

HELEN FRANKENTHALER

REFLECTIONS



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a series of twelve color lithographs



TYLER GRAPHICS LTD.

1995



From top:

Helen Frankenthaler drawing on counter-etched stones, workshop artist's studio.

Front and back cover:

Frankenthaler and Tyler working on *Reflections* proofs.



Frankenthaler drawing on mylar.

Front cover, from top:

Funderburg registering proof on press.

Frankenthaler drawing on counteretched stone in workshop with Kenneth Tyler observing.

Reflections V impressions during editioning.

Tyler inking stone on press bed.

Ink roller and slab during editioning of *Reflections IV*.

Frankenthaler and Lee Funderburg comparing newly-pulled impressions by the press.

Tyler etching *Reflections* stones on press bed.



Credits:

Working photographs by
Marabeth Cohen-Tyler
Designed by Lorraine Ferguson
Digital color separations and
printing by Milocraft, Inc.
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Notes on the *Reflections* Prints

Thirty-four years ago, Helen Frankenthaler made her first print which, significantly, was a color lithograph. For Frankenthaler, there is nothing like drawing on the smooth receptive surface of prepared limestone. Lithography stones are responsive to every gesture. It is possible to create combinations of ethereal washes, crayon lines, and dense brushstrokes. Tones may vary from very delicate washes to fully saturated solids. This explains Frankenthaler's continued passion for this very autographic medium.

I first met the artist in the early 70s. In 1977 we made our first prints together: three color lithographs. For the last eighteen years, Frankenthaler has explored new directions in her printmaking at Tyler Graphics, collaborating on single technique prints, as well as mixing media and processes. She has worked in lithography, intaglio, woodcut, monoprint, screenprinting, colored pressed paper pulp, and the hybrid *Gateway* screen project, an edition of uniquely hand-painted, hand-patinated sculptural bronze screens with a three-panel intaglio print enclosed. This new suite of twelve color prints, *Reflections*, which began in August of 1993 and was completed March 1995, is her largest single print project.

In the summer of 1993, Frankenthaler asked that I bring a selection of small lithographic stones to her Connecticut studio so she could draw on them at her leisure over the summer months. In August, she invited me to her seaside studio to pick up the first five stones that she had finished. The images were liquid pools of tusche accentuated with crayon marks that completely covered the surface and overlapped the irregular edges of the stones. Each stone was more lush than the next and presented a printmaking challenge, since delicate tusche wash drawings are very vulnerable to the chemical processing required to make them ink-receptive for printing. Over the next few weeks, I carefully processed the five stones. Wash stones typically suffer and often lose detail each time they are opened and closed during proofing, therefore, I suggested to the artist that we wait until all of the sixteen stones were processed and initially proofed in black ink, before we began the long color proofing process.

By September, she had finished the last of the stones. Over the next few months, I slowly processed and proofed them in black on a variety of mould-made papers. Frankenthaler studied the impressions and re-worked several of the stones. It was decided that the unique jagged shape of each stone would be printed as a flat solid of transparent white or pastel color, with the wash stones printed on top in a pale stain-like color. We selected cream, gray and tan Rives BFK and white Lana mould-made papers for the first trial proofings in color. Later we added a pale gray TGL paper handmade by Tom Strianese. In February 1994, Frankenthaler drew three larger stones at TGL, which I quickly processed and proofed. By the end of March, she determined that eleven of the sixteen stones needed to be redrawn. I counteretched the stones, making them receptive for additional drawing. Using a combination of liquid tusche and crayon she completely reworked each stone's surface, leaving traces of the original stone drawing. Over the next eleven months of proofing on cream Rives BFK, white Lana and gray TGL papers, the artist drew numerous mylars, using liquid tusche and crayon. These mylars were transferred to aluminum printing plates, which were used for the additional color passages that she added to the prints after each new proofing session. During this period she abandoned six stones and created two new prints from drawn mylars.

From the beginning of this project Lee Funderburg processed the drawn mylars onto plates and proofed them in color. Kevin Falco cut most of the flat mylars, helped the artist with matching ink colors, and assisted on press with the early color proofing. Over one hundred color trial proofs were made before the twelve *Reflections* prints were finalized and approved for editioning. I editioned the stones, often assisted by Funderburg and Falco. The color plates were editioned by Funderburg. Proofing and edition printing was done on the Dufa flat bed offset press, with the stones hand-inked and the plates inked by the press rollers. Each print is signed and numbered by the artist, with the workshop chop in the lower right margin.

— *Kenneth E. Tyler*



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***Reflections I* 1995**

Five color lithograph
printed from four aluminum plates and one stone
on Rives BFK buff mould-made paper
21½ × 25¼ inches (54.6 × 64.1 cm)
Edition 30



***Reflections II* 1995**

Six color lithograph
printed from five aluminum plates and one stone
on Rives BFK buff mould-made paper
26 $\frac{3}{4}$ x 21 inches (67.9 x 53.3 cm)
Edition 30



***Reflections III* 1995**

Seven color lithograph
printed from seven aluminum plates
on Rives BFK buff mould-made paper
20 1/4 x 25 1/4 inches (51.4 x 64.1 cm)
Edition 30



***Reflections IV* 1995**

Eight color lithograph
printed from seven aluminum plates and one stone
on Rives BFK buff mould-made paper
26³/₄ × 20 inches (67.9 × 50.8 cm)
Edition 30



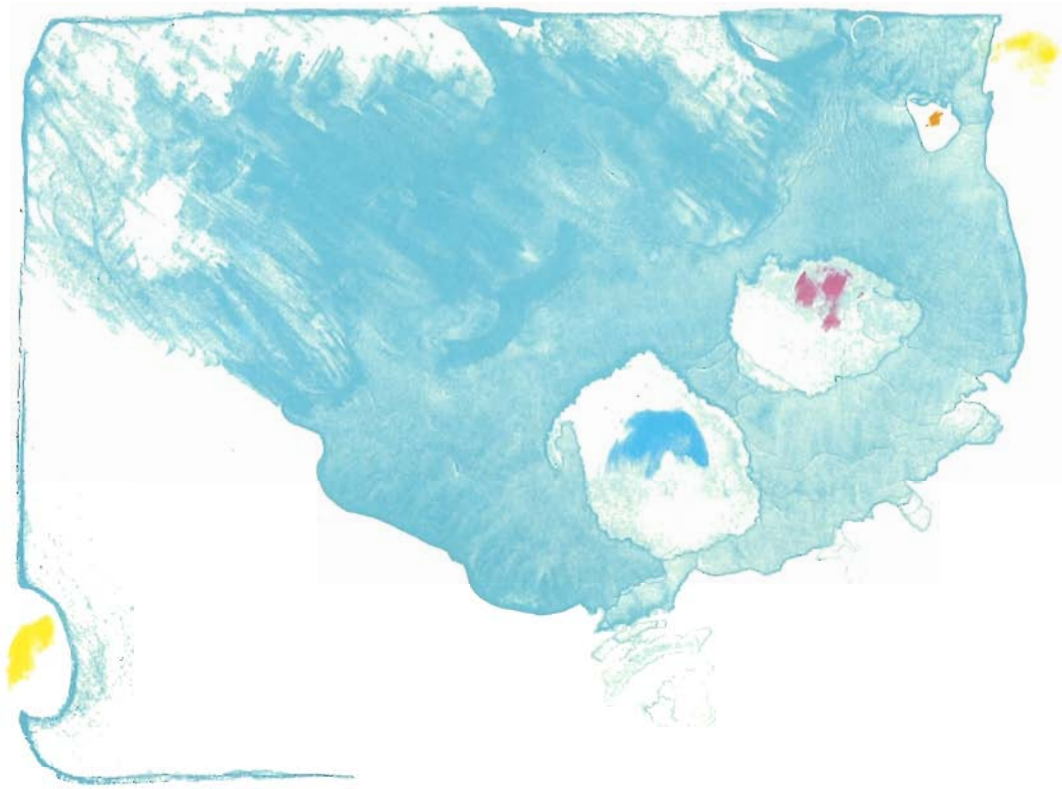
Reflections V 1995

Five color lithograph
printed from four aluminum plates and one stone
on Lana white mould-made paper
20 x 15 inches (50.8 x 38.1 cm)
Edition 30



Reflections VI 1995

Eight color lithograph
printed from seven aluminum plates and one stone
on TGL gray handmade paper
20 x 15 inches (50.8 x 38.1 cm)
Edition 30



Reflections VII 1995

Six color lithograph
printed from five aluminum plates and one stone
on Lana white mould-made paper
15 x 20 inches (38.1 x 50.8 cm)
Edition 30



Reflections VIII 1995

Seven color lithograph
printed from six aluminum plates and one stone
on Lana white mould-made paper
20 x 15 inches (50.8 x 38.1 cm)
Edition 30



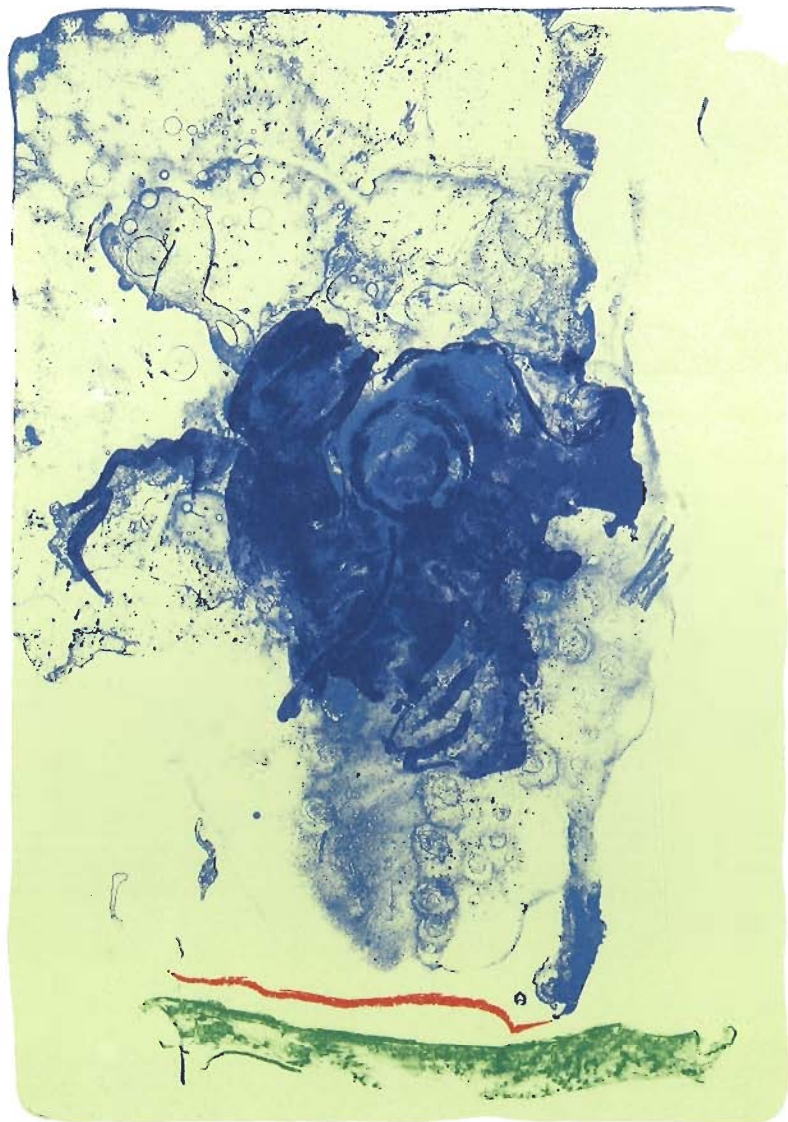
Reflections IX 1995

Six color lithograph
printed from five aluminum plates and one stone
on Rives BFK buff mould-made paper
20 x 15 inches (50.8 x 38.1 cm)
Edition 30



***Reflections X* 1995**

Five color lithograph
printed from four aluminum plates and one stone
on Lana white mould-made paper
19 × 16 inches (48.3 × 40.6 cm)
Edition 30



Reflections XI 1995

Five color lithograph
printed from four aluminum plates and one stone
on Lana white mould-made paper
20 x 15 inches (50.8 x 38.1 cm)
Edition 30



***Reflections XII* 1995**

Four color lithograph
printed from four aluminum plates
on Rives BFK buff mould-made paper
20 x 15 inches (50.8 x 38.1 cm)
Edition 30