



W A L K I N G T H R O U G H

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▲ Frank Stella collaging a new element onto a proof for *La penna di hu* (black and white), March 1987.

Frank Stella: *La penna di hu*

Frank Stella has been collaborating on print projects with Ken Tyler since 1966. The body of work produced during this long and fruitful relationship has challenged the dimensions of graphic image making. Since the late 1960's, Tyler has also assisted Stella with the technical development of his relief paintings.

Drawing upon his industry knowledge and connections, Tyler has been directly involved in searching for appropriate materials and methods to fabricate Stella's works. This unique collaborative relationship has led to the dynamic development of Stella's new printmaking project, which had its beginnings in early 1984.

In his relief paintings, Stella has been exploring abstract three-dimensional space, most often on a large scale. While working on the *Cones and Pillars* series, he was searching for a method which would enable him to work with his ideas more freely without having to construct a dimensional model each time. In March 1984, Tyler arranged for Stella to visit the Computer Graphics Laboratory at the New York Institute of Technology on Long Island. There he met with Michael McDermott and Michael O'Rourke, who were able to develop digital software from a *Cones and Pillars* styrofoam model with black and white printed elements adhered.



▲ Ken Tyler screenprinting *La penna di hu*, assisted by John Fulton, John Hutcheson and Paul Imboden, October 1988.

An Evans & Sutherland Multi-Picture System computer used this newly developed software to produce wire frame images as seen from six points of view—front, back, left, right, top, and bottom. On this computer video display

T Y L E R G R A P H I C S L T D.

NOVEMBER 1988

VOLUME II



▲ Tony Kirk wiping down etching plate and Mark Mahaffey wiping down aquatint plate for *La penna di hu* (black and white), October 1988.



▲ John Hutcheson pulling an impression from the second metal relief plate for *La penna di hu*, July 1988.

screen Stella could see his work in three dimensions. By giving commands to O'Rourke at the computer, he was then able to modify, refine, or move any of the three-dimensional forms to any destination within the picture screen, immediately seeing the results of his imagination.

After Stella was satisfied with the imagery on the computer screen, drawings were made by an automatic drafting machine. At Tyler Graphics Mark Mahaffey, collaborating with Stella, translated these computer images into three-dimensional models constructed from foamcore and wood. Working closely with outside fabricators, primarily Check-Mate Industries Inc., Stella further altered these models as they were made into large metal reliefs.

While Stella was working on the relief paintings, he was also developing new prints based on similar imagery. He chose two computer-generated line drawings from the *Cones and Pillars* series to be made into relief magnesium plates at TGL. Proofs were pulled from both plates. At the artist studio, Stella cut up the two proofs and collaged them

into a new image from which an outline on mylar was made. Using this mylar map as a guide, the two magnesium plates were cut up and reassembled. Then, a new proof was pulled.

This scenario was repeated many times before the composition was resolved. From this process emerged *La penna di hu* (black & white), an etching, relief, aquatint on TGL handmade paper. Measuring 77½" x 58¾", this is Stella's largest black and white print to date. In the last stages of *La penna di hu* (black & white), Stella was not completely satisfied with the tonal relationships of the intaglio printing from the magnesium plates: he wanted greater contrast between the soft grays and deepest black areas. The rich velvet black tones Stella desired were finally achieved by using aquatint on copper plates.

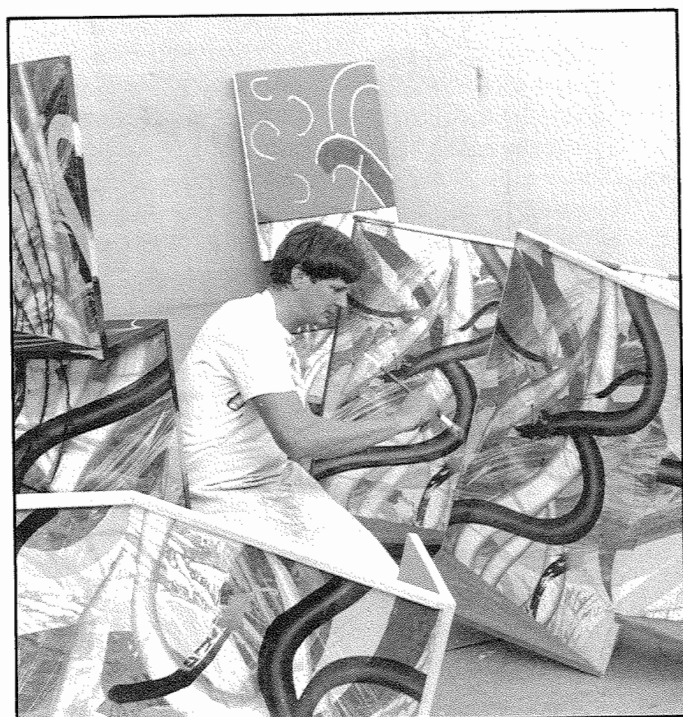
La penna di hu, measuring 55½" x 66", is a mixed-media print combining the mediums of relief, etching, woodcut, screenprinting, stencilling, and hand-coloring. Like *La penna di hu* (black & white), this print emerged through the process of collaging proofs and then assembling the plates to fit the image as it was altered by Stella. In addition, color woodblocks were made and proofed. On the final proof, Stella hand-colored gestural strokes onto the textural, inked handmade paper surface. In order to assimilate Stella's hand-work, a monoprint screenprinting technique was employed. Color was drawn onto the screen mesh with a Paintstik crayon and then a transparent base ink was squeegeed through the mesh, forcing the crayon onto the paper. After the screenprinting, additional Paintstik was hand-applied to the printed areas for more detail and contrast.

While the slow, laborious method of proofing and printing these images is the antithesis of their computer generated starting point, *La penna di hu* (black & white) and *La penna di hu* are a rich, vibrant synthesis of technology and the handmade.



▲ *From Away*. 1988. Woodcut, lithograph, collage, screenprint, hand-carved, hand-painted two-sided screen. 60 $\frac{5}{8}$ " x 81" x 12". Variant edition of 12.

Steven Sorman's previous printmaking has displayed a distinctive technical virtuosity, with the artist transforming elements of woodcut, etching, drypoint, and lithography into collages. Often creating variant editions by hand-painting on the prints, he challenges the viewer to differentiate between those marks and lines created through printmaking and those hand-drawn after-



▲ Steven Sorman hand-painting *From Away* at the TGL artist studio, October 1988.

wards by the artist. Sorman's tapestry-like work is both elusive and suggestive. The viewer is drawn in and out of his layered imagery, and is often left with the final conundrum of the works' ambiguous titles.

In his new project, *From Away*, Sorman has taken his lyrical, interwoven imagery one step further by pushing it into the three-dimensional realm, creating a new "layer" to explore and decipher. *From Away* is a fixed two-sided screen with sculptural steps cascading through the center. The screen stands 60 $\frac{5}{8}$ " high by 81" wide by 12" deep. Produced in a variant edition of 12, each screen is distinctive; Sorman added gestural color strokes throughout the screen and hand-carved the steps.

To keep the configuration of the screen rigid, the base and the steps were constructed of wood. The upper portion was constructed of a lighter material called Tycore.



▲ Verso of *From Away*.

Tycore is a Tyler invention of honeycomb paper panels, faced front and back with archival ragboard. The entire screen, except the steps, was first laminated with Okawara paper and then the printed woodcut, lithography, and collage papers were adhered. Screenprinting was added to one side after assembly.

This layering of mediums, combined with Sorman's hand-coloring, creates a rich, heavily textured surface that blurs the line traditionally drawn between painting and printmaking.



◀ Ed Baynard and Lee Funderburg dabbing ink with their fingers onto the woodblock for *Bleinheim Crescent* from *The London Quartet*, February 1988.

Ed Baynard's new series, *The London Quartet* represents a departure from his previous studies of flowers and vases rendered in a stylized two-dimensional form to a new style of representation which creates a strong feeling of three-dimensional space. These mixed-media prints are more complex compositionally and technically, employing the mediums of lithography, aquatint, and woodcut, while still retaining the intimate feeling and serene mood of Baynard's earlier work.

Creating an evocative atmosphere where the mood is tranquil, ordered, and harmonious, Baynard populates *The London Quartet* with a group of objects whose overlapping lines and shapes interact to make a deep interior space. This world is not bound by the laws of traditional linear perspective—some of the objects are flattened while others are rendered volumetrically—but moves in its own rhythm based on a melody of shapes orchestrated with color.

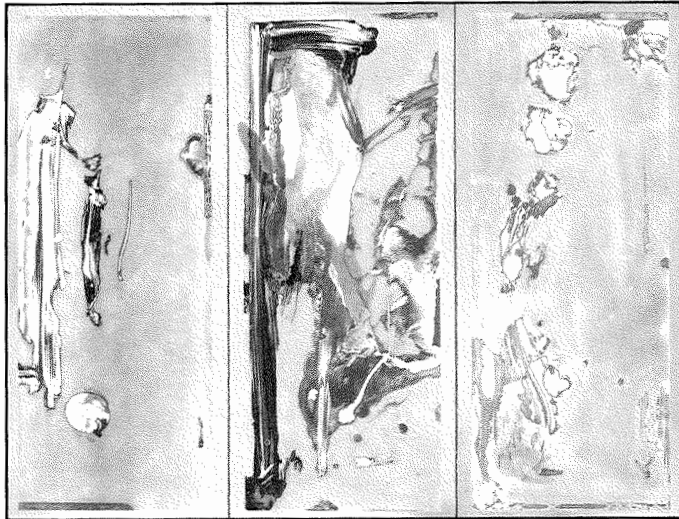
The mediums of lithography, aquatint, and woodcut were chosen for *The London Quartet* because their particular qualities would most fully enhance the visual details of each composition in the series. To create the mottled texture of

the walls and drapery, the artist painted liquid lithographic tusche on mylar. The patterns formed by the solutions were then transferred to aluminum lithography plates for printing.

The smooth, velvety texture and implied volume of the flowers and some of the draperies were achieved through spitbite aquatint on copper plates. Baynard painted directly with acid onto an aquatint ground, achieving the range of tones by varying the time and strength of the acid application.

Woodcut was also incorporated to take advantage of the beautiful wood grain surface. A woodblock was inked and printed on mylar, and the resulting pattern transferred to aluminum lithography plates which were used to print the table tops. The pears were printed from carved woodblocks which were inked with brayers and fingers to achieve a subtle blended color effect.

The overall result is a visual symphony which celebrates the harmony of Baynard's private universe. The melody of objects is rhythmically orchestrated with color, shape, texture, and pattern translated through lithography, aquatint, and woodcut.



▲ *Gateway*. 1988. Etching, relief, aquatint, stencil on three sheets of TGL handmade paper. 69" x 88½". Edition of 30.

Helen Frankenthaler: Gateway

On March 26, over 300 people joined the artist Helen Frankenthaler at TGL for a reception celebrating the release of her new project, *Gateway*. Guests gathered over wine and hors d'oeuvres to view *Gateway* and tour TGL's workshop facilities.

The *Gateway* print, published in an edition of 30, represents Frankenthaler's largest graphic work to date. The expansive surface of the print (total image size 69" x 88½") allowed the artist to explore sweeping intaglio passages in a scale and manner similar to her paintings.

Twelve additional prints were incorporated into twelve unique mixed-media sculptural bronze screens created by the artist at Tallix Foundry in Beacon, New York. Frankenthaler colored the fronts of these screens using the technique of patination, a chemical process which adheres thin coats of sulphides, nitrates, and oxides using a gas blow torch flame. She also created a unique painting in bronze on the verso of each screen using a mixture of chemicals, pigments, and dyes applied with brushes, sponges, and sponge mops.

A spectacular marriage of bronze casting, painting on bronze, and printmaking, the *Gateway* project represents an important milestone in Frankenthaler's career.

The *Gateway* print and an accompanying full-color catalogue are available from TGL. The *Gateway* bronze screens are available through the André Emmerich Gallery.

Benefit For PIRC

On Sunday June 5, TGL hosted a gallery reception and benefit party for the Preventive Intervention Research Center for Child Health of the Albert Einstein College of Medicine/Montefiore Medical Center (PIRC). This highly successful event raised nearly \$30,000 for PIRC, which is dedicated to combatting the psychological and mental complications of children with chronic illnesses, and helping their families cope with the resulting stress. PIRC's innovative program, which includes research, educational, and treatment projects, draws on mothers of other chronically ill children, senior citizens recruited from local programs, and social service workers to counsel, console, and help parents and their children become better equipped to cope with the physical aspects of the illness as well as the emotional strain on both the child and his or her family.

At the reception, over 150 people gathered over wine and hors d'oeuvres to tour TGL's papermill and printmaking facilities and to view the exhibition *Paperworks*, which featured works on hand-made paper by Anthony Caro, Helen Frankenthaler, Michael Heizer, David Hockney, Ellsworth Kelly, Robert Motherwell, Kenneth Noland, Hugh O'Donnell, Alan Shields, Richard Smith, and Robert Zakanitch.

A highlight of the benefit party was the raffle of David Hockney's lithograph *White Porcelain*, which was won by Roy Eddy, Deputy Director of the Brooklyn Museum. A special commemorative poster featuring *White Porcelain* was produced as a gift for all those attending the reception. The printing of the poster was donated by The Swan Engraving Co. and the design and typography by On-Line Design.

TGL is proud to have been part of this event and to support the very important work of PIRC. We are also pleased that our new public gallery space has provided us with an opportunity to host such events and to more fully participate in the life of our community.



▲ Guests gathering in the TGL gallery for the raffle at the PIRC benefit party, June 1988.

New to TGL's staff is *Anthony Kirk*, a Master Printer in Intaglio. Anthony comes to TGL after eleven years as the Director and Master Printer of the Eldindean Press in New York, where he printed editions by such artists as Richard Artschwager, Red Grooms, Yvonne Jacquette, Altoon Sultan, and Wolf Kahn. Born in Bonnyrigg, Midlothian, Scotland, Anthony was educated in England where he received a Diploma in Art and Design from the Winchester School of Art and a Higher Diploma in Art from the Chelsea School of Art. In New York City, he has taught printmaking at the Manhattan Graphics Center, the Parsons School of Design, the Printmaking Workshop, and the Pratt Graphics Center. He has also been an instructor at universities and printmaking workshops across the United States.

Henry McGee has joined TGL's staff as curator. Henry received his M.F.A. in printmaking from Ohio State University in 1986 and has an extensive background as a custom framer both in Ohio and New York.

New to the office staff are *Sarah Edwards-Clarke*, who comes to TGL from a position as Exhibitions Assistant at Independent Curators Incorporated in New York City, and *Nancy Phillips*, formerly the owner of the Anaya Gallery in Scarsdale.

Roger Campbell, former TGL lithography printer, has relocated to Florida, where he will focus on his own work.

Bob Cross, former TGL intaglio printer, is currently pursuing an M.F.A. degree in painting at Ohio State University.

Ron Davey, former TGL curator, has moved to Ohio to pursue his own work.

The gallery will be closed:

Thanksgiving Day

November 24

Christmas Holiday

December 24 through December 26

New Year's Holiday

December 31 through January 2



▲ A group of collectors, led by Bjorn Wetterling of Heland Wetterling Gallery, Stockholm, Sweden, touring the TGL artist studio and visiting with artist-in-residence Steven Sorman, November 1987.

TGL's gallery exhibits current publications and older releases dating from 1974. More than 600 works can be seen framed and unframed. The gallery is open to the public on a walk-in basis six days a week; however, if you wish to see works by a particular artist, we request that you make an appointment.

Gallery hours are Monday through Saturday,
10:00 - 5:30 pm.

Group Tours

TGL receives many requests from museums, corporations, and art groups for guided tours of the facilities. We try to accommodate as many groups as our time and schedule permit, but must limit this activity. Two types of tours are available, contingent on the workshop schedule. Groups are limited to 40 or less.

Gallery Tours - Given two weeks advance notice, group visits to the gallery can be arranged. Such tours cover the current gallery exhibition and a review of the workshop's publications.

Workshop Tours - Written requests must be made in advance for tours of the workshop facilities. These visits can be scheduled for Saturdays only, and include a tour of the press room, papermaking room, and screenprint room. Special demonstrations and talks can be arranged for a fee.

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