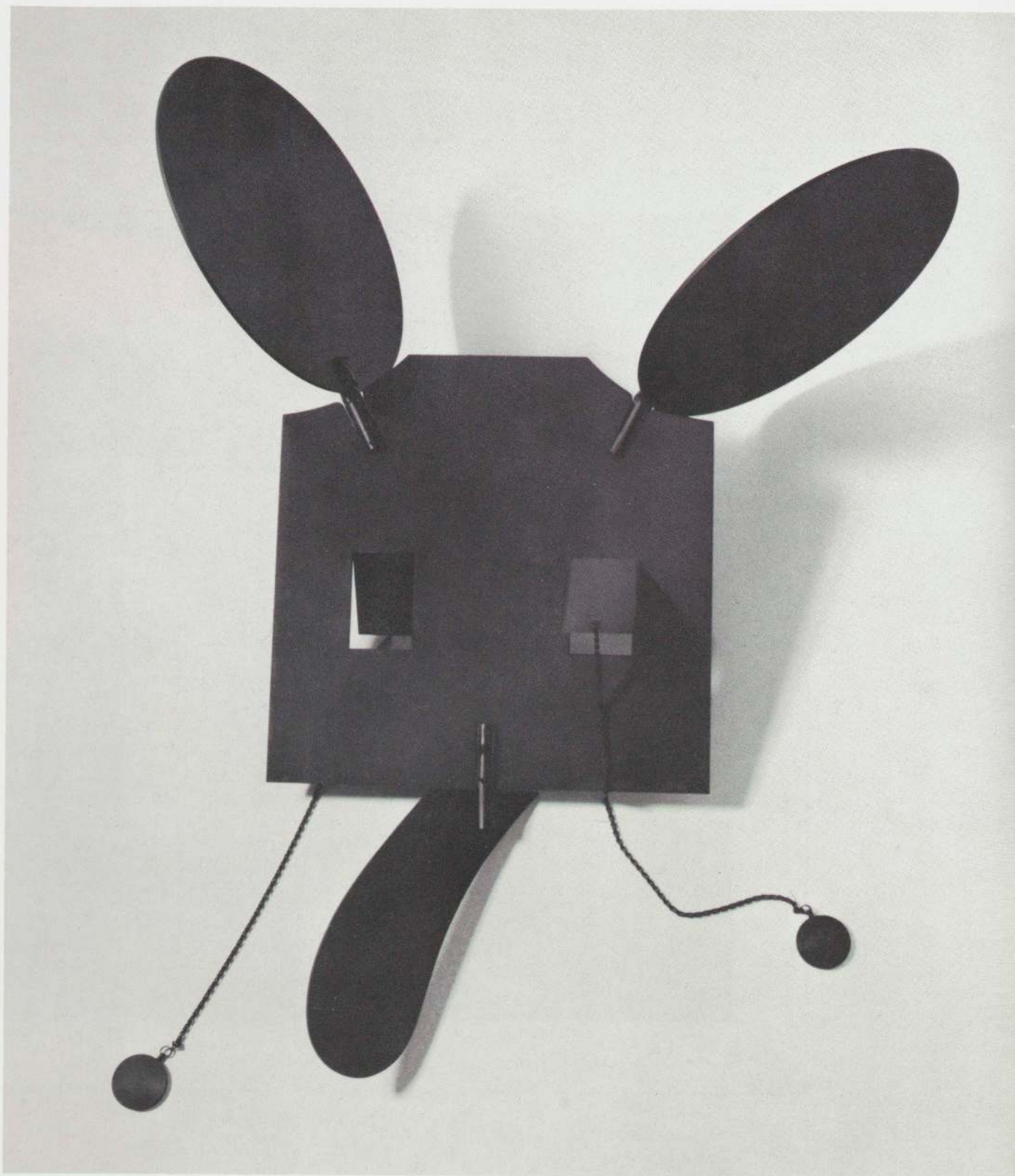


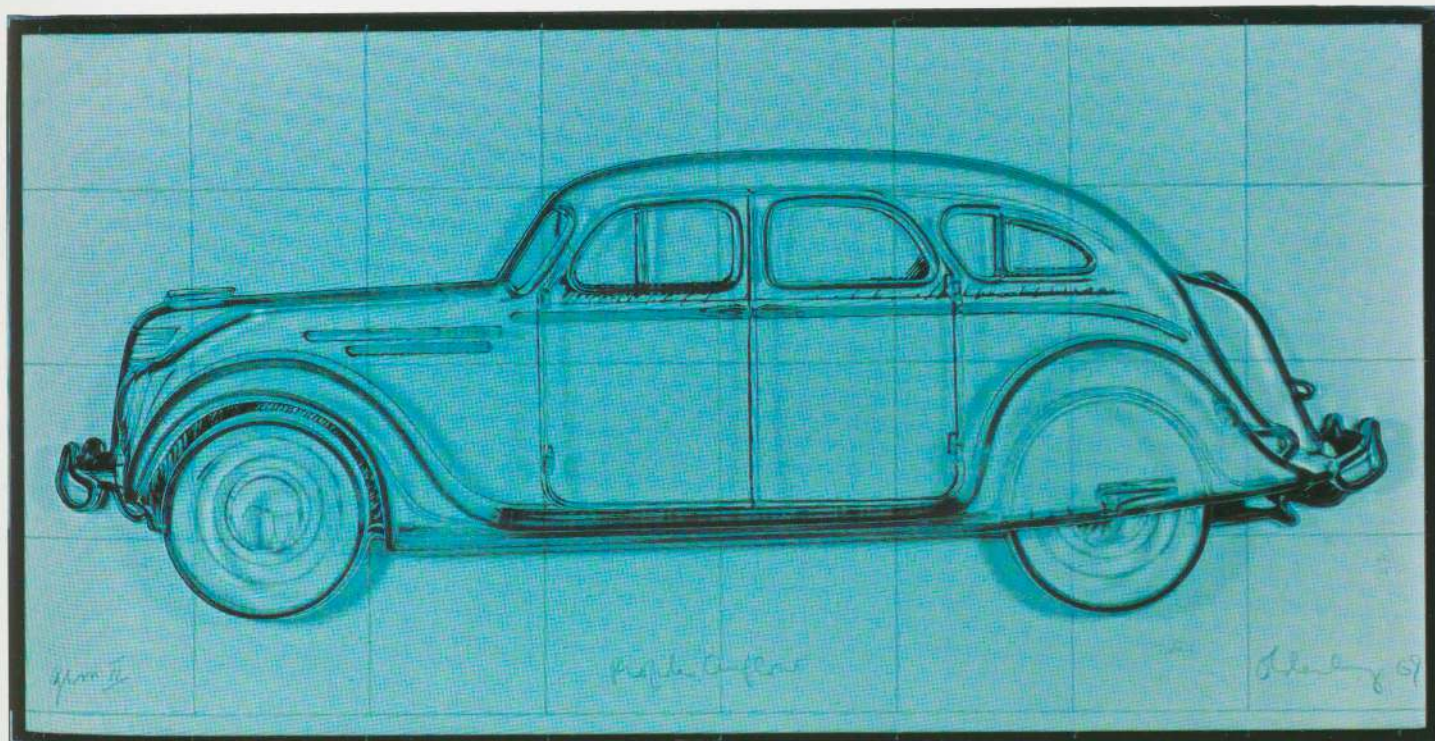




Frank Stella, *Port aux Basques*, 1971









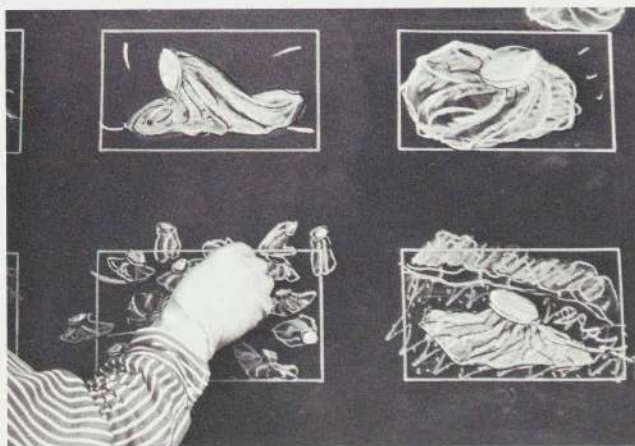
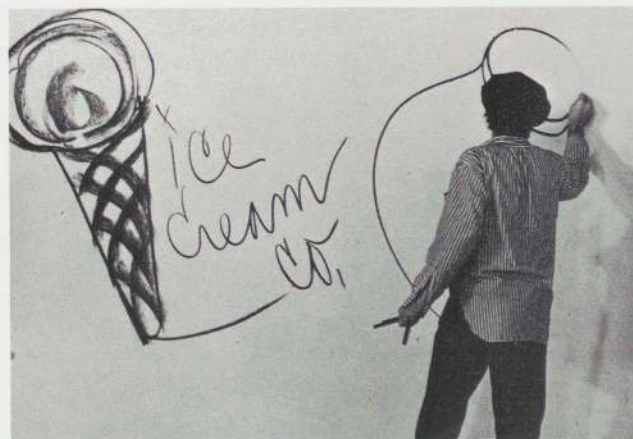
Claes Oldenburg, *Double-Nose/Purse/Punching Bag/Ashtray*, 1970

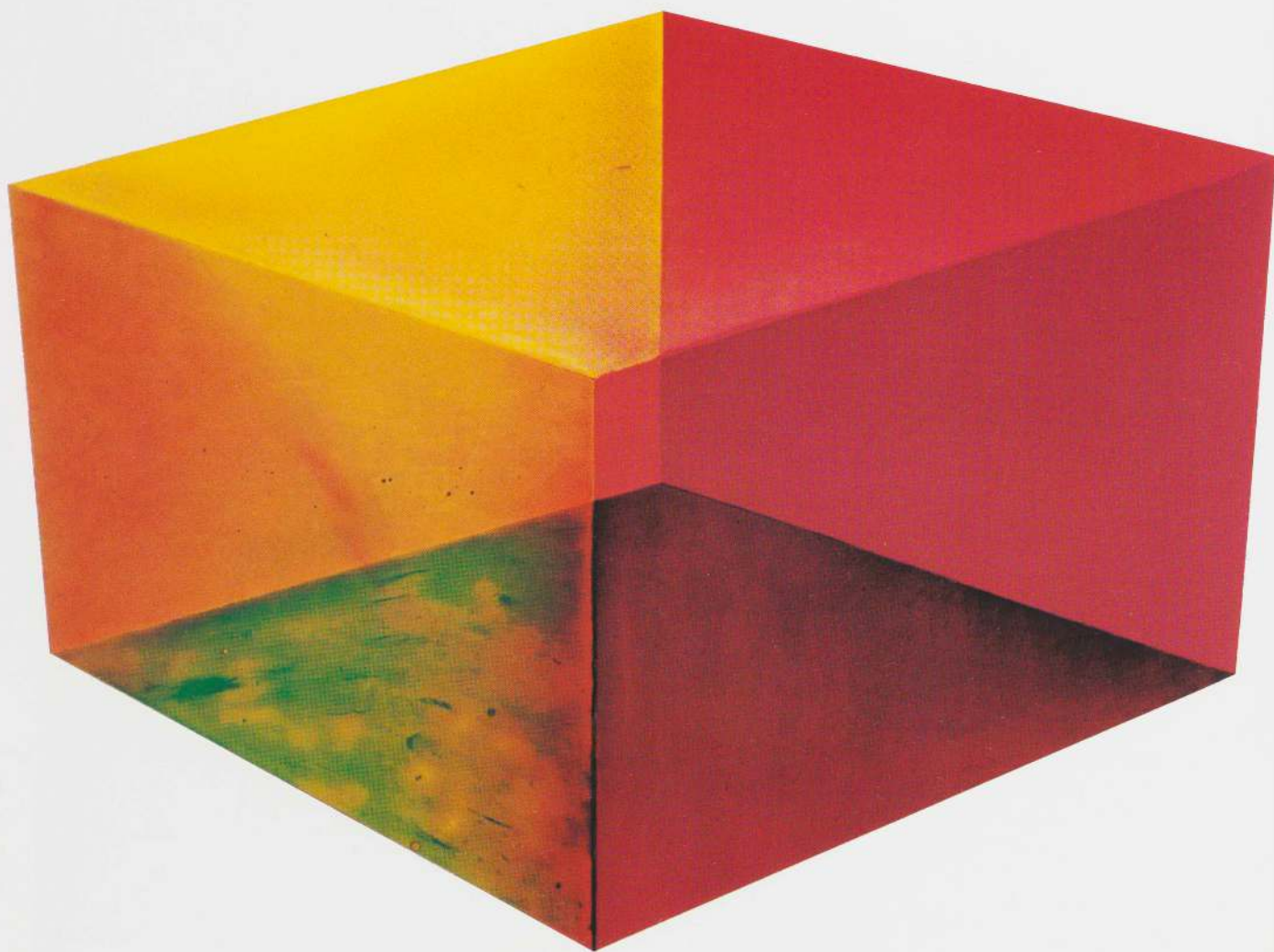




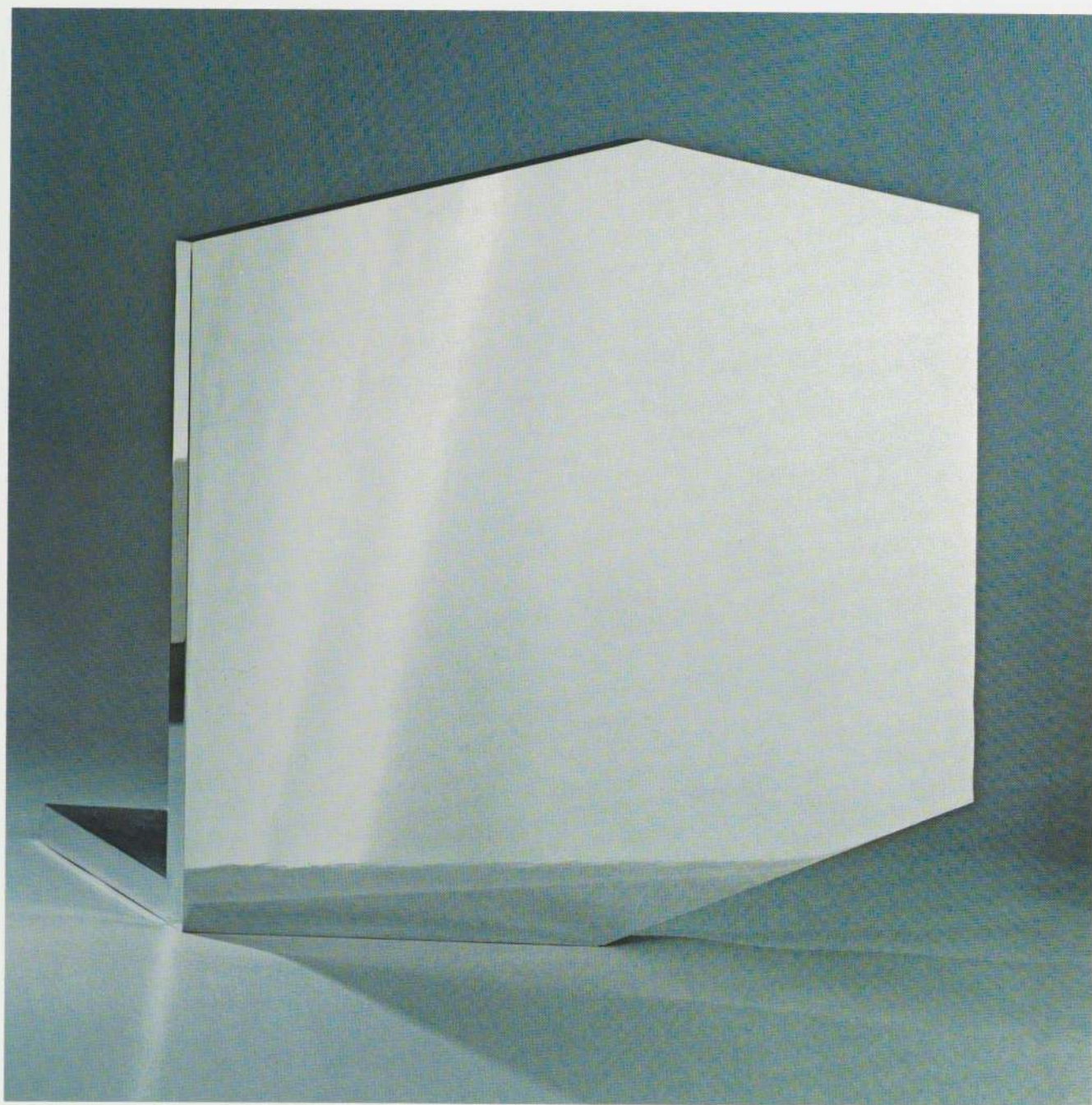


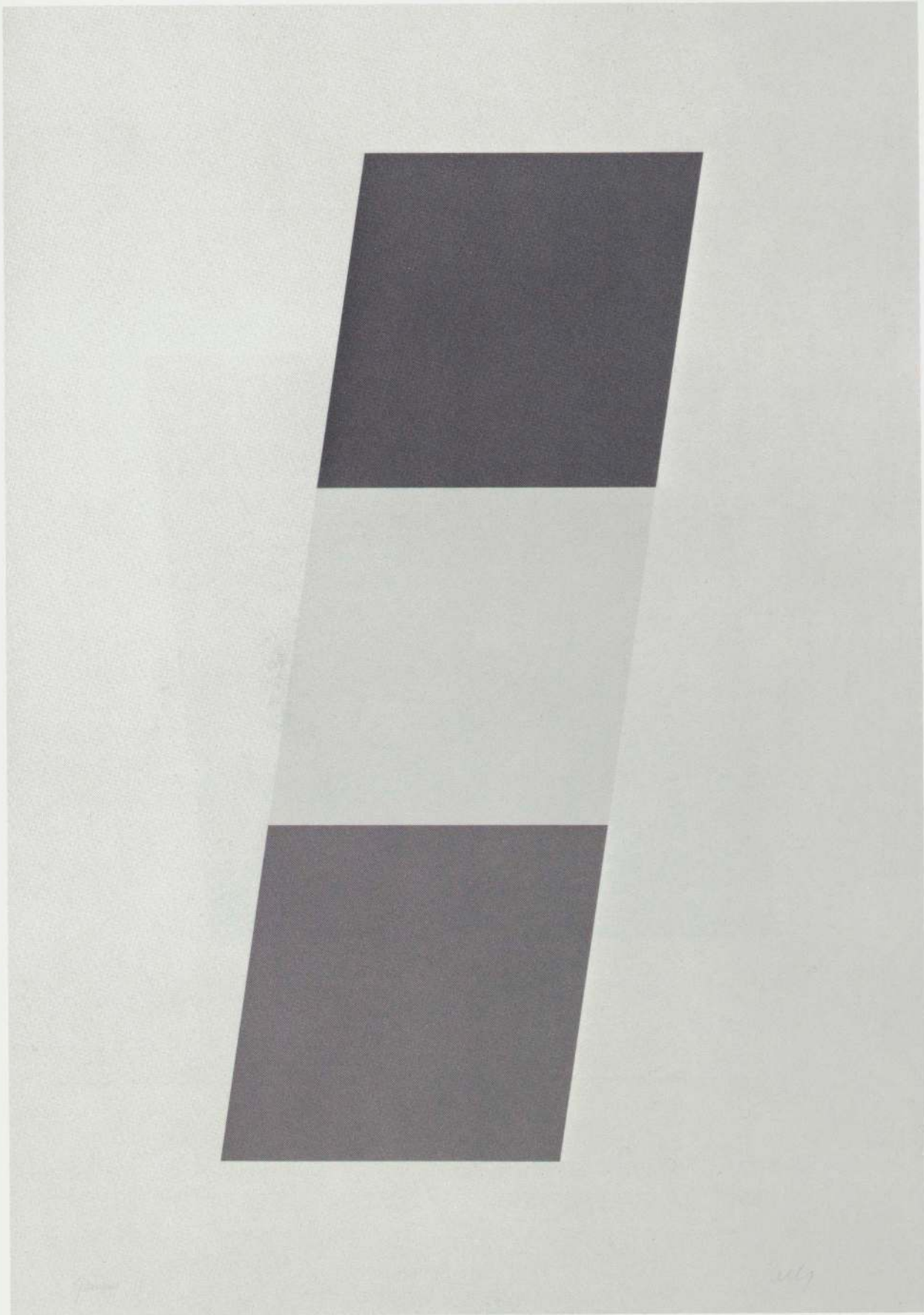
61







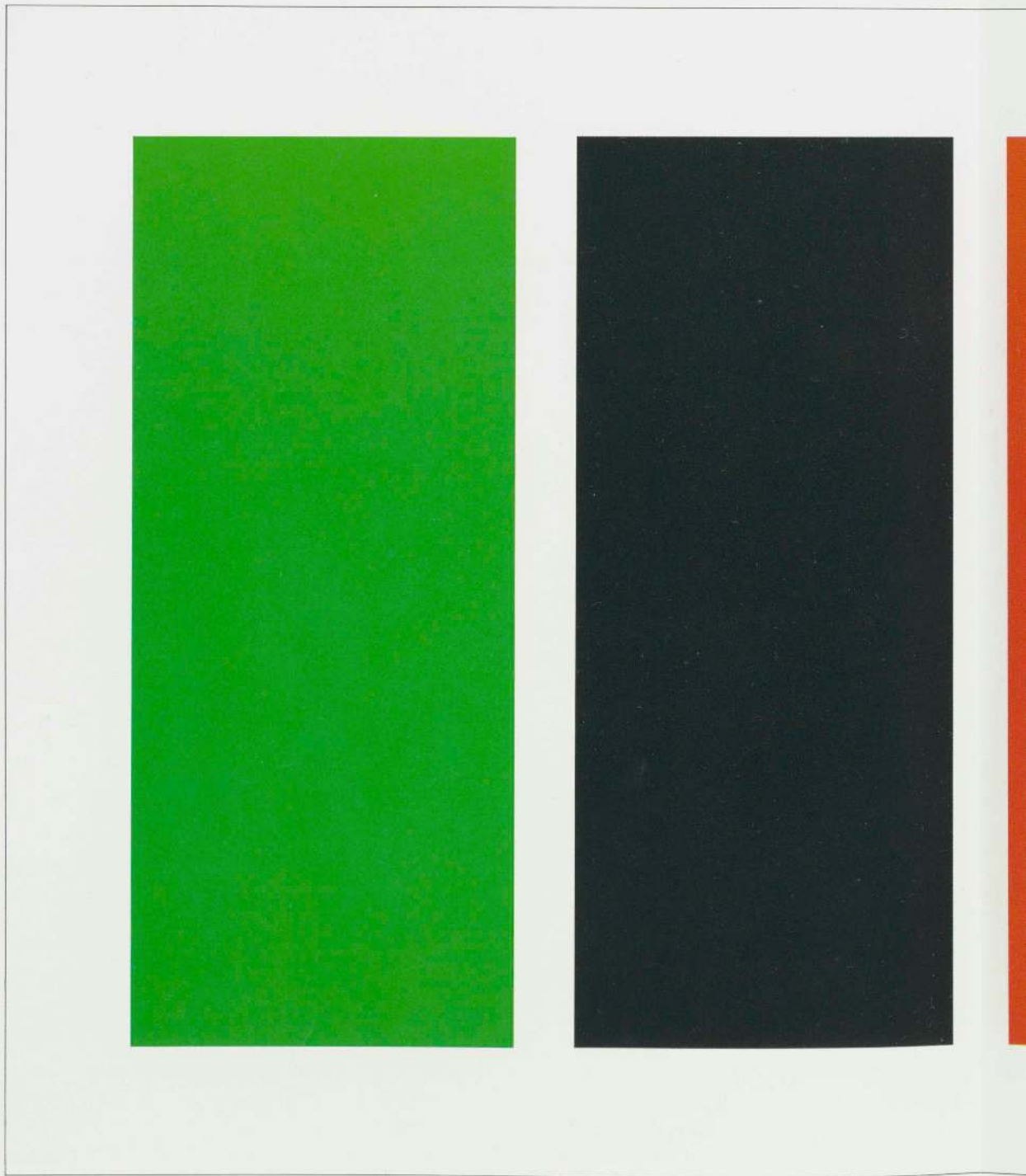




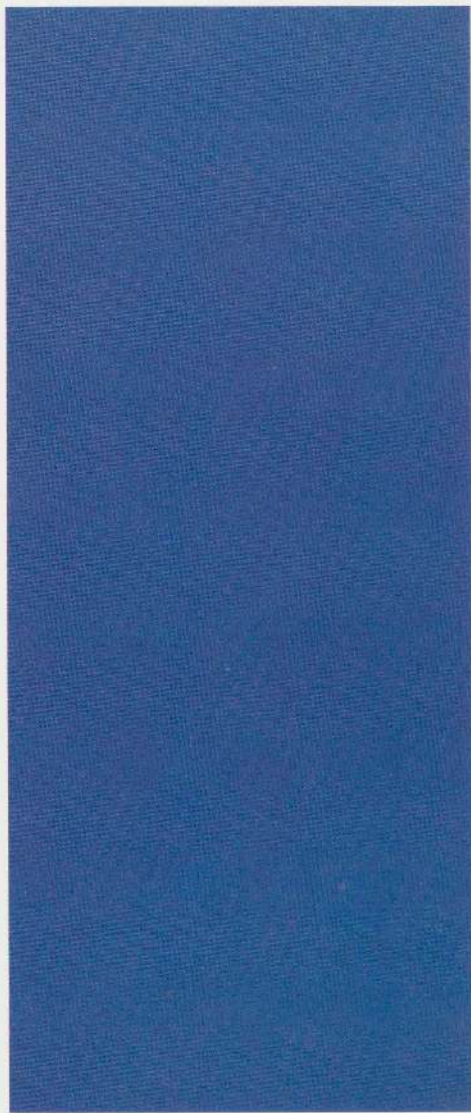
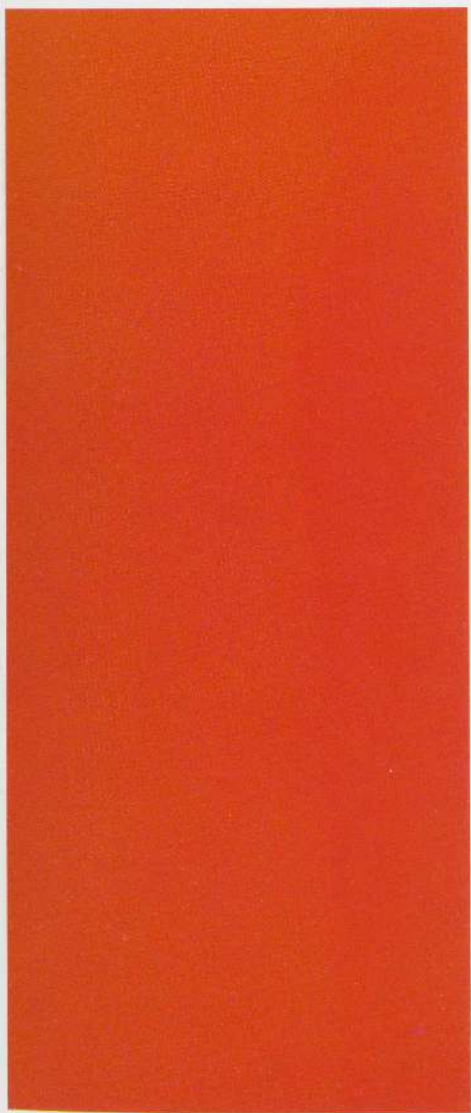
Ellsworth Kelly, *Blue/Yellow/Red*, 1970

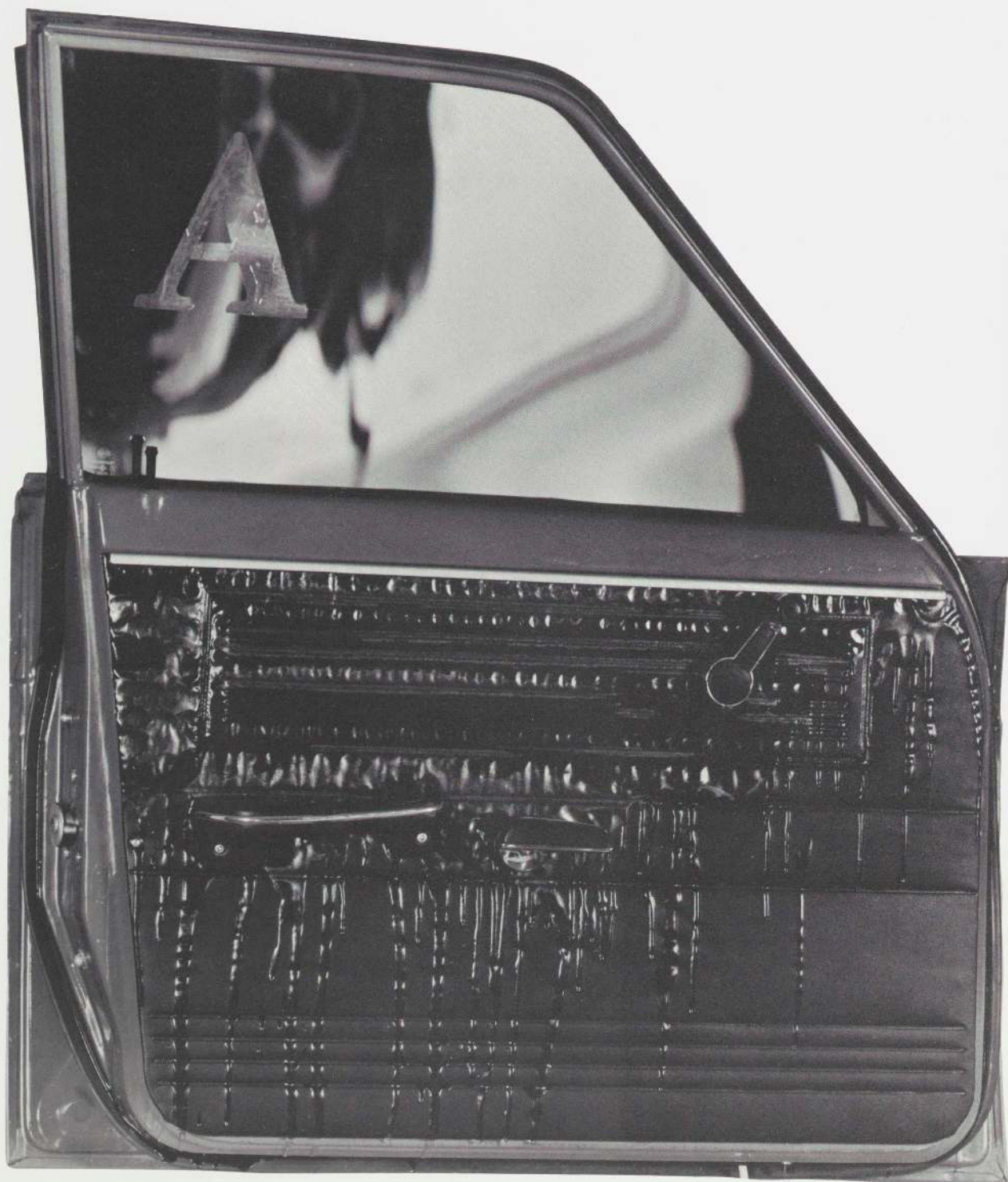






Ellsworth Kelly, *Four Panels*, 1971







CATALOGUE RAISONNE

A chronological listing follows of the graphics and three-dimensional objects created at Gemini G.E.L. from 1966, when it began publishing, until February 1, 1971. The date indicated is that of publication. Dimensions are given in inches, height preceding width; for graphics, sheet size is given.

Each print bears either an embossed, dry stamped, or printed form of the chop mark of Gemini and a copyright symbol. All prints have a work number which is located next to the chop mark on the verso. The artist signs and numbers every print and may include a date and title. These appear with the chop mark in the lower right-hand corner of each print. Although cancellation copies are made for prints, none exists for any three-dimensional object; in all cases, the jigs, fixtures, molds, or tooling have been destroyed.

Listed below is an explanation of the terminology used by Gemini in its documentation records; abbreviations are the same as those found in the catalogue raisonné.

70

Edition

The number of prints published that are identical in appearance to the Right to Print proof; an edition of 50, for example, contains 50 identical prints numbered 1/50, 2/50, 3/50 etc.

AP Artist's Proofs

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the collections of the artist and publisher.

TP Trial Proofs

Black proofs pulled prior to the Right to Print proof, retained for their unique quality. These proofs usually do not resemble the edition prints.

RTP Right to Print

The first impression obtained during proofing that meets both the esthetic and technical standards of the artist and printer. It becomes the edition standard and is the property of the Master Printer.

PPII Printer's Proof II

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

GEL Gemini Impressions

Impressions from each edition used solely for exhibition purposes. These prints are not for sale.

CTP Color Trial Proofs

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers. These proofs are different from the printed edition and exist only in the case of complex color prints.

PP Progressive Proofs

Proofs which show the breakdown of color separations in a given print.

State Prints

Prints in which the image of a printed or approved edition has been altered and printed as a separate edition. Each State Edition has its own proofs and work number. It is signed State I 1/10, 2/10, or State II 1/20, 2/20, etc.

SP Special Proof

A dedication print pulled outside of the edition.

WP Work Proofs

Impressions on which the artist paints or draws during the collaboration with the printer; often on different paper from the edition.

NCI National Council Impression

A special impression pulled from each of the eighteen editions which were partially funded by a research and development grant from the National Foundation on the Arts and Humanities.

C Cancellation Proof

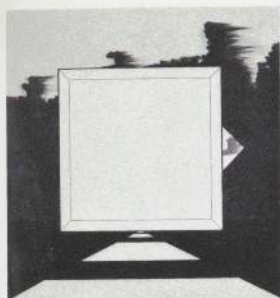
The proof pulled after the printing element is cancelled by either the artist or the printer. Cancellation occurs to assure that no further proofs can be pulled after the edition has been printed. The printing image is fully inked and then defaced by the use of a sharp instrument or stone hone. The impression pulled of this defaced printing element documents the act and is signed and dated by the artist. If more than one State is printed, the cancellation proof is pulled after all States are printed.

AC Artist's Copies

The copies of a three-dimensional object retained by the artist.

PC Publisher's Copies

The copies of a three-dimensional object retained by the publisher.



1 1966 AD66-1146

Allan D'Arcangelo
Untitled

4 color lithograph
26"x26" Rives BFK paper
Printed by Kenneth Tyler

Edition: 60 plus 11 AP,
4 TP, RTP, PPII, 2 GEL, C

WHITE LINE SQUARES (2 TO 17)

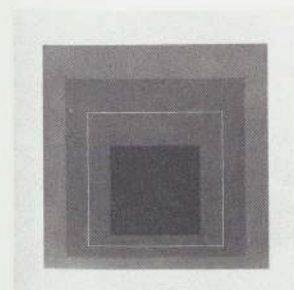


2 1966 JA66-1151

Josef Albers
White Line Square I

3 color lithograph
21"x21" Arches paper
Printed by Bernard Bleha

Edition: 125 plus 15 AP,
10 TP, RTP, PPII, 2 GEL, C

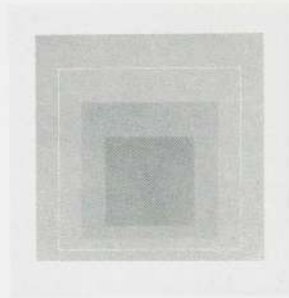


3 1966 JA66-1152

Josef Albers
White Line Square II

3 color lithograph
21"x21" Arches paper
Printed by Bernard Bleha

Edition: 125 plus 15 AP,
10 TP, RTP, PPII, 2 GEL, C

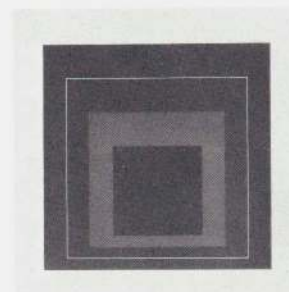


4 1966 JA66-1156

Josef Albers
White Line Square III

3 color lithograph
21"x21" Arches paper
Printed by Bernard Bleha

Edition: 125 plus 10 AP,
5 TP, RTP, PPII, 2 GEL, 10 PP, C

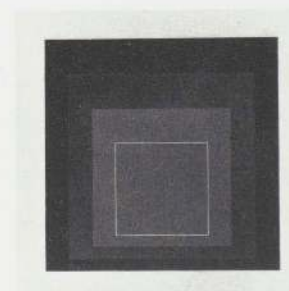


5 1966 JA66-1157

Josef Albers
White Line Square IV

3 color lithograph
21"x21" Arches paper
Printed by Bernard Bleha

Edition: 125 plus 15 AP,
5 TP, RTP, PPII, 2 GEL, 5 CTP, C

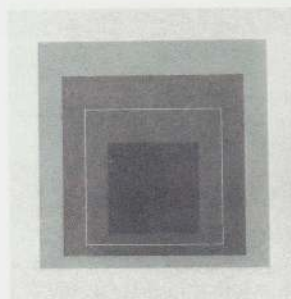


6 1966 JA66-1153

Josef Albers
White Line Square V

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 15 AP,
5 TP, RTP, PPII, 2 GEL, C

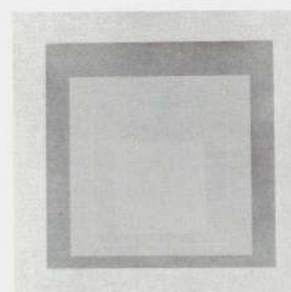


7 1966 JA66-1155

Josef Albers
White Line Square VI

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 10 AP,
5 TP, RTP, PPII, 2 GEL, C

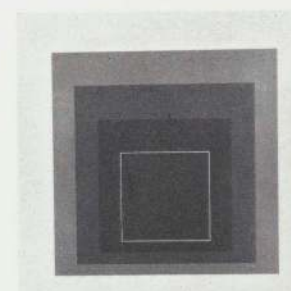


8 1966 JA66-1158

Josef Albers
White Line Square VII

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 15 AP, 5 TP, RTP,
PPII, 2 GEL, 6 CTP, 4 PP, C

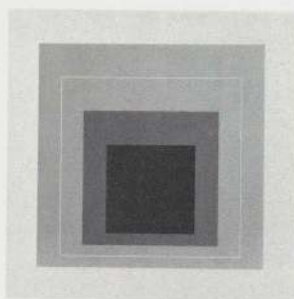


9 1966 JA66-1154

Josef Albers
White Line Square VIII

3 color lithograph
21"x21" Arches paper
Printed by Bernard Bleha

Edition: 125 plus 10 AP,
TP, RTP, PPII, 2 GEL, 2 CTP, C

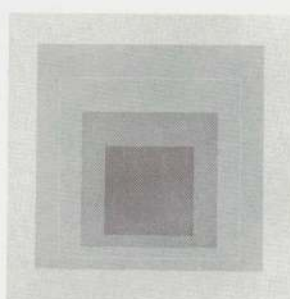


10 1966 JA66-1159

Josef Albers
White Line Square IX

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 10 AP,
RTP, PPII, 2 GEL, 10 PP, C

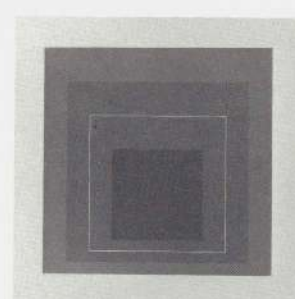


13 1966 JA66-1162

Josef Albers
White Line Square XII

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 10 AP, 5 TP,
RTP, PPII, 2 GEL, 5 PP, C

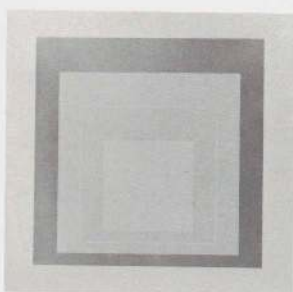


16 1966 JA66-1165

Josef Albers
White Line Square XV

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 15 AP,
10 TP, RTP, PPII, 2 GEL, C

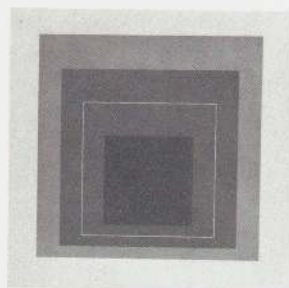


11 1966 JA66-1160

Josef Albers
White Line Square X

3 color lithograph
21"x21" Arches paper
Printed by Octavio Pereira

Edition: 125 plus 15 AP, RTP,
PPII, 2 GEL, 10 CTP, 6 PP, C

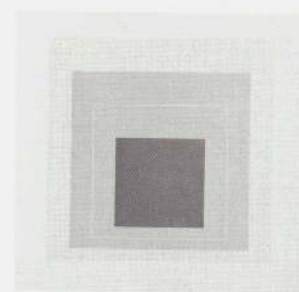


14 1966 JA66-1163

Josef Albers
White Line Square XIII

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 10 AP,
5 TP, RTP, PPII, 2 GEL, C

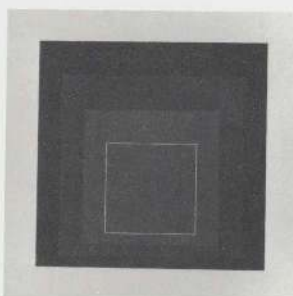


17 1966 JA66-1166

Josef Albers
White Line Square XVI

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 10 AP, 5 TP,
RTP, PPII, 2 GEL, 2 PP, C

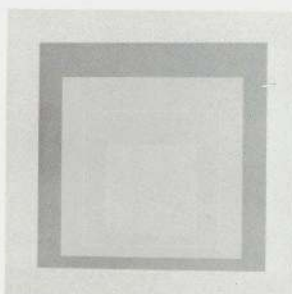


12 1966 JA66-1161

Josef Albers
White Line Square XI

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 10 AP,
5 TP, RTP, PPII, 2 GEL,
8 PP, 3 CTP, C



15 1966 JA66-1164

Josef Albers
White Line Square XIV

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 15 AP, 10 TP,
RTP, PPII, 2 GEL, 4 CTP, C



18 1966 SF66-1190

Sam Francis
Untitled

3 color lithograph
23½"x15¾" Rives BFK paper
Printed by James Webb

Edition: 100 plus 5 AP, 5 TP,
RTP, PPII, 2 GEL, 5 CTP, C



19 1966 WC66-1148

William Crutchfield

Buffalo Heads

1 color lithograph/watercolor
14½"x15" China on Arches paper
Printed by George Page

Edition: 25 plus 5 AP,
TP, RTP, PPII, 2 GEL, C



20 1966 MR66-1194

Man Ray

Untitled

1 color lithograph
25½"x22" Rives BFK paper
Printed by James Webb

Edition: 125 plus 15 AP,
5 TP, RTP, PPII, 2 GEL, C



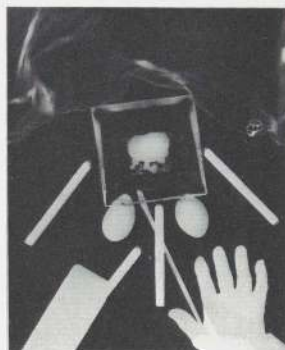
21 1966 MR66-1195

Man Ray

Hands

2 color silkscreen
27"x21" plexiglas (in frame)
Printed by Kenneth Tyler

Edition: 40 plus 10 AP,
6 TP, RTP, PPII, 2 GEL, C



22 1966 MR66-1196

Man Ray

One Hand

2 color silkscreen
27"x21" plexiglas (in frame)
Printed by Kenneth Tyler

Edition: 40 plus 10 AP,
6 TP, RTP, PPII, 2 GEL, C



23 1966 BS66-1197

Ben Shahn

Lavina

1 color lithograph
30"x22" Rives BFK paper
Printed by James Webb

Edition: 125 plus 10 AP,
5 TP, RTP, PPII, 2 GEL, C



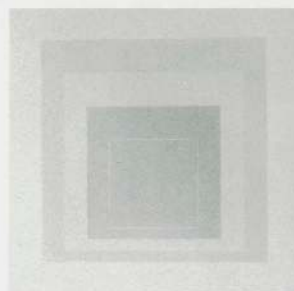
24 1967 JR66-2001

Joe Raffaele

Boy Touching Man Touching Upper Lip

1 color lithograph
23"x28¼" German Etching paper
Printed by James Webb

Edition: 100 plus 10 AP,
4 TP, RTP, PPII, 2 GEL, C



25 1967 JA67-139

Josef Albers

White Line Square XVII

3 color lithograph
21"x21" Arches paper
Printed by James Webb

Edition: 125 plus 15 AP,
10 TP, RTP, PPII, 2 GEL, C

BOOSTER AND 7 STUDIES (26 TO 34)



26 1967 RR67-101

Robert Rauschenberg

Test Stone #1

1 color lithograph
18"x14" Rives BFK paper
Printed by Octavio Pereira

Edition: 77 plus 7 AP,
4 TP, RTP, PPII, 2 GEL, C



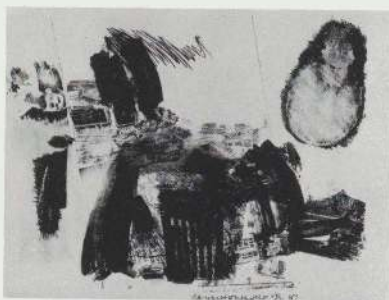
27 1967 RR67-102

Robert Rauschenberg

Test Stone #2

1 color lithograph
41"x30" Rives BFK paper
Printed by Kenneth Tyler

Edition: 76 plus 10 AP,
4 TP, RTP, PPII, 2 GEL, C



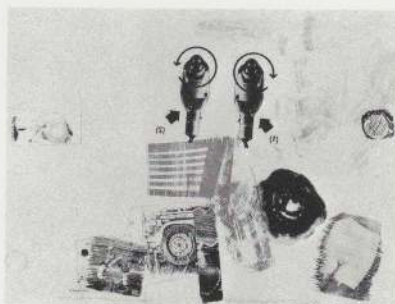
28 1967 RR67-103

Robert Rauschenberg

Test Stone #3

2 color lithograph
23"x31" Barcham Green paper
Printed by James Webb

Edition: 71 plus 12 AP,
5 TP, RTP, PPII, 2 GEL, C



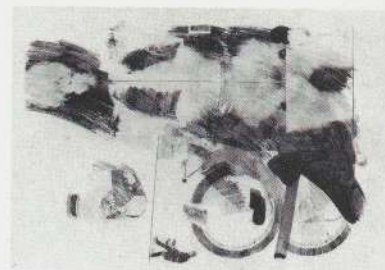
31 1967 RR67-140

Robert Rauschenberg

Test Stone #5A

3 color lithograph
25"x33" Rives BFK paper
Printed by Octavio Pereira

Edition: 27 plus 8 AP,
3 TP, RTP, PPII, 2 GEL, C



34 1967 RR67-108

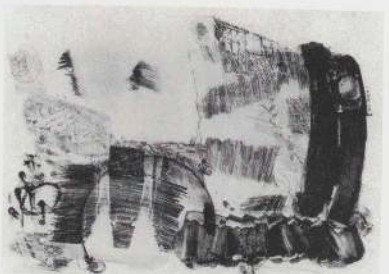
Robert Rauschenberg

Test Stone #7

1 color lithograph
33"x48" Domestic Etching paper
Printed by Robert Bigelow

Edition: 38 plus 6 AP,
TP, RTP, PPII, 2 GEL, C

ENGLISH STILL LIFE SERIES (35 TO 40)



29 1967 RR67-104

Robert Rauschenberg

Test Stone #4

1 color lithograph
24"x34" Rives BFK paper
Printed by James Webb

Edition: 46 plus 5 AP,
5 TP, RTP, PPII, 2 GEL, C



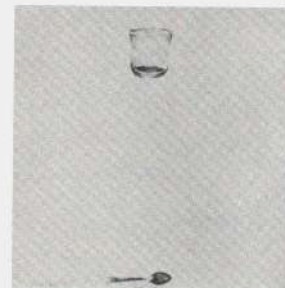
32 1967 RR67-106

Robert Rauschenberg

Booster

4 color lithograph/silkscreen
72"x35½" Curtis Rag paper
Printed by Kenneth Tyler

Edition: 38 plus 12 AP,
9 TP, RTP, PPII, 2 GEL, C



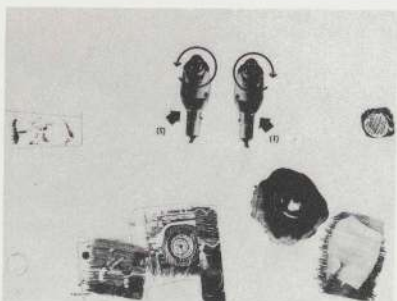
35 1967 JG67-118

Joe Goode

Glass at Top—Spoon on Bottom

2 color lithograph/silkscreen
22"x22" Rives BFK paper
Printed by James Webb

Edition: 3 plus RTP, C



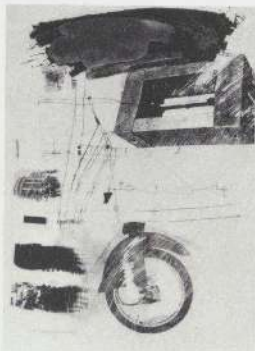
30 1967 RR67-105

Robert Rauschenberg

Test Stone #5

2 color lithograph
25"x33" Rives BFK paper
Printed by Robert Bigelow

Edition: 30 plus 8 AP,
2 TP, RTP, PPII, 2 GEL, C



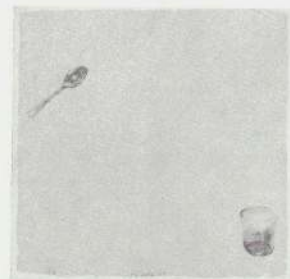
33 1967 RR67-107

Robert Rauschenberg

Test Stone #6

3 color lithograph
47"x35" Domestic Etching paper
Printed by Robert Bigelow

Edition: 44 plus 6 AP,
2 TP, RTP, PPII, 2 GEL, C



36 1967 JG67-119

Joe Goode

Glass Lower Right—Spoon Upper Left

2 color lithograph/silkscreen
22"x22" Rives BFK paper
Printed by James Webb

Edition: 13 plus RTP, C



37 1967 JG67-120

Joe Goode

Glass Middle Left—Spoon Middle Right

2 color lithograph/silkscreen
22"x22" Rives BFK paper
Printed by James Webb
Edition: 4 plus RTP, C



40 1967 JG67-123

Joe Goode

Spoon Upper Middle—Glass Middle Right

2 color lithograph/silkscreen
22"x22" Rives BFK paper
Printed by James Webb
Edition: 8 plus RTP, C



38 1967 JG67-121

Joe Goode

Glass and Spoon Lower Left

2 color lithograph/silkscreen
22"x22" Rives BFK paper
Printed by James Webb
Edition: 5 plus RTP, C



39 1967 JG67-122

Joe Goode

Glass and Spoon Left Middle

2 color lithograph/silkscreen
22"x22" Rives BFK paper
Printed by James Webb
Edition: 3 plus RTP, C



41 1967 JA67-161

John Altoon

Untitled

2 color lithograph
18"x20" Rives BFK paper
Printed by James Webb

Edition: 100 plus 8 AP,
7 TP, RTP, PPII, 2 GEL, SP, C

VISTA SERIES (42 TO 45)



42 1967 WC67-1177

William Crutchfield

At the Falls

2 color lithograph/watercolor
18"x31" Arches paper
Printed by Octavio Pereira

Edition: 10 plus 5 AP,
2 TP, RTP, PPII, 2 GEL, C



43 1967 WC67-1178

William Crutchfield

Clipper Ship

1 color lithograph/watercolor
17"x31½" German Etching paper
Printed by James Webb

Edition: 20 plus 3 AP,
2 TP, RTP, PPII, 2 GEL, C



44 1967 WC67-1179

William Crutchfield

Train on Bridge

1 color lithograph/watercolor
17"x31" Barcham Green paper
Printed by Kenneth Tyler

Edition: 30 plus 4 AP,
TP, RTP, PPII, 2 GEL, C



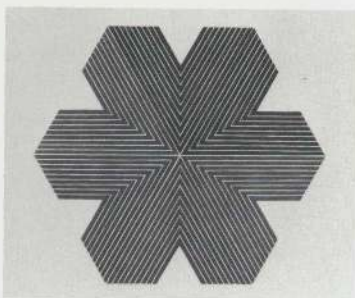
45 1967 WC67-1180

William Crutchfield

Burning Mining Town

1 color lithograph/watercolor
17"x30¼" Rives BFK paper
Printed by Robert de la Rocha

Edition: 11 plus 6 AP,
RTP, 2 GEL, 8 CTP, C

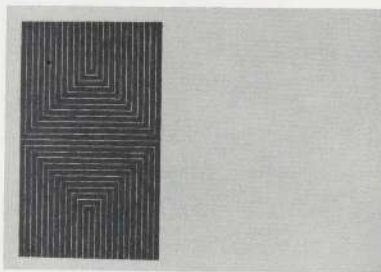


46 1967 FS67-110

Frank Stella
Star of Persia I

7 color lithograph
26"x31" English Vellum Graph paper
Printed by James Webb

Edition: 92 plus 9 AP, 7 TP, RTP,
PPII, 2 GEL, 6 CTP, 3 PP, C

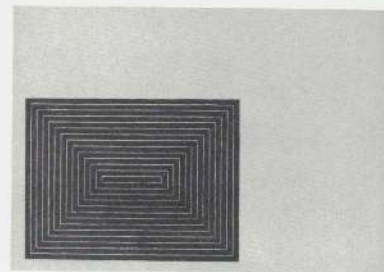


49 1967 FS67-130

Frank Stella
Arundel Castle

2 color lithograph
15"x22" Barcham Green paper
Printed by James Webb

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

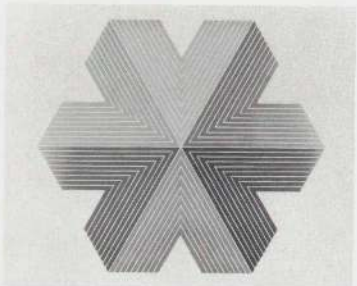


52 1967 FS67-133

Frank Stella
Tomlinson Court Park

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

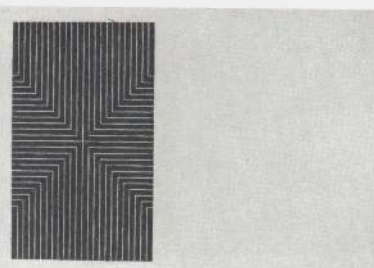


47 1967 FS67-111

Frank Stella
Star of Persia II

7 color lithograph
26"x31" English Vellum Graph paper
Printed by James Webb

Edition: 92 plus 10 AP, TP, RTP,
PPII, 2 GEL, 5 CTP, 2 PP, C

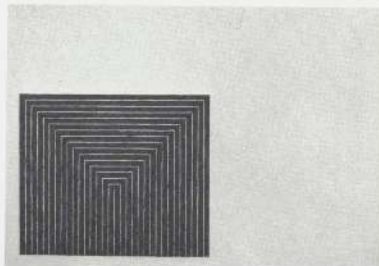


50 1967 FS67-131

Frank Stella
Die Fahne Hoch!

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C



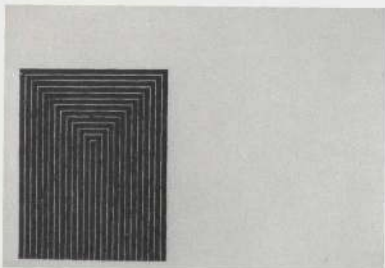
53 1967 FS67-134

Frank Stella
Getty Tomb

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

BLACK SERIES I (48 TO 56)

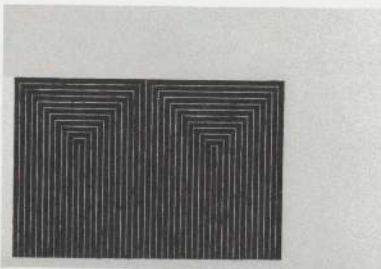


48 1967 FS67-129

Frank Stella
Clinton Plaza

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

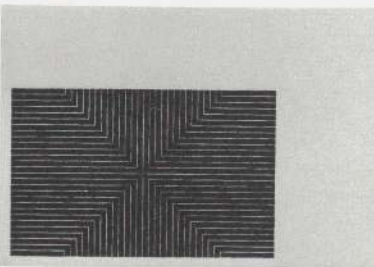


51 1967 FS67-132

Frank Stella
Marriage of Reason and Squalor

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

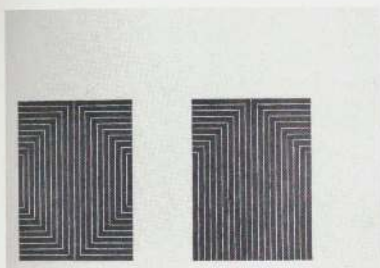


54 1967 FS67-135

Frank Stella
Arbeit Macht Frei

2 color lithograph
15"x22" Barcham Green paper
Printed by James Webb

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C



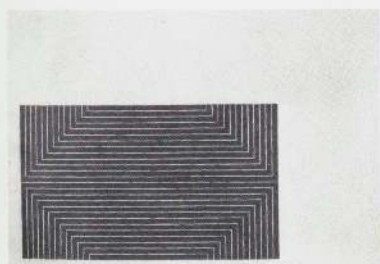
55 1967 FS67-136

Frank Stella

Club Onyx—Seven Steps

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C



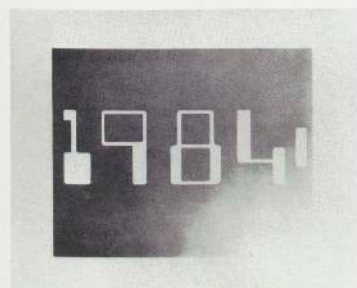
56 1967 FS67-137

Frank Stella

Bethlehem's Hospital

2 color lithograph
15"x22" Barcham Green paper
Printed by Kenneth Tyler

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C



57 1967 ER67-149

Ed Ruscha

1984

2 color lithograph/watercolor
20"x25" Barcham Green paper
Printed by Charles Ritt

Edition: 60 plus 16 AP,
2 TP, RTP, PPII, 2 GEL, C

AMERICANA SUITE (58 TO 65)



58 1967 WC67-1181

William Crutchfield

Old Jenny

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by Robert de la Rocha

Edition: 56 plus 9 AP,
2TP, RTP, PPII, 2 GEL, 2 CTP, C



59 1967 WC67-1182

William Crutchfield

Model T Ford

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by James Webb

Edition: 56 plus 8 AP,
3 TP, RTP, PPII, 2 GEL, 2 CTP, C



60 1967 WC67-1183

William Crutchfield

Stage Coach

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by Charles Ritt

Edition: 56 plus 12 AP, 5 TP,
RTP, PPII, 2 GEL, 7 CTP, 2 PP, C



61 1967 WC67-1184

William Crutchfield

Fire Engine

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by Charles Ritt

Edition: 56 plus 8 AP, 3 TP, RTP,
PPII, 2 GEL, 2 PP, C



62 1967 WC67-1186

William Crutchfield

Riverboat

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by Robert de la Rocha

Edition: 56 plus 15 AP, 3 TP, RTP,
PPII, 2 GEL, 5 CTP, PP, C



63 1967 WC67-1187

William Crutchfield

Narrow Gauge Train

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by Robert de la Rocha

Edition: 56 plus 8 AP, 2 TP, RTP,
PPII, 2 GEL, 7 CTP, PP, C



64 1967 WC67-2002

William Crutchfield
Covered Wagons

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by James Webb

Edition: 56 plus 12 AP, 5 TP, RTP,
PPII, 2 GEL, 2 CTP, PP, C



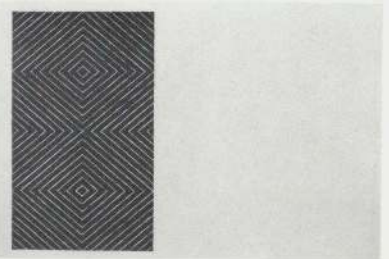
65 1967 WC67-2003

William Crutchfield
Clipper Ship

2 color lithograph/watercolor
12"x19½" Rives BFK paper
Printed by Charles Ritt

Edition: 56 plus 8 AP, TP, RTP,
2 PPII, 2 GEL, CTP, PP, C

**BLACK SERIES II
(66 TO 73)**

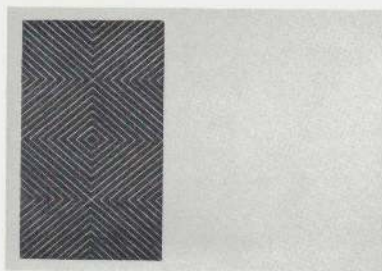


66 1967 FS67-141

Frank Stella
Tuxedo Park

1 color lithograph
15"x22" Barcham Green paper
Printed by James Webb

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

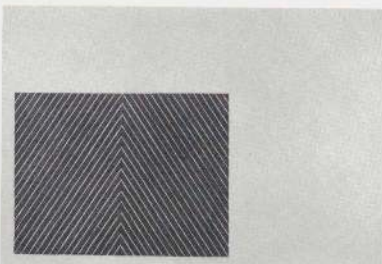


67 1967 FS67-142

Frank Stella
Gezira

1 color lithograph
15"x22" Barcham Green paper
Printed by Robert de la Rocha

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

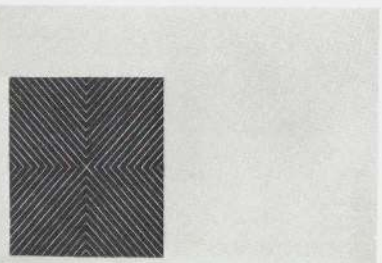


68 1967 FS67-143

Frank Stella
Point of Pines

1 color lithograph
15"x22" Barcham Green paper
Printed by Robert de la Rocha

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

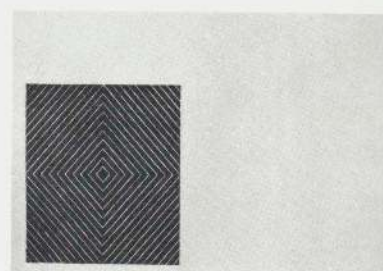


69 1967 FS67-144

Frank Stella
Zambesi

1 color lithograph
15"x22" Barcham Green paper
Printed by Robert de la Rocha

Edition: 100 plus 9 AP,
5 TP, RTP, PPII, 2 GEL, C



70 1967 FS67-145

Frank Stella
Jill

1 color lithograph
15"x22" Barcham Green paper
Printed by Robert de la Rocha

Edition: 100 plus 9 AP,
RTP, PPII, 2 GEL, C

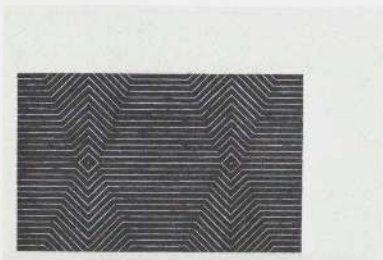


71 1967 FS67-146

Frank Stella
Delphine and Hippolyte

1 color lithograph
15"x22" Barcham Green paper
Printed by James Webb

Edition: 100 plus 9 AP,
5 TP, RTP, PPII, 2 GEL, C



72 1967 FS67-147

Frank Stella
Gavotte

1 color lithograph
15"x22" Barcham Green paper
Printed by James Webb

Edition: 100 plus 9 AP,
TP, RTP, PPII, 2 GEL, C



73 1967 FS67-148

Frank Stella

Turkish Mambo

1 color lithograph
15"x22" Barcham Green paper
Printed by James Webb

Edition: 100 plus 9 AP,
5 TP, RTP, PPII, 2 GEL, C



74 1967 FS67-159

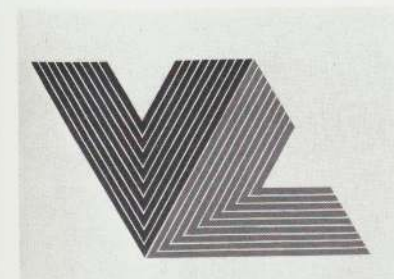
Frank Stella

Irving Blum Memorial Edition

1 color lithograph
26"x31" English Vellum Graph paper
Printed by James Webb

Edition: 16 plus 3 AP,
2 TP, RTP, PPII, 2 GEL, C

V SERIES (75 TO 82)



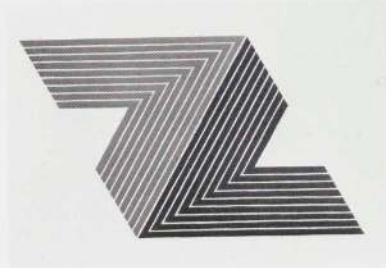
75 1968 FS67-151

Frank Stella

Ifafa I

3 color lithograph
16 1/4"x22 3/8" Lowell paper
Printed by James Webb

Edition: 100 plus 12 AP,
6 TP, RTP, PPII, 3 GEL, C



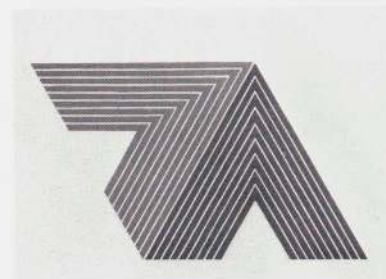
76 1968 FS67-152

Frank Stella

Itata

3 color lithograph
16 1/4"x22 3/8" Lowell paper
Printed by James Webb

Edition: 100 plus 12 AP,
6 TP, RTP, PPII, 3 GEL, C



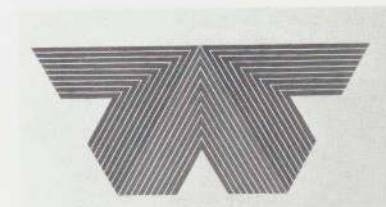
77 1968 FS67-153

Frank Stella

Ifafa II

3 color lithograph
16 1/4"x22 3/8" Lowell paper
Printed by James Webb

Edition: 100 plus 12 AP,
6 TP, RTP, PPII, 3 GEL, C



78 1968 FS67-154

Frank Stella

Black Adder

4 color lithograph
16 1/4"x28 7/8" Lowell paper
Printed by James Webb

Edition: 100 plus 14 AP,
6 TP, RTP, PPII, 3 GEL, C



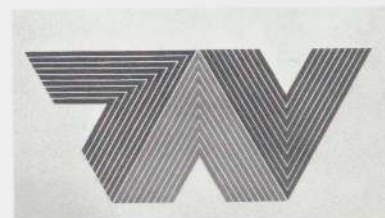
79 1968 FS67-155

Frank Stella

Quathlamba I

4 color lithograph
16 1/4"x28 7/8" Lowell paper
Printed by Charles Ritt

Edition: 100 plus 12 AP,
3 TP, RTP, PPII, 3 GEL, C



80 1968 FS67-156

Frank Stella

Quathlamba II

4 color lithograph
16 1/4"x28 7/8" Lowell paper
Printed by James Webb

Edition: 100 plus 16 AP,
7 TP, RTP, PPII, 3 GEL, C



81 1968 FS67-157

Frank Stella

Empress of India I

5 color lithograph
16 1/4"x35 3/8" Lowell paper
Printed by Charles Ritt

Edition: 100 plus 16 AP,
11 TP, RTP, PPII, 3 GEL, C



82 1968 FS67-158

Frank Stella

Empress of India II

5 color lithograph
16 1/4"x35 3/8" Lowell paper
Printed by Charles Ritt

Edition: 100 plus 15 AP,
4 TP, RTP, PPII, 3 GEL, C



83 1967 WC67-1185

William Crutchfield

Tawny Owl State I

2 color lithograph/watercolor
20"x14" Barcham Green paper
Printed by Octavio Pereira

Edition: 75 plus 7 AP,
TP, PPII, 3 GEL, CTP

Stone used for edition printing
WC67-1185A



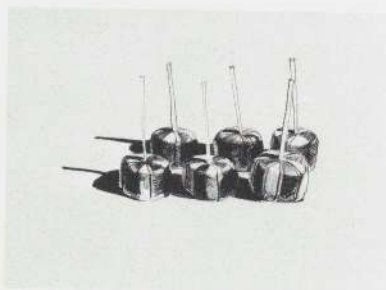
84 1967 WC67-1185A

William Crutchfield

Tawny Owl State II

3 color lithograph/watercolor
20"x14" Barcham Green paper
Printed by Octavio Pereira

Edition: 18 plus 4 AP, TP, RTP, C



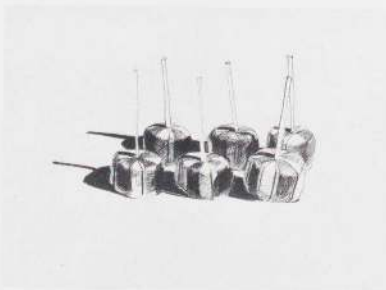
85 1968 WT67-162

Wayne Thiebaud

Suckers State I

1 color lithograph
16"x22" Rives BFK paper
Printed by Charles Ritt

Edition: 150 plus 11 AP,
10 TP, RTP, 3 GEL, 3 CTP, C



86 1968 WT67-162A

Wayne Thiebaud

Suckers State II

1 color lithograph
16"x22" Rives BFK paper
Printed by Bruce Lowney

Edition: 150 plus 10 AP,
9 TP, PPII, 3 GEL, 2 CTP
Stone used for edition printing WT67-162

BLACK NUMERAL SERIES (87 TO 96)



87 1968 JJ68-193

Jasper Johns

Figure 0

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by Charles Ritt

Edition: 70 plus 10 AP, 2 TP, RTP, PPII,
3 GEL. Plate and stone used
for color edition printing JJ68-202



88 1968 JJ68-192

Jasper Johns

Figure 1

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by James Webb

Edition: 70 plus 10 AP, 2 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-200



89 1968 JJ68-198

Jasper Johns

Figure 2

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by Charles Ritt

Edition: 70 plus 10 AP, 3 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-206



90 1968 JJ68-194

Jasper Johns

Figure 3

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by Charles Ritt

Edition: 70 plus 10 AP, 3 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-207



91 1968 JJ68-190

Jasper Johns
Figure 4

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by James Webb
Edition: 70 plus 10 AP, 2 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-201



94 1968 JJ68-196

Jasper Johns
Figure 7

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by Kenneth Tyler
Edition: 70 plus 10 AP, 2 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-208



97 1968 JJ68-199

Jasper Johns
Gray Alphabets

4 color lithograph
60"x42" Special Arjomari paper
Printed by Charles Ritt
Edition: 59 plus 8 AP, RTP,
PPII, 3 GEL, 13 CTP, NCI, 2 C

81



92 1968 JJ68-195

Jasper Johns
Figure 5

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by James Webb
Edition: 70 plus 10 AP, 3 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-204



95 1968 JJ68-189

Jasper Johns
Figure 8

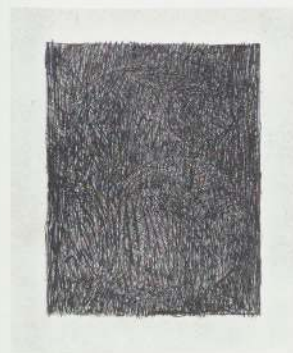
2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by Charles Ritt
Edition: 70 plus 10 AP, 4 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-209



98 1968 RR68-171

Robert Rauschenberg
Storyline I

4 color lithograph
21½"x17" Rives BFK paper
Printed by Dan Gualdoni
Edition: 62 plus 10 AP,
4 TP, RTP, PPII, 3 GEL, C



93 1968 JJ68-191

Jasper Johns
Figure 6

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by Charles Ritt
Edition: 70 plus 10 AP, 2 TP, RTP, PPII,
3 GEL. Plate and Stone used
for color edition printing JJ68-203



96 1968 JJ68-197

Jasper Johns
Figure 9

2 color lithograph
37"x30" Copperplate Deluxe paper
Printed by James Webb
Edition: 70 plus 10 AP, 2 TP, RTP,
PPII, 3 GEL. Plate and Stone used
for color edition printing JJ68-205



99 1968 RR68-173

Robert Rauschenberg
Storyline II

5 color lithograph
22"x18" Rives BFK paper
Printed by Charles Ritt
Edition: 59 plus 10 AP,
TP, RTP, PPII, 3 GEL, C



100 1968 RR68-172

Robert Rauschenberg
Storyline III

4 color lithograph
21½"x17½" Rives BFK paper
Printed by James Webb

Edition: 72 plus 7 AP,
3 TP, RTP, PPII, 3 GEL, C



101 1968 RR68-174

Robert Rauschenberg
Love Zone

3 color lithograph
27"x23" Rives BFK paper
Printed by Charles Ritt

Edition: 60 plus 8 AP,
3 TP, RTP, PPII, 3 GEL, C

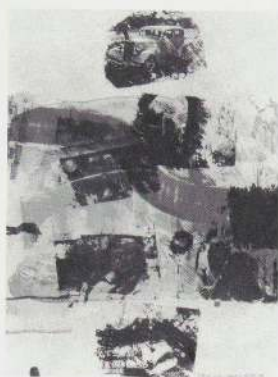


102 1968 RR68-175

Robert Rauschenberg
Flower Re-Run

3 color lithograph
23½"x18½" Rives BFK paper
Printed by Charles Ritt

Edition: 52 plus 9 AP,
5 TP, RTP, PPII, 3 GEL, C



103 1968 RR68-176

Robert Rauschenberg
Still

4 color lithograph
30"x22" Rives BFK paper
Printed by James Webb

Edition: 34 plus 7 AP,
4 TP, RTP, PPII, 3 GEL, C

NOTES (104 TO 115)

by Claes Oldenburg.

27 pp., including 12 lithograph
plates, title page and colophon.
22½"x15¾", unbound,
in black cloth box
with gray slipcase.

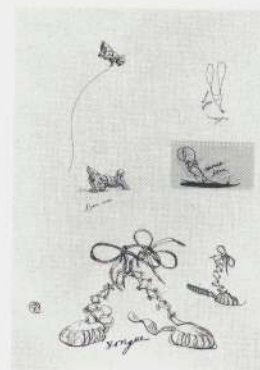


104 1968 CO68-177

Claes Oldenburg

8 color lithograph
22½"x15¾" Rives BFK paper
Printed by Dan Gualdoni

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



105 1968 CO68-178

Claes Oldenburg

6 color lithograph
22½"x15¾" Rives BFK paper
Printed by James Webb

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



106 1968 CO68-179

Claes Oldenburg

6 color lithograph/embossing
22½"x15¾" Rives BFK paper
Printed by Charles Ritt

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



107 1968 CO68-180

Claes Oldenburg

12 color lithograph/embossing
22½"x15¾" Rives BFK paper
Printed by James Webb

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



108 1968 CO68-181

Claes Oldenburg

13 color lithograph/embossing
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by Robert de la Rocha

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



109 1968 CO68-182

Claes Oldenburg

11 color lithograph/embossing
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by Robert de la Rocha

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C

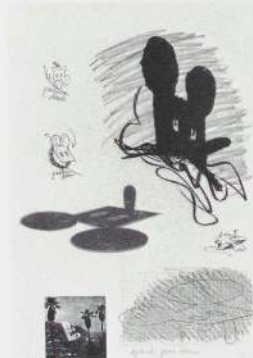


110 1968 CO68-183

Claes Oldenburg

9 color lithograph
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by Robert de la Rocha

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



111 1968 CO68-184

Claes Oldenburg

9 color lithograph
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by James Webb

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



112 1968 CO68-185

Claes Oldenburg

6 color lithograph
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by James Webb

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



113 1968 CO68-186

Claes Oldenburg

6 color lithograph
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by James Webb

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



114 1968 CO68-187

Claes Oldenburg

9 color lithograph
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by Dan Gualdoni

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C



115 1968 CO68-188

Claes Oldenburg

7 color lithograph
22¹/₁₆"x15³/₄" Rives BFK paper
Printed by James Webb

Edition: 100 plus 15 AP,
5 TP, RTP, PPII, 3 GEL, C

COLOR NUMERAL SERIES (116 TO 125)



116 1969 JJ68-202

Jasper Johns

Figure 0

4 color lithograph
38"x31" Arjomari paper
Printed by Charles Ritt

Edition: 40 plus 11 AP, 10 TP, RTP, PPII,
3 GEL, 10 CTP, 4 PP, WP, 2 C



117 1969 JJ68-200

Jasper Johns

Figure 1

4 color lithograph
38"x31" Arjomari paper
Printed by Dan Freeman

Edition: 40 plus 9 AP, 6 TP, RTP,
PPII, 3 GEL, 4 CTP, 2 C



120 1969 JJ68-201

Jasper Johns

Figure 4

4 color lithograph
38"x31" Arjomari paper
Printed by Charles Ritt

Edition: 40 plus 9 AP, 7 TP, RTP,
PPII, 3 GEL, 2 WP, 2C



123 1969 JJ68-208

Jasper Johns

Figure 7

4 color lithograph
38"x31" Arjomari paper
Printed by Charles Ritt

Edition: 40 plus 9 AP, 8 TP,
RTP, PPII, 3 GEL, 4 PP, 2 C



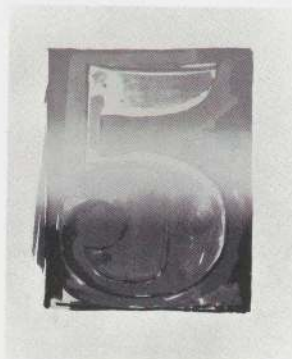
118 1969 JJ68-206

Jasper Johns

Figure 2

4 color lithograph
38"x31" Arjomari paper
Printed by James Webb

Edition: 40 plus 12 AP, 4 TP,
RTP, PPII, 3 GEL, 2 CTP, 2C



121 1969 JJ68-204

Jasper Johns

Figure 5

4 color lithograph
38"x31" Arjomari paper
Printed by Charles Ritt

Edition: 40 plus 10 AP, 5 TP,
RTP, PPII, 3 GEL, 4 WP, 2C



124 1969 JJ68-209

Jasper Johns

Figure 8

4 color lithograph
38"x31" Arjomari paper
Printed by James Webb

Edition: 40 plus 9 AP, 4 TP,
RTP, PPII, 3 GEL, 2 WP, 2 C



119 1969 JJ68-207

Jasper Johns

Figure 3

4 color lithograph
38"x31" Arjomari paper
Printed by Charles Ritt

Edition: 40 plus 8 AP, 4 TP,
RTP, PPII, 3 GEL, 2 CTP, 2C



122 1969 JJ68-203

Jasper Johns

Figure 6

4 color lithograph
38"x31" Arjomari paper
Printed by James Webb

Edition: 40 plus 12 AP, 4 TP,
RTP, PPII, 3 GEL, CTP, WP, 2 C



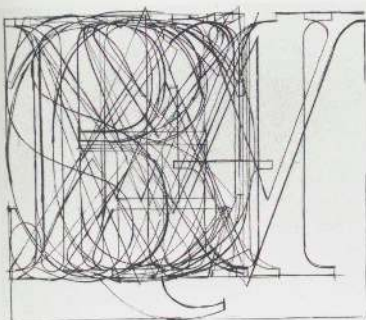
125 1969 JJ68-205

Jasper Johns

Figure 9

4 color lithograph
38"x31" Arjomari paper
Printed by Charles Ritt

Edition: 40 plus 12 AP, 8 TP,
RTP, PPII, 3 GEL, 3 CTP, 2 C

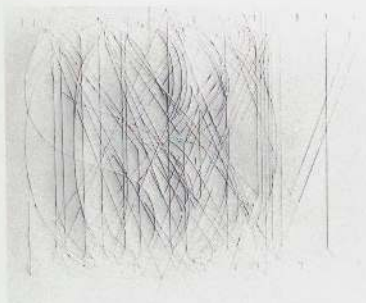


126 1969 JJ68-211

Jasper Johns
Alphabet

2 color lithograph
31"x37" German Etching paper
Printed by James Webb

Edition: 70 plus 9 AP,
TP, RTP, PPII, 3 GEL, WP, 2 C

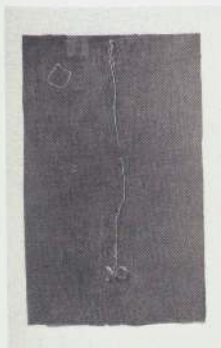


127 1969 JJ69-216

Jasper Johns
Alphabet

Embossing
29 3/4"x37" Special Arches paper
Printed by Charles Ritt

Edition: 70 plus 9 AP,
RTP, PPII, 3 GEL, C



128 1969 JJ69-210

Jasper Johns
No

4 color lithograph with lead collage,
embossed, mounted to stretcher bar
and framed
56"x35" Arjomari paper
Printed by Charles Ritt

Edition: 80 plus 10 AP,
2 TP, RTP, PPII, 3 GEL, WP, 2 C

LEAD RELIEFS (129 TO 133)

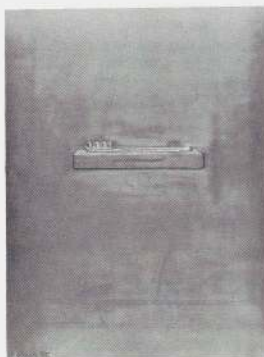


129 1969 JJ69-217

Jasper Johns
High School Days

Lead Relief
23"x17" sheet lead and glass mirror
Printed by Kenneth Tyler

Edition: 60 plus 10 AP,
TP, RTP, 3 GEL, C



130 1969 JJ69-218

Jasper Johns
The Critic Smiles

Lead Relief
23"x17" sheet lead, gold casting
and tin leafing
Printed by Kenneth Tyler

Edition: 60 plus 10 AP,
2 TP, RTP, 3 GEL, C



131 1969 JJ69-219

Jasper Johns
Flag

Lead Relief
17"x23" sheet lead
Printed by Kenneth Tyler

Edition: 60 plus 10 AP,
RTP, 3 GEL, C

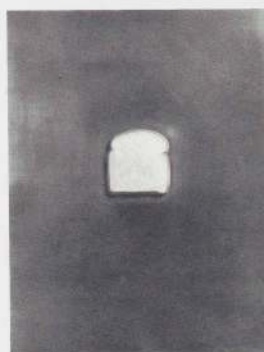


132 1969 JJ69-220

Jasper Johns
Light Bulb

Lead Relief
39"x17" sheet lead
Printed by Kenneth Tyler

Edition: 60 plus 10 AP, RTP, 3 GEL, C



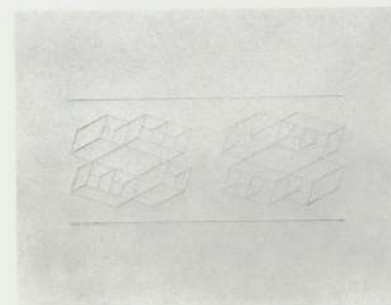
133 1969 JJ69-222

Jasper Johns
Bread

Lead Relief
23"x17" cast lead, sheet lead,
paper and oil paint
Printed by Kenneth Tyler

Edition: 60 plus 10 AP, RTP, 3 GEL, C

EMBOSSSED LINEAR CONSTRUCTIONS (134 TO 141)

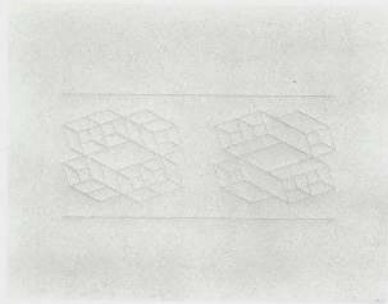


134 1969 JA69-250

Josef Albers
Embossed Linear Construction 1-A

Embossing
20 1/16"x26 3/32" Arches Watercolor paper
Printed by John Dill

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



135 1969 JA69-253

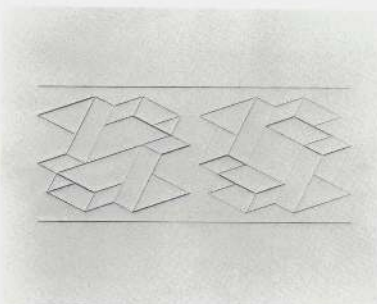
Josef Albers

Embossed Linear Construction 1-B

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by Dan Gualdoni

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



138 1969 JA69-255

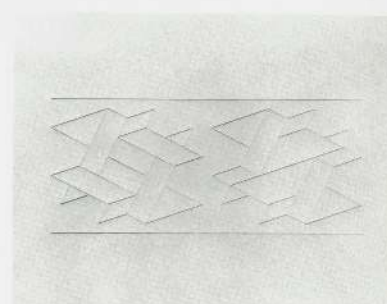
Josef Albers

Embossed Linear Construction 2-A

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by Tim Isham

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



141 1969 JA69-257

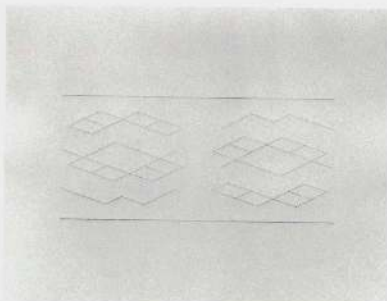
Josef Albers

Embossed Linear Construction 2-D

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by Dan Gualdoni

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



136 1969 JA69-251

Josef Albers

Embossed Linear Construction 1-C

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by Dan Gualdoni

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



139 1969 JA69-256

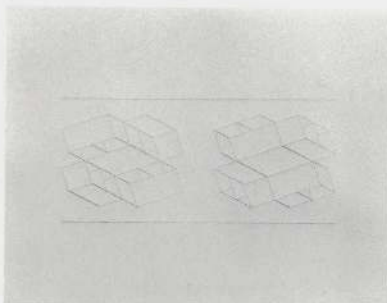
Josef Albers

Embossed Linear Construction 2-B

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by Dan Gualdoni

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



137 1969 JA69-252

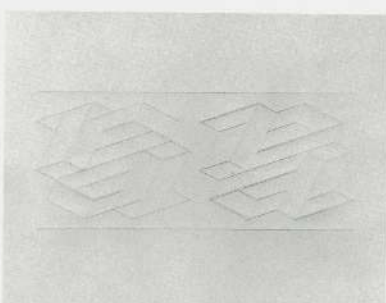
Josef Albers

Embossed Linear Construction 1-D

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by John Dill

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C



140 1969 JA69-254

Josef Albers

Embossed Linear Construction 2-C

Embossing

20 $\frac{1}{16}$ "x26 $\frac{3}{32}$ " Arches Watercolor paper
Printed by Dan Gualdoni

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, NCI, C

CATHEDRAL SERIES (142 TO 149)



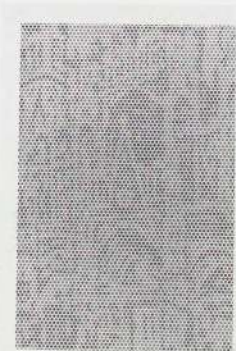
142 1969 RL69-225

Roy Lichtenstein

Cathedral #1

2 color lithograph/silkscreen
48 $\frac{1}{2}$ "x32 $\frac{1}{2}$ " Special Arjomari paper
Printed by Robert de la Rocha

Edition: 75 plus 10 AP,
RTP, PPII, 3 GEL, C



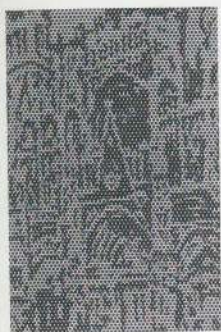
143 1969 RL69-226

Roy Lichtenstein

Cathedral #2

2 color lithograph
48 $\frac{1}{2}$ "x32 $\frac{1}{2}$ " Special Arjomari paper
Printed by Stuart Henderson

Edition: 75 plus 10 AP,
RTP, PPII, 3 GEL, C



144 1969 RL69-227

Roy Lichtenstein
Cathedral #3

1 color lithograph
48½"x32½" Special Arjomari paper
Printed by Stuart Henderson

Edition: 75 plus 10 AP,
RTP, PPII, 3 GEL, C



147 1969 RL69-230

Roy Lichtenstein
Cathedral #6

2 color lithograph
48½"x32½" Special Arjomari paper
Printed by Dan Freeman

Edition: 75 plus 10 AP,
5TP, RTP, PPII, 3 GEL, C



145 1969 RL69-228

Roy Lichtenstein
Cathedral #4

2 color lithograph
48½"x32½" Special Arjomari paper
Printed by Charles Ritt

Edition: 75 plus 10 AP,
RTP, PPII, 3 GEL, C

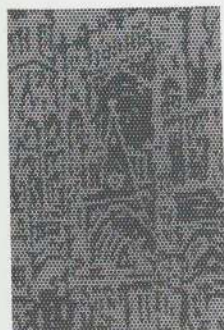


148 1969 RL69-230A

Roy Lichtenstein
Cathedral #6 State I

2 color lithograph
48½"x32½" Special Arjomari paper
Printed by Stuart Henderson

Edition: 13 plus RTP. Plates used
for edition printing RL69-230



146 1969 RL69-229

Roy Lichtenstein
Cathedral #5

2 color lithograph
48½"x32½" Special Arjomari paper
Printed by Dan Freeman

Edition: 75 plus 10 AP,
TP, RTP, PPII, 3 GEL, C



149 1969 RL69-230B

Roy Lichtenstein
Cathedral #6 State II

2 color lithograph
48½"x32½" Special Arjomari paper
Printed by Bob Petersen

Edition: 13 plus RTP. Plates used
for edition printing RL69-230

HAYSTACK SERIES
(150 TO 159)

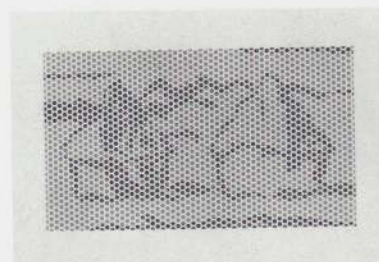


150 1969 RL69-231

Roy Lichtenstein
Haystack #1

2 color lithograph/silkscreen
20⅝"x30¾" Rives BFK paper
Printed by Stuart Henderson

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C

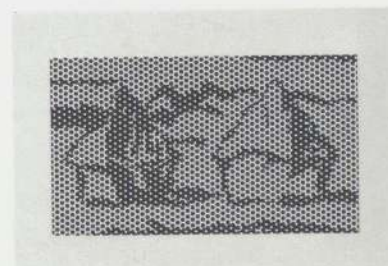


151 1969 RL69-232

Roy Lichtenstein
Haystack #2

3 color lithograph/silkscreen
20⅝"x30¾" Rives BFK paper
Printed by Stuart Henderson

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C

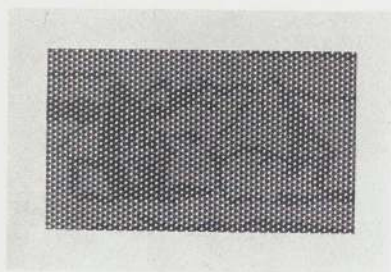


152 1969 RL69-233

Roy Lichtenstein
Haystack #3

3 color lithograph/silkscreen
20⅝"x30¾" Rives BFK paper
Printed by Stuart Henderson

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C

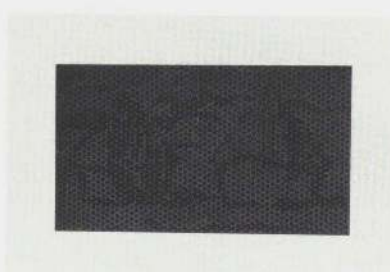


153 1969 RL69-234

Roy Lichtenstein
Haystack #4

3 color lithograph/silkscreen
20% \times 30% $\frac{3}{4}$ " Rives BFK paper
Printed by Stuart Henderson

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C

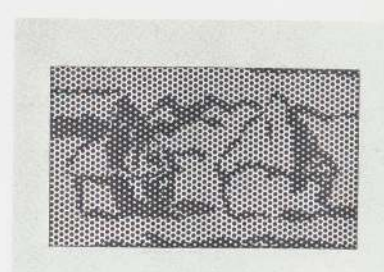


156 1969 RL69-236A

Roy Lichtenstein
Haystack #6 State I

2 color lithograph
20% \times 30% $\frac{3}{4}$ " Rives BFK paper
Printed by Dan Gualdoni

Edition: 13 plus RTP
Plates used for edition printing
RL69-236



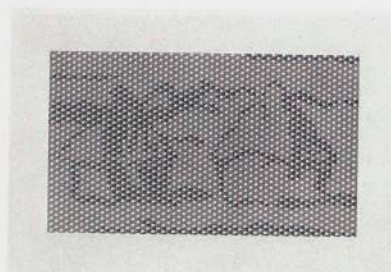
159 1969 RL69-237

Roy Lichtenstein
Haystack #7

1 color embossing
20% \times 30% $\frac{3}{4}$ " Special Arches paper
Printed by Charles Ritt

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C

**STONED MOON SERIES
(160 TO 176)**

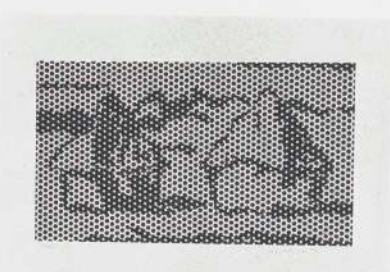


154 1969 RL69-235

Roy Lichtenstein
Haystack #5

3 color lithograph/silkscreen
20% \times 30% $\frac{3}{4}$ " Rives BFK paper
Printed by Richard Wilke

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C



157 1969 RL69-236B

Roy Lichtenstein
Haystack #6 State II

2 color lithograph
20% \times 30% $\frac{3}{4}$ " Rives BFK paper
Printed by Stuart Henderson

Edition: 13 plus RTP
Plates used for edition printing
RL69-236

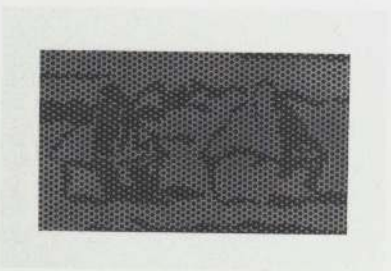


160 1969 RR69-272

Robert Rauschenberg
Trust Zone

3 color lithograph
40 \times 33" Special Rives paper
Printed by Dan Freeman

Edition: 65 plus 10 AP,
RTP, PPII, 3 GEL, SP, C

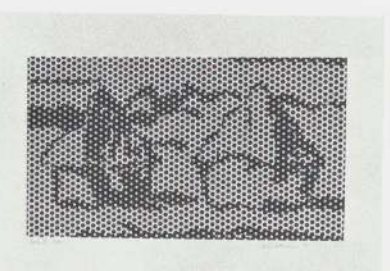


155 1969 RL69-236

Roy Lichtenstein
Haystack #6

2 color lithograph
20% \times 30% $\frac{3}{4}$ " Rives BFK paper
Printed by Dan Gualdoni

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C



158 1969 RL69-236C

Roy Lichtenstein
Haystack #6 State III

2 color lithograph
20% \times 30% $\frac{3}{4}$ " Rives BFK paper
Printed by Stuart Henderson

Edition: 13 plus RTP
Plates used for edition printing
RL69-236



161 1969 RR69-273

Robert Rauschenberg
Shell

2 color lithograph
32 $\frac{1}{2}$ \times 26" Special Arches paper
Printed by Tim Isham

Edition: 70 plus 6 AP,
3 TP, RTP, PPII, 3 GEL, SP, C



162 1969 RR69-276

Robert Rauschenberg
Horn

1 color lithograph
44 1/4"x34" Special Rives paper
Printed by Charles Ritt

Edition: 58 plus 6 AP,
3 TP, RTP, PPII, 3 GEL, SP, C



165 1969 RR69-280B

Robert Rauschenberg
Arena II State II

1 color lithograph
47"x32" Arches Cover paper
Printed by Dan Freeman

Edition: 50 plus 8 AP,
TP, RTP, PPII, 3 GEL, SP, C



168 1969 RR69-285

Robert Rauschenberg
Loop

1 color lithograph
33"x28" Rives BFK paper
Printed by Charles Ritt

Edition: 79 plus 6 AP,
TP, RTP, PPII, 3 GEL, SP, C



163 1969 RR69-279

Robert Rauschenberg
Earth Tie

1 color lithograph
48"x34" Arches Cover paper
Printed by Charles Ritt

Edition: 48 plus 6 AP,
2 TP, RTP, PPII, 3 GEL, SP, C



166 1969 RR69-282

Robert Rauschenberg
Sack

5 color lithograph
40"x28" Special Arjomari paper
Printed by Dan Freeman

Edition: 60 plus 10 AP,
RTP, PPII, 3 GEL, SP, C



169 1969 RR69-287

Robert Rauschenberg
Earth Crust

2 color lithograph
34"x25" Arches Cover paper
Printed by Andrew Vlady

Edition: 42 plus 6 AP,
TP, RTP, PPII, 3 GEL, SP, C



164 1969 RR69-280A

Robert Rauschenberg
Arena I State I

1 color lithograph
47"x32" Arches Cover paper
Printed by Dan Freeman

Edition: 12 plus 5 AP, RTP
Stone used for edition printing
RR69-280B



167 1969 RR69-284

Robert Rauschenberg
Marsh

1 color lithograph
35 1/2"x25" Arches Cover paper
Printed by Dan Freeman

Edition: 60 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



170 1969 RR69-290

Robert Rauschenberg
Moon Rose

1 color lithograph
51"x35" Arches Cover paper
Printed by Stuart Henderson

Edition: 47 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



171 1969 RR69-292

Robert Rauschenberg
Medallion

1 color lithograph
32"x25½" Rives BFK paper
Printed by Charles Ritt

Edition: 48 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



172 1969 RR69-297

Robert Rauschenberg
Rack

1 color lithograph
30"x24½" Rives BFK paper
Printed by Charles Ritt

Edition: 54 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



173 1969 RR69-299

Robert Rauschenberg
Banner

4 color lithograph
54½"x36" Special Arjomari
Printed by Timothy Huchthausen

Edition: 40 plus 6 AP,
5 TP, RTP, PPII, 3 GEL, SP, C



174 1969 RR69-300

Robert Rauschenberg
Waves

1 color lithograph
89"x42" Special Arjomari paper
Printed by Kenneth Tyler

Edition: 27 plus 6 AP,
RTP, 3 GEL, SP, C



175 1969 RR69-301

Robert Rauschenberg
Sky Garden

6 color lithograph/silkscreen
89"x42" Special Arjomari paper
Printed by Kenneth Tyler, Charles Ritt

Edition: 35 plus 6 AP, 2 TP, RTP, PPII,
3 GEL, 15 CTP, 2 SP, 6 WP, NCI, C



176 1969 RR69-302

Robert Rauschenberg
Brake

1 color lithograph
42"x29" Arches Cover paper
Printed by Bob Peterson

Edition: 60 plus 8 AP,
RTP, PPII, 3 GEL, SP, C

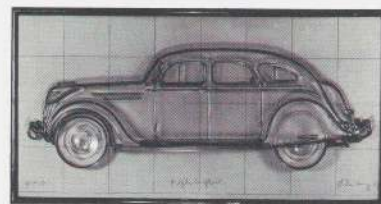


177 1969 WC69-271

William Crutchfield
Reticulated Giraffe

1 color lithograph
18"x14" Rives BFK paper
Printed by Charles Ritt

Edition: 16 plus 6 AP, RTP, PPII
Stone not cancelled—dedicated and
sealed by artist; in collection of
Arjomari, France.



178 1969 CO68-304

Claes Oldenburg
Profile Airflow

Molded polyurethane relief over
2 color lithograph 33½"x65½"
Polyurethane and Special Arjomari
paper mounted on wood stretcher bars
and framed in aluminum
Collaborators: Kenneth Tyler, Jeff
Sanders, Richard Wilke

Edition: 75 plus 6 AP, 3 TP,
RTP, PPII, 3 GEL, C



179 1970 CO70-2004

Claes Oldenburg
Ice Bag—Scale A

Programmed kinetic sculpture
18' diameter rising to 16'

Red polyvinyl material,
lacquered wood, hydraulic
and mechanical movements
Collaborators: Kenneth Tyler and
Krofft Enterprises

Original sculpture created for
Art and Technology Exhibition,
United States Pavilion, 1970 World's
Fair, Osaka, Japan.

Signature, chop, copyright on metal
plate mounted inside



180 1970 CO70-309

Claes Oldenburg
Ice Bag

1 color lithograph
16"x22" Arches paper
Printed by Kenneth Tyler

Edition: 27 plus 4 AP,
RTP, 3 GEL, C



181 1970

Claes Oldenburg

Sort of a Commercial for an Ice Bag

16 mm color sound film

Producer: Gemini G.E.L.
Director: Michel Hugo

Cinematographer: Eric Saarinen
Editor: John Hoffman
Sound: Howard Chesley

Edition: unlimited



182 1970 CO70-310

Claes Oldenburg
Typewriter Eraser

3 color lithograph
12 1/4"x9 1/2" Rives paper
Printed by Charles Ritt

Edition: 100 plus 20 AP,
RTP, PPII, 3 GEL, C

STONED MOON SERIES
(183 TO 188)



183 1970 RR69-275

Robert Rauschenberg
Sky Hook

1 color lithograph
48"x34" Special Arjomari paper
Printed by Charles Ritt

Edition: 52 plus 7 AP,
RTP, PPII, 3 GEL, SP, C



184 1970 RR69-283

Robert Rauschenberg
Sky Rite

1 color lithograph
33"x23" Arches Cover paper
Printed by Ron Adams

Edition: 56 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



185 1970 RR69-288

Robert Rauschenberg
Post

2 color lithograph
34"x26" Arches Cover paper
Printed by Bob Peterson

Edition: 44 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



186 1970 RR69-289

Robert Rauschenberg
Spore

2 color lithograph
34"x24" Arches Cover paper
Printed by Tim Isham

Edition: 50 plus 7 AP,
2 TP, RTP, PPII, 3 GEL, SP, C



187 1970 RR69-293

Robert Rauschenberg
Fuse

1 color lithograph
38"x26" Arches Cover paper
Printed by Ron Adams

Edition: 63 plus 8 AP,
RTP, PPII, 3 GEL, SP, C

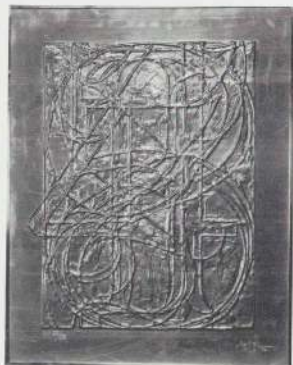


188 1970 RR69-294

Robert Rauschenberg
Tilt

2 color lithograph
27½"x22¼" Rives BFK paper
Printed by Timothy Huchthausen

Edition: 60 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



189 1970 JJ69-221

Jasper Johns
Numerals

Lead Relief
30"x23½" sheet lead
Printed by Kenneth Tyler, Jeff Sanders,
George Page

Edition: 60 plus 9 AP,
RTP, 3 GEL, NCJ, C



190 1970 RL70-240

Roy Lichtenstein
Peace Through Chemistry I

5 color lithograph/silkscreen
37¾"x63½" Special Arjomari paper
Printed by Charles Ritt

Edition: 32 plus 6 AP,
RTP, PPII, 3 GEL, C



191 1970 RL70-241

Roy Lichtenstein
Peace Through Chemistry III

1 color lithograph
37¾"x63½" Special Arjomari paper
Printed by Ron Olds

Edition: 16 plus 6 AP,
RTP, PPII, 3 GEL, C



192 1970 RL70-242

Roy Lichtenstein
Peace Through Chemistry IV

3 color lithograph
30"x50" Special Arjomari paper
Printed by Tim Isham

Edition: 56 plus 6 AP,
RTP, PPII, 3 GEL, C

FIGURINE CUP SERIES (193 TO 198)



193 1970 KP69-265

Ken Price
Figurine Cup I

6 color lithograph
22"x18" Special Arjomari paper
Printed by Charles Ritt

Edition: 59 plus 6 AP,
RTP, PPII, 3 GEL, C



194 1970 KP69-268

Ken Price
Figurine Cup II

8 color lithograph
22"x18" Special Arjomari paper
Printed by Timothy Huchthausen

Edition: 60 plus 6 AP,
TP, RTP, PPII, 3 GEL, C



195 1970 KP69-267

Ken Price
Figurine Cup III

7 color offset litho/silkscreen
18½"x15" Special Arjomari paper
Printed by Bob Blair

Edition: 63 plus 6 AP,
RTP, PPII, 3 GEL, C



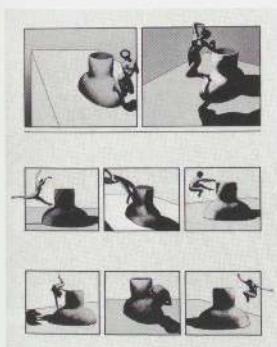
196 1970 KP70-264

Ken Price

Figurine Cup IV

5 color lithograph/silkscreen
22"x18" Special Arjomari paper
Printed by Andrew Vlady

Edition: 61 plus 6 AP,
TP, RTP, PPII, 3 GEL, C



197 1970 KP70-269

Ken Price

Figurine Cup V

10 color lithograph
22"x18" Special Arjomari paper
Printed by Dan Freeman

Edition: 60 plus 9 AP,
RTP, PPII, 3 GEL, C



198 1970 KP69-266

Ken Price

Figurine Cup VI

10 color lithograph/silkscreen
22"x18" Special Arjomari paper
Printed by Charles Ritt

Edition: 63 plus 8 AP,
2 TP, RTP, PPII, 3 GEL, C

STONED MOON SERIES (199 TO 208)



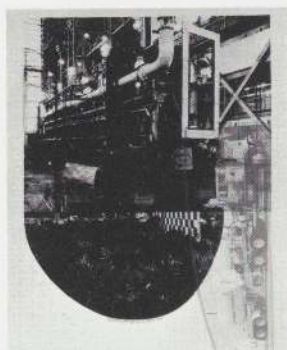
199 1970 RR69-271

Robert Rauschenberg

Bait

4 color lithograph
35 1/4"x26 1/4" Special Arjomari paper
Printed by Timothy Huchhausen

Edition: 45 plus 6 AP,
TP, RTP, PPII, 3 GEL, SP, C



200 1970 RR69-274

Robert Rauschenberg

Tracks

4 color lithograph
44"x35" Special Arjomari paper
Printed by Stuart Henderson

Edition: 54 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



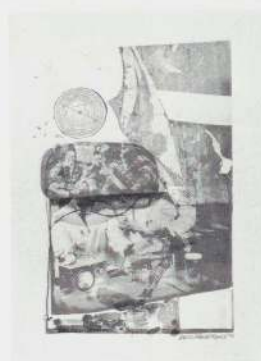
201 1970 RR70-277

Robert Rauschenberg

White Walk

3 color lithograph
42 1/4"x29 1/2" Special Arjomari paper
Printed by Dan Freeman

Edition: 53 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



202 1970 RR69-278

Robert Rauschenberg

Ape

3 color lithograph
46"x33" Special Arjomari paper
Printed by Ron Olds

Edition: 46 plus 6 AP,
RTP, PPII, 3 GEL, SP, WP, C



203 1970 RR69-286

Robert Rauschenberg

Air Pocket

1 color lithograph
36"x51" Special Arjomari paper
Printed by Bob Petersen

Edition: 47 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



204 1970 RR69-291

Robert Rauschenberg

Ghost

2 color lithograph
34"x25 1/2" Rives BFK paper
Printed by Kenneth Tyler

Edition: 2 plus 2 AP, RTP,
no cancellation, stone cracked

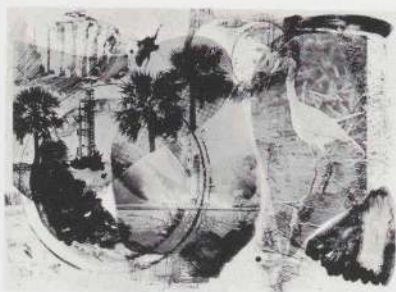


205 1970 RR69-298

Robert Rauschenberg
Hybrid

5 color lithograph
54½"x36" Special Arjomari paper
Printed by Charles Ritt

Edition: 52 plus 6 AP,
TP, RTP, PPII, 3 GEL, SP, C



206 1970 RR69-303

Robert Rauschenberg
Local Means

4 color lithograph
32¾"x43¾" Special Arjomari paper
Printed by Charles Ritt

Edition: 11 plus RTP,
PPII, 2 WP, C



207 1970 RR70-306

Robert Rauschenberg
Strawboss

2 color lithograph
30" x 22" Special Arjomari paper
Printed by Tim Isham

Edition: 50 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



208 1970 RR69-307

Robert Rauschenberg
Score

3 color lithograph
26"x19½" Rives BFK paper
Printed by Timothy Huchthausen

Edition: 75 plus 16 AP,
RTP, PPII, 3 GEL, SP, C



209 1970 RL70-2000

Roy Lichtenstein
Untitled Head I

3-dimensional object
25½"x10¼"x¾" solid brass

Collaborators: Kenneth Tyler,
Jeff Sanders, Herbert Tomkins

Edition: 75
Signature, edition no., chop,
copyright on copper plate
inside base

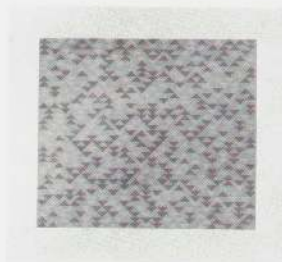


210 1970 RL70-2001

Roy Lichtenstein
Untitled Head II

3-dimensional object
30" (high) California English Walnut
Collaborators: Kenneth Tyler,
Jeff Sanders, Herbert Tomkins

Edition: 30 plus TP
Signature, edition no., chop,
copyright on copper plate inside base



211 1970 AA68-215

Anni Albers
TR I

3 color lithograph
22"x23½" Rives paper
Printed by Stuart Henderson

Edition: 44 plus 6 AP,
TP, RTP, PPII, 3 GEL, 2 CTP, C



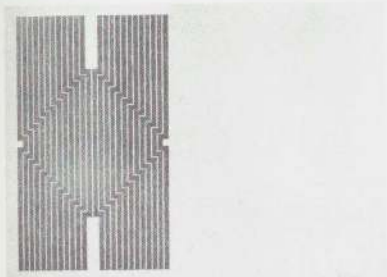
212 1970 AA70-216

Anni Albers
TR II

3 color lithograph
22"x23½" Special Arjomari paper
Printed by Stuart Henderson

Edition: 45 plus 6 AP,
RTP, PPII, 3 GEL, C

ALUMINUM SERIES (213 TO 221)



213 1970 FS70-311

Frank Stella

Newstead Abbey

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Andrew Vlady

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



214 1970 FS70-312

Frank Stella

Marquis de Portago

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Stuart Henderson

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



215 1970 FS70-313

Frank Stella

Union Pacific

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Charles Ritt

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



216 1970 FS70-314

Frank Stella

Six Mile Bottom

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Andrew Vlady

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



217 1970 FS70-315

Frank Stella

Averroes

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Timothy Huchthausen

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



218 1970 FS70-316

Frank Stella

Casa Cornu

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Ron McPherson

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



219 1970 FS70-317

Frank Stella

Luis Miguel Dominguin

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Ron Adams

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



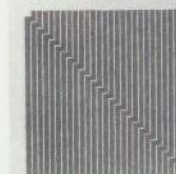
220 1970 FS70-318

Frank Stella

Avicenna

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Ron McPherson

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



221 1970 FS70-319

Frank Stella

Kingsbury Run

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Ron McPherson

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, C



222 1970 RL70-2002

Roy Lichtenstein

Peace Through Chemistry Bronze

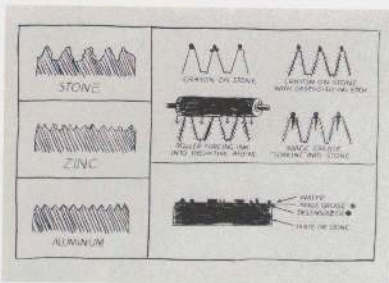
3-dimensional object

27 1/4"x46 1/4"x1 1/4" bronze

Collaborators: Kenneth Tyler,
Jeff Sanders, Tom Papaleo

Edition: 38 plus 2 TP

Signature, edition no., chop,
copyright stamped on lower right edge



223 1970 RL70-329

Roy Lichtenstein

Litho/Litho

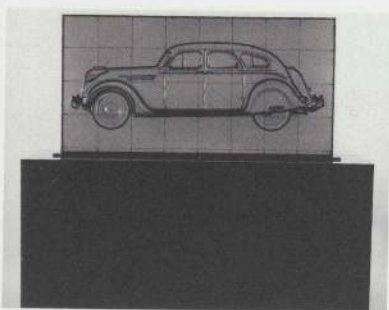
4 color lithograph

35"x48" Special Arjomari paper

Printed by James Webb

Edition: 54 plus 7 AP,

RTP, PPII, 3 GEL, C



224 1970 CO68-304A

Claes Oldenburg

Red State Profile Airflow

3-dimensional object

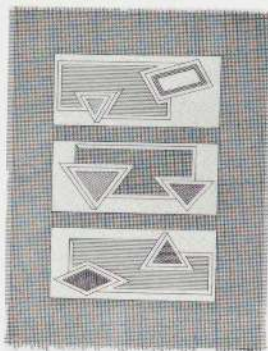
32"x64"x2" (plexiglas base;

34"x79"x24") molded polyurethane
relief over silkscreened plexiglas in
aluminum frame

Collaborators: Kenneth Tyler, Jeff
Sanders, George Page

Signature, chop, copyright on plate
mounted on base

STACKS (225 TO 227)



225 1970 FS70-351

Frank Stella

Grid Stack

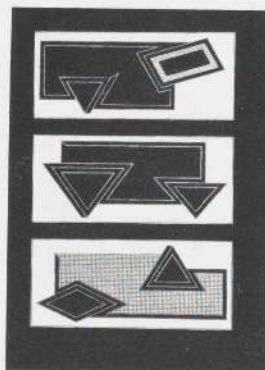
1 color lithograph

45 7/8"x35 1/8" Special Arjomari paper

Printed by Ron Olds

Edition: 50 plus 7 AP,

2 TP, RTP, PPII, 3 GEL, C



226 1970 FS70-352

Frank Stella

Black Stack

1 color lithograph

40 3/4"x29 1/4" Special Arjomari paper

Printed by Ron Adams

Edition: 56 plus 7 AP,

3 TP, RTP, PPII, 3 GEL, C



227 1970 FS70-353

Frank Stella

Pastel Stack

41 color silkscreen

41"x28" English Vellum Graph paper

Printed by Adolf Rischner

Edition: 100 plus 15 AP,

RTP, PPII, 3 GEL, 10 CTP, C



228 1970 FS70-362A

Frank Stella

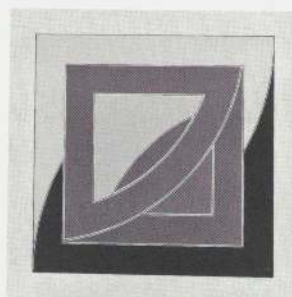
Referendum '70

7 color silkscreen

40"x40" Special Arjomari paper

Printed by Jeff Wasserman

Edition: 150. There exists a signed and
numbered edition of same image
without Referendum '70 type.



229 1970 FS70-362

Frank Stella

Referendum '70

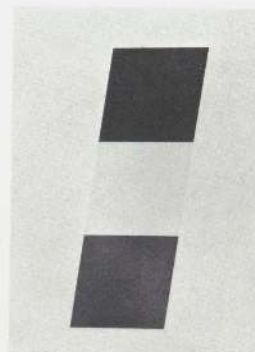
6 color silkscreen

40"x40" Special Arjomari paper

Printed by Jeff Wasserman

Edition: 200 plus 15 AP,

RTP, PPII, 3 GEL, SP, C



230 1970 EK70-330

Ellsworth Kelly

Blue/Yellow/Red

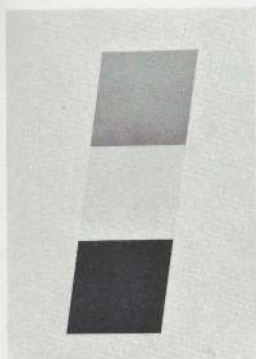
3 color lithograph

42 1/2"x30" Special Arjomari paper

Printed by Andrew Vlady

Edition: 75 plus 9 AP,

TP, RTP, PPII, 3 GEL, C



231 1970 EK70-331

Ellsworth Kelly

Red Orange/Yellow/Blue

3 color lithograph
42½"x30" Special Arjomari paper
Printed by Ron Olds

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



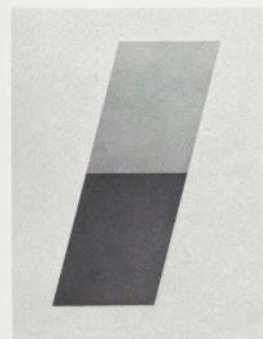
232 1970 EK70-333

Ellsworth Kelly

Black/White/Black

3 color lithograph
42½"x30" Special Arjomari paper
Printed by Ron Adams

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



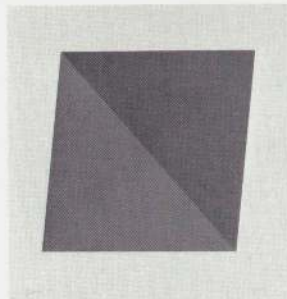
233 1970 EK70-335

Ellsworth Kelly

Orange/Green

2 color lithograph
41½"x30¼" Special Arjomari paper
Printed by George Page

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



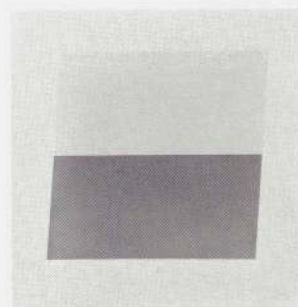
234 1970 EK70-336

Ellsworth Kelly

Blue/Green

2 color lithograph
39½"x37¾" Special Arjomari paper
Printed by Dan Freeman

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



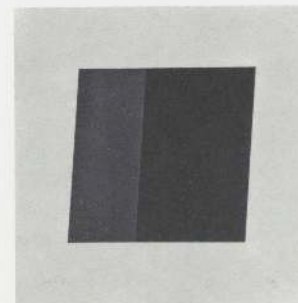
235 1970 EK70-340

Ellsworth Kelly

Yellow/Red Orange

2 color lithograph
35¼"x36¼" Special Arjomari paper
Printed by Stuart Henderson

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



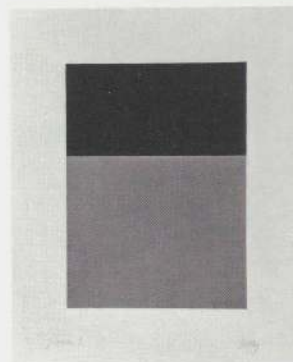
236 1970 EK70-341

Ellsworth Kelly

Blue/Black

2 color lithograph
36"x34½" Special Arjomari paper
Printed by Charles Ritt

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



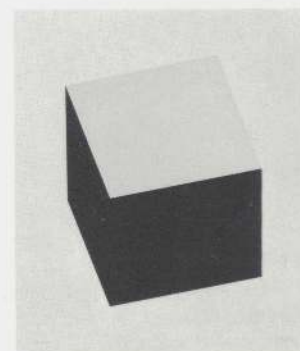
237 1970 EK70-343

Ellsworth Kelly

Black/Green

2 color lithograph
23¼"x19" Special Arjomari paper
Printed by Ron McPherson

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



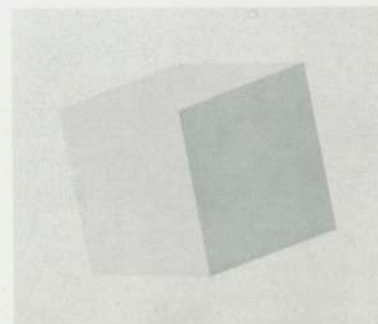
238 1970 EK70-344

Ellsworth Kelly

Yellow/Black

2 color lithograph
41⅝"x36" Special Arjomari paper
Printed by Timothy Huchthausen

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, SP, C



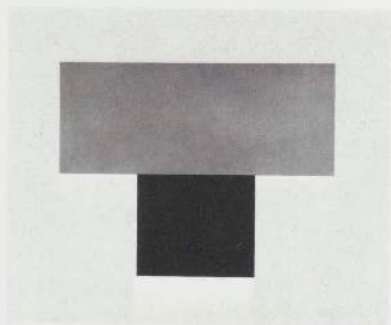
239 1970 EK70-345

Ellsworth Kelly

Yellow/Orange

2 color lithograph
35"x41⅝" Special Arjomari paper
Printed by Paul Clinton

Edition: 75 plus 9 AP,
TP, RTP, PPII, 3 GEL, C



240 1970 EK70-364

Ellsworth Kelly

Red Orange over Black

2 color silkscreen
25"x30" Special Arjomari paper
Printed by Jeff Wasserman

Edition: 250 plus 25 AP,
RTP, PPII, 3 GEL, C



241 1970 RL70-328

Roy Lichtenstein

Peace Through Chemistry II

5 color lithograph/silkscreen
37 1/4"x63" Special Arjomari paper
Printed by Charles Ritt

Edition: 43 plus 7 AP,
RTP, PPII, 3 GEL, C

**MODERN HEAD SERIES
(242 TO 247)**



242 1970 RL70-243

Roy Lichtenstein

Modern Head #1

4 color woodcut
24"x19" Hoshi paper
Printed by Richard Royce

Edition: 100 plus 7 AP,
RTP, PPII, 3 GEL, C



243 1970 RL70-245

Roy Lichtenstein

Modern Head #2

2 color lithograph and zinc line-cut
embossed
24 1/2"x18 1/2" Handmade Waterleaf paper
Printed by George Page

Edition: 100 plus 7 AP,
RTP, PPII, 3 GEL, C



244 1970 RL70-246

Roy Lichtenstein

Modern Head #3

1 color zinc line-cut embossed
24 1/2"x18 1/2" Handmade Waterleaf paper
Printed by George Page

Edition: 100 plus 7 AP,
RTP, PPII, 3 GEL, SP, C



245 1970 RL70-247

Roy Lichtenstein

Modern Head #4

7 color engraved, anodized and
printed aluminum
20 3/4"x17 1/4" with aluminum frame
Collaborator: Kenneth Tyler

Edition: 100 plus 7 AP,
RTP, PPII, 3 GEL, C



246 1970 RL70-244

Roy Lichtenstein

Modern Head #5

Embossed graphite
composition with
die-cut paper overlay
28"x19 1/2" graphite composition,
Strathmore paper, wood and
enameled aluminum frame
Printed by George Page

Edition: 100 plus 7 AP,
RTP, PPII, 3 GEL, C



247 1970 RL70-2006

Roy Lichtenstein

Modern Head Relief

3-dimensional object
24"x17 3/4"x3/4" solid brass
Collaborators: Kenneth Tyler,
Jeff Sanders, Bob McCullough

Edition: 100
Signature, edition no., chop,
copyright on copper plate on back



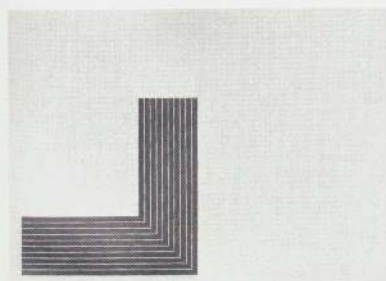
248 1970 RL70-368

Roy Lichtenstein
Chem IA

2 color silkscreen
30"x20 3/8" Special Arjomari paper
Printed by Jeff Wasserman

Edition: 100 plus 10 AP,
RTP, PPII, 3 GEL, C

**COPPER SERIES
(249 TO 255)**

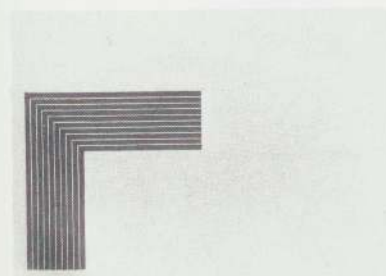


249 1970 FS70-320

Frank Stella
Creede II

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Paul Clinton

Edition: 70 plus 7 AP,
RTP, PPII, 3 GEL, C

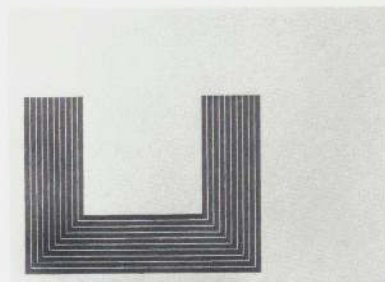


250 1970 FS70-322

Frank Stella
Creede I

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Timothy Huchthausen

Edition: 70 plus 7 AP,
RTP, PPII, 3 GEL, C

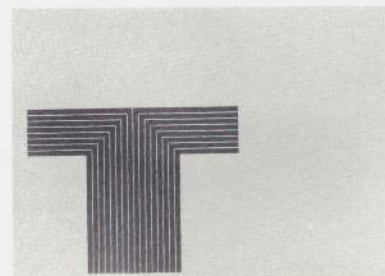


251 1970 FS70-323

Frank Stella
Lake City

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Timothy Huchthausen

Edition: 75 plus 7 AP,
RTP, PPII, 3 GEL, C

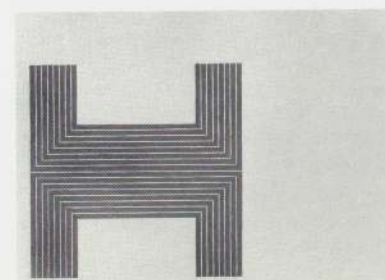


252 1970 FS70-324

Frank Stella
Telluride

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Paul Clinton

Edition: 75 plus 7 AP,
RTP, PPII, 3 GEL, C

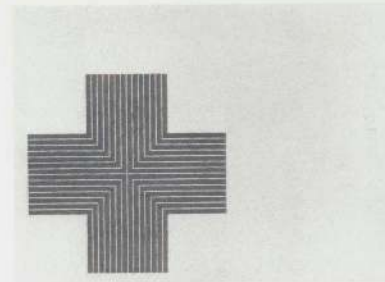


253 1970 FS70-325

Frank Stella
Pagosa Springs

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Paul Clinton

Edition: 75 plus 7 AP,
RTP, PPII, 3 GEL, C

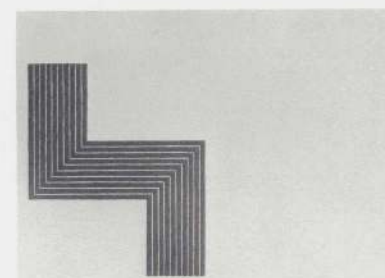


254 1970 FS70-326

Frank Stella
Ouray

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Timothy Huchthausen

Edition: 70 plus 7 AP,
RTP, PPII, 3 GEL, C



255 1970 FS70-327

Frank Stella
Ophir

3 color lithograph/silkscreen
16"x22" Special Arjomari paper
Printed by Paul Clinton

Edition: 75 plus 7 AP,
RTP, PPII, 3 GEL, C



256 1970 RR70-350

Robert Rauschenberg
Earth Day

7 color lithograph/collage
52 1/2"x37 1/2" Rives paper
Printed by Timothy Huchthausen

Edition: 50 plus 6 AP,
RTP, PPII, 3 GEL, SP, C



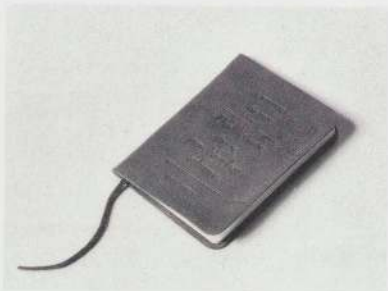
257 1970 CO70-2003

Claes Oldenburg

Double-Nose/Purse/Punching Bag/
Ashtray

3-dimensional object
10 7/8" x 20 3/4" x 8 3/8" leather, bronze, wood
Collaborators: Kenneth Tyler, Jeff
Sanders

Edition: 75 plus 3 AC, 3 PC
Signature, edition no., chop, copyright
stamped in bronze



258 1970 CO70-2003A

Claes Oldenburg

A History of the Double-Nose/
Purse/Punching Bag/Ashtray Multiple

4 1/2" x 3 1/4" leather covered book
Printed by letterpress on Byron
Thinpaque paper by Vernon Simpson,
leather cover by Jack Gray

Edition: 200 plus 25 AP, RTP, 3 GEL
1/200A to 75/200A included in multiple.
76/200B to 200/200B reserved for
future publication.



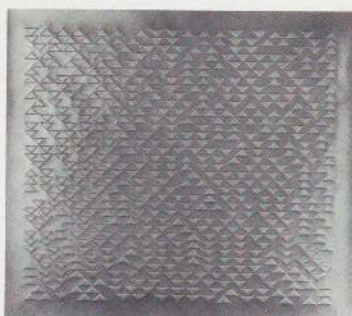
259 1970 CO70-369

Claes Oldenburg

Double-Nose/Purse/Punching Bag/
Ashtray

1 color lithograph
21" x 19" Rives BFK paper
Printed by Kenneth Tyler

Edition: 50 plus 6 AP, 3 TP, RTP, 3 GEL, C



260 1970 AA69-305

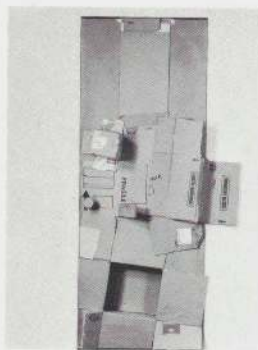
Anni Albers

TRIII

1 color embossed silkscreen
16 1/2" x 18 1/2" Handmade Waterleaf
paper
Printed by George Page

Edition: 60 plus 6 AP,
RTP, PPII, 3 GEL, C

CARDBIRD SERIES (261 TO 262)



261 1971 RR71-2015

Robert Rauschenberg

Cardbird Door

3-dimensional object
80" x 30" x 11" corrugated cardboard,
Kraft paper, tape, wood, metal, photo
offset and screen printing
Collaborators: Kenneth Tyler, Jeff
Sanders, Jeff Wasserman

Edition: 25 plus 2 AC, 3 PC
Signature, edition no., chop, copyright
below door handle



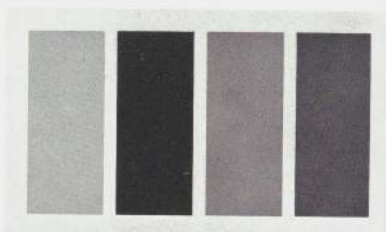
262 1971 RR71-2016

Robert Rauschenberg

Cardbird I

Collage print
45" x 30" corrugated cardboard, tape,
photo offset and screen printing
Collaborators: Kenneth Tyler, Jeff
Wasserman

Edition: 75 plus 6 AP,
RTP, PPII, 3 GEL, SP, C
Signature, edition no., chop, copyright
under top flap



263 1971 EK71-5001

Ellsworth Kelly

Four Panels

4 color silkscreen
36 3/4" x 62" Special Arjomari paper
Printed by Jeff Wasserman

Edition: 50 plus 9 AP,
RTP, PPII, 3 GEL, C



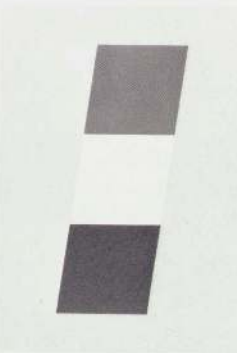
264 1971 EK71-5000

Ellsworth Kelly

Blue, Yellow and Red Squares

3 color silkscreen
34" x 82" Special Arjomari paper
Printed by Jeff Wasserman

Edition: 50 plus 9 AP,
RTP, PPII, 3 GEL, C



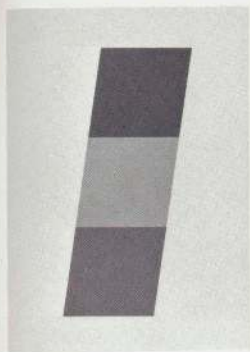
265 1971 EK70-332

Ellsworth Kelly

Blue/White/Red

3 color lithograph
42 1/2" x 30" Special Arjomari paper
Printed by Andrew Vlady

Edition: 54 plus 9 AP,
RTP, PPII, 3 GEL, C



266 1971 EK70-346

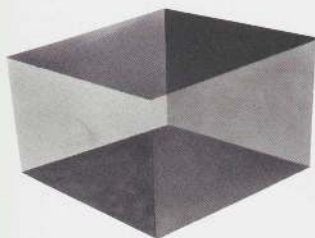
Ellsworth Kelly

Blue/Red Orange/Green

3 color lithograph
42½"x30" Special Arjomari paper
Printed by Dan Freeman

Edition: 64 plus 9 AP,
RTP, PPII, 3 GEL, C

CUBE SERIES (267 TO 269)



267 1971 RD71-2025

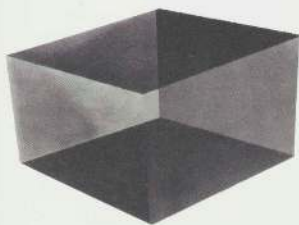
Ron Davis

Cube I

5 color photo offset on S.D. Warren
paper with laminated mylar overlay
and mounted on plastic
30"x40"

Collaborators: Kenneth Tyler, Jeff
Sanders

Edition: 100 plus 13 AP,
RTP, PPII, 3 GEL, C
Signature, edition no., chop, copyright
on label mounted on back of print



268 1971 RD71-2026

Ron Davis

Cube II

5 color photo offset on S.D. Warren
paper with laminated mylar overlay
and mounted on plastic
30"x40"

Collaborators: Kenneth Tyler, Jeff
Sanders

Edition: 114 plus 14 AP,
RTP, PPII, 3 GEL, C

Signature, edition no., chop, copyright
on label mounted on back of print



269 1971 RD71-2027

Ron Davis

Cube III

5 color photo offset on S.D. Warren
paper with laminated mylar overlay
and mounted on plastic
30"x40"

Collaborators: Kenneth Tyler, Jeff
Sanders

Edition: 125 plus 14 AP,
RTP, PPII, 3 GEL, C

Signature, edition no., chop, copyright
on label mounted on back of print

**NEWFOUNDLAND SERIES
(270 TO 275)**



270 1971 FS70-359

Frank Stella

River of Ponds I

11 color lithograph
38"x38" Special Arjomari paper
Printed by James Webb

Edition: 78 plus 10 AP,
RTP, PPII, 3 GEL, C



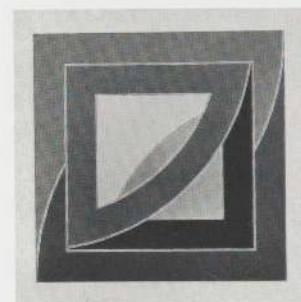
271 1971 FS70-357

Frank Stella

River of Ponds II

8 color lithograph
38"x38" Special Arjomari paper
Printed by Dan Freeman

Edition: 78 plus 10 AP,
RTP, PPII, 3 GEL, C



272 1971 FS70-356

Frank Stella

River of Ponds III

9 color lithograph
38"x38" Special Arjomari paper
Printed by Ron Olds

Edition: 75 plus 10 AP,
RTP, PPII, 3 GEL, C



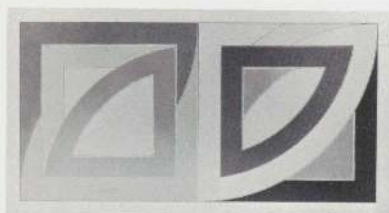
273 1971 FS70-355

Frank Stella

River of Ponds IV

11 color lithograph
38"x38" Special Arjomari paper
Printed by Ron McPherson

Edition: 70 plus 10 AP,
RTP, PPII, 3 GEL, C



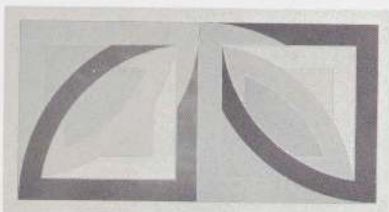
274 1971 FS70-360

Frank Stella

Port aux Basques

14 color lithograph/silkscreen
38"x70" Special Arjomari paper
Printed by George Page, Andrew
Vlady, Jeff Wasserman

Edition: 58 plus 10 AP, 7 TP,
RTP, PPII, 3 GEL, C



275 1971 FS70-361

Frank Stella

Bonne Bay

14 color lithograph/silkscreen
38"x70" Special Arjomari paper
Printed by Stuart Henderson, Ron
McPherson, Jeff Wasserman

Edition: 58 plus 12 AP,
2 TP, RTP, PPII, 3 GEL, C



276 1971 JJ71-373

Jasper Johns

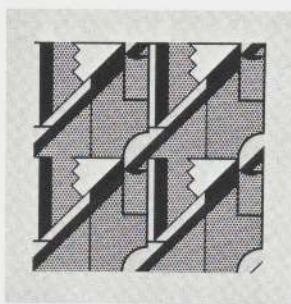
Target

2 color lithograph with collage and
rubber stamp in plexiglas and wood
box

Print: 12¼"x10" Box: 13⅝"x11⅝"x1"
Printed by Kenneth Tyler

Edition: 50 plus 6 AP,
RTP, PPII, 3 GEL, C

Offset edition with collage: 22,500
For exhibition catalogue, *Technics
and Creativity*: Gemini G.E.L., New York:
The Museum of Modern Art, 1971



277 1971 RL71-363

Roy Lichtenstein

Modern Print

5 color lithograph/silkscreen
31"x31" Special Arjomari paper
Printed by Timothy Huchthausen, Jeff
Wasserman

Edition: 200 plus 15 AP,
RTP, PPII, 3 GEL, C
*Edition for The Museum of
Modern Art, New York*



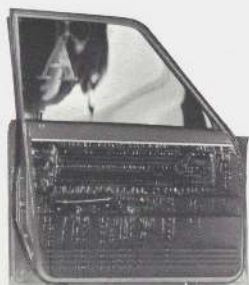
278 1971 JC71-2010

John Chamberlain

Le Môle

3-dimensional object
7" (high) cast polyester resin covered
with an aluminum and silicon oxide
vapor deposit coating
Collaborators: Jeff Sanders, James Robie

Edition: 56 plus 3 AC, 3 PC
Signature, edition no., chop, copyright
on mounted plate



279 1971 EK71-2024

Edward Kienholz

Sawdy

3-dimensional object
39½"x36"x7" car door, mirrored window,
automotive lacquer, polyester resin,
silkscreen, fluorescent light, galvanized
sheet metal

Collaborators: Kenneth Tyler, Jeff
Sanders, James Robie

Edition: 50 plus 2 AC, 3 PC
Signature, edition no., chop, copyright
on sticker mounted on side of door



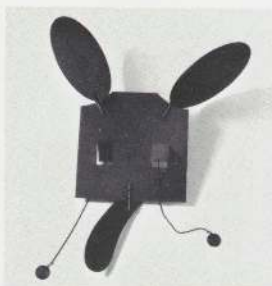
280 1971 CO71-2005

Claes Oldenburg

Ice Bag—Scale B

Programmed kinetic sculpture
48" diameter rising to 40"
Yellow nylon material, fiberglass,
mechanical movement
Collaborators: Kenneth Tyler, Jeff
Sanders, Lou Faibish, Frank Doose

Edition: 25
Signature, edition no., chop, copyright
on metal plate mounted inside



281 1971 CO71-2011

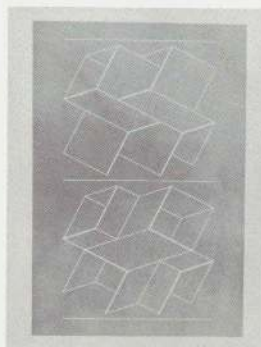
Claes Oldenburg

Geometric Mouse—Scale C

Movable 3-dimensional object
24½"x20" (9" ear) black anodized
aluminum

Collaborators: Kenneth Tyler, Jeff
Sanders, Lou Faibish, Frank Doose

Edition: 120 plus 3 AC, 3 PC
Signature, edition no., chop, copyright
on disc attached to chain



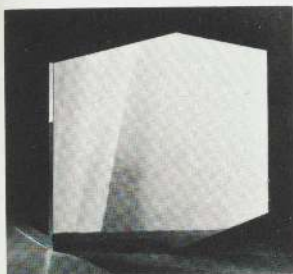
282 1971 JA71-383

Josef Albers

White Embossing on Gray I

1 color line-cut embossed
26⅞"x20⅞" Roleaf paper
Printed by George Page

Edition: 125 plus 9 AP,
RTP, PPII, 3 GEL, C



283 1971 EK71-2007

Ellsworth Kelly

Mirrored Concorde

3-dimensional object
22 $\frac{3}{4}$ "x26 $\frac{1}{2}$ "x1" chromed steel
Collaborators: Kenneth Tyler,
Jeff Sanders

In production: edition size to be
determined.
Signature, edition no., chop, copyright
on plate on base



284 1971 DJ71-2028

Don Judd

Untitled

3-dimensional object
4"x23"x27" stainless steel,
brown acrylic sheet
Collaborators: Kenneth Tyler,
Jeff Sanders

In production: edition size to be
determined.

285 1971 CO71-2008

Claes Oldenburg

Ice Bag — Scale C

Programmed kinetic sculpture
12' diameter rising to 10'
Blue nylon material, fiberglass,
mechanical movement
Collaborators: Kenneth Tyler, Jeff
Sanders, Lou Faibish, Frank Doose

In production: edition limited to 4

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13. Cube III. 1971. (269). *page 62*
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27. Numerals. 1970. (189)
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28. Fragment-According to What-Bent
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Collection Gemini G.E.L.

Don Judd

American, born 1928

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Ellsworth Kelly

American, born 1923

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American, born 1927

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Roy Lichtenstein

American, born 1923

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Claes Oldenburg

American, born Sweden 1929

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Ken Price

American, born 1935

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Robert Rauschenberg

American, born 1925

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Frank Stella

American, born 1936

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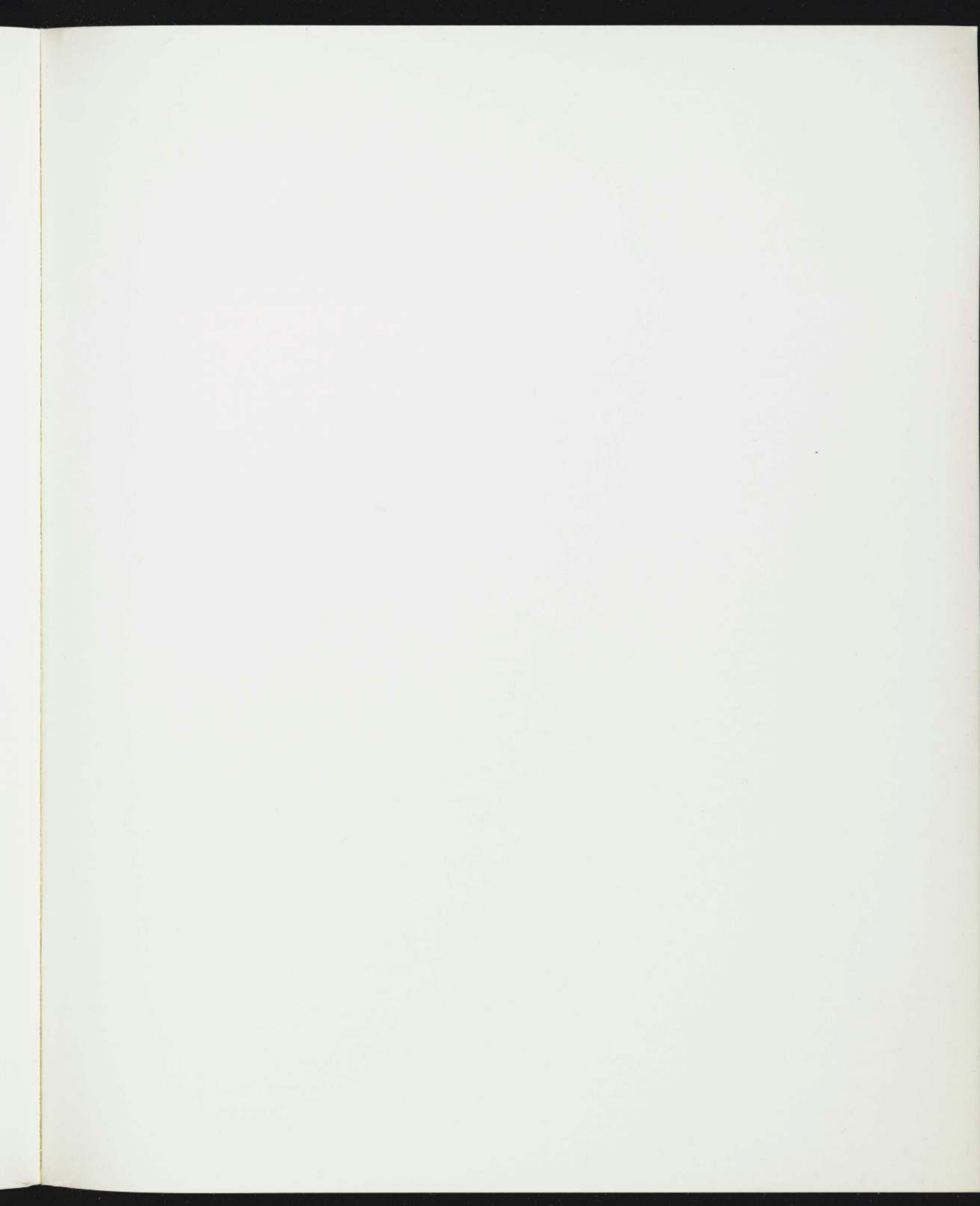
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