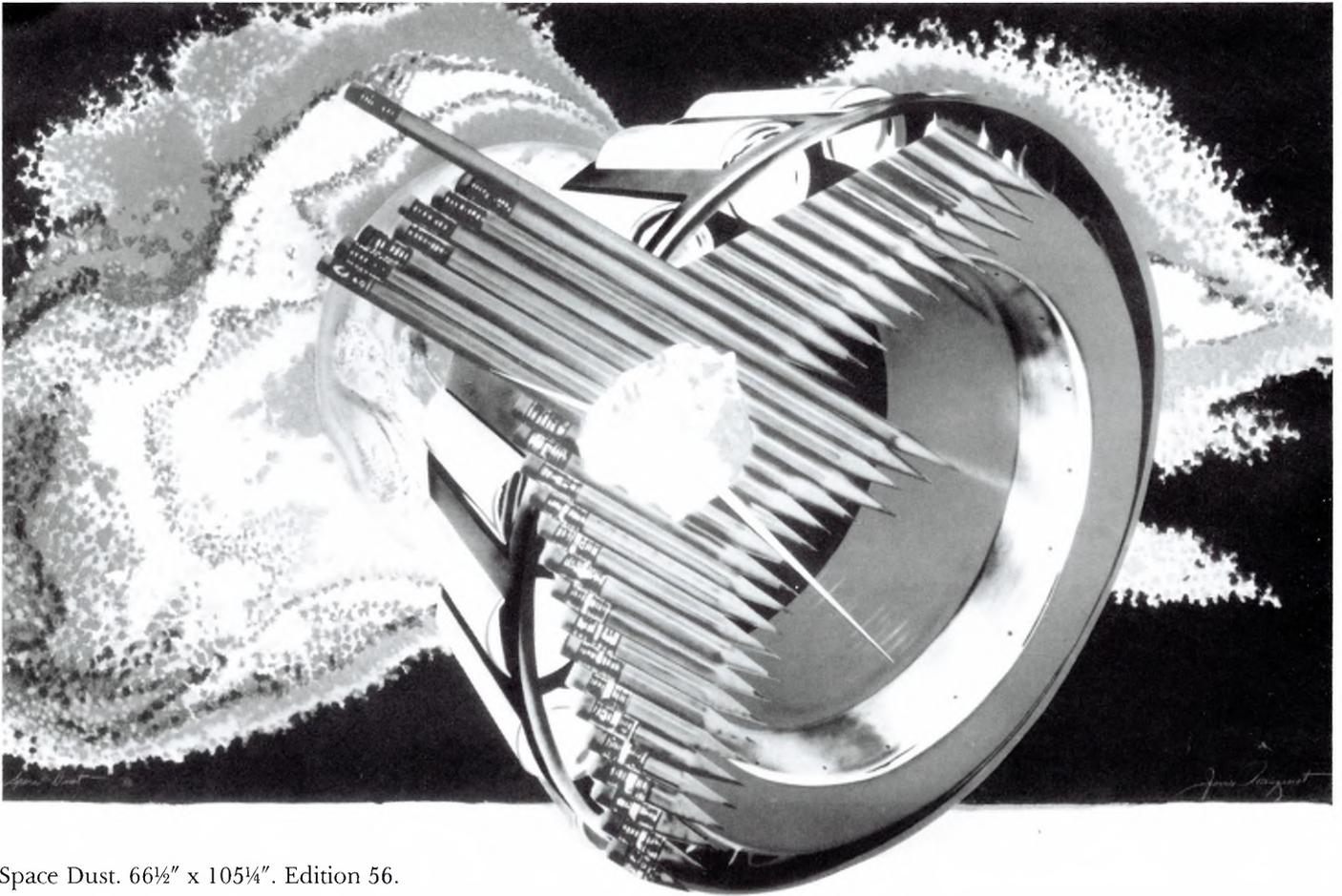


WALKING THROUGH

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Space Dust. 66½" x 105¼". Edition 56.

James Rosenquist Welcome to the Water Planet and House of Fire

James Rosenquist is a veteran printmaker who has been making prints since the early sixties. With his most recent series, *Welcome to the Water Planet*, he has created work with an energy and scale that closely resembles the power of his large paintings. The artist and the workshop collaborated for a year and a half to create these ten electrifyingly rich, handmade, hand-colored paper works with lithography collage, which reach dimensions of eight by ten feet.

Previous to the Rosenquist series, the workshop was producing 77½" x 59" handmade paper for Frank Stella projects. The vat (which holds the slurry for papermaking) used to make the Stella paper could not accommodate paper moulds of the size Rosenquist desired. Thus, new technology was developed for the TGL paper mill that made it possible to produce five-by-ten-foot sheets of handmade paper. Tyler Graphics has come a long way since David Hockney's *Paper Pools* series in 1978, where scale was achieved by combining six and twelve sheets of paper to form a single image.

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James Rosenquist

WELCOME TO THE WATER PLANET



James Rosenquist using a pattern pistol to spray colored pulp onto a newly formed sheet of paper for the image *Where the Water Goes*. Paul Imboden is preparing the next color for Rosenquist to spray. (November 1988, paper mill)



James Rosenquist drawing with an airbrush onto a Mylar sheet for the litho collage elements of *Time Door Time D'Or*. (June 1989, artist studio)

continued from pg. 1

Welcome to the Water Planet continues what Hockney's *Paper Pools* started: a quest for scale and development of new techniques for coloring paper. Whereas Hockney was the innovator of coloring paper using cookie-cutter-type molds with turkey basters, ladles, and spoons, Rosenquist developed an elaborate system using plastic stencils and pattern pistols (which are similar to airbrushes but hold pulp instead of ink). Rosenquist's push for larger handmade paper and an improvement in coloring methods resulted in the creation of a colored paper surface with an impact and quality of his painting.

Without Rosenquist's energy, commitment, extensive printmaking background, and the rich images of the *Water Planet* theme (a subject he has been exploring for several years), a project of this magnitude could not have been accomplished. We are proud to announce that The Museum of Modern Art has organized a traveling exhibition of this series. *Welcome to the Water Planet* is currently on exhibit at MOMA through May 1 and was organized by Riva Castleman, Director of the Department of Prints and Illustrated Books.

Frank Stella Terence La Noue

PROJECTS FROM 1989



Tony Kirk, Brian Maxwell, and Doug Humes (left to right) wiping the magnesium printing plate for Stella's *Guifà e la berretta rossa*. (January 1989, workshop)



Terence La Noue placing a cookie-cutter-type mold and plastic stencil onto a newly formed sheet of paper in preparation for coloring one of the unique images from *The Castle of the Winds Series*. The mold allows the artist to confine colored pulp into a shape; the stencil blocks out color. (September 1988, paper mill)



Terence La Noue applying dyed pulp with a turkey baster. (September 1988, paper mill)

Roy Lichtenstein Steven Sorman

PROJECTS FROM 1989

Lee Funderburg editing Roy Lichtenstein's *Brushstroke Contest* on the flatbed offset lithography press. (January 1989, paper mill)



Surrounded by proofs and printing blocks, Steven Sorman works on monoprints and the series *those from away*. (April 1989, artist studio)



Steven Sorman hand-carving a linoleum block for *those from away VII*. (April 1989, artist studio)

Robert Motherwell

GRAPHIC WORKS OF 1989



Robert Motherwell painting on a proof of *Elegy Sketch*. Proofs of *Wave* and *Mask (for Ingmar Bergman)* in various stages of development are on the walls and floor. (March 1989, artist studio)

Robert Motherwell is the only member of the original Abstract Expressionist group to work extensively in graphics. His forty-five years of printmaking has produced more than four hundred prints, one of the largest bodies of graphics by an artist of his stature. Motherwell's phenomenal oeuvre exists principally because, like Stella, he is a continual printmaker and not a project printmaker. Motherwell's relationship with Tyler Graphics has been the longest he has had with any workshop and, except for occasional brief intervals, the workshop has never stopped working with Motherwell. It is a wonderful symbiotic relationship that has flourished since the early seventies.

Motherwell is still exploring the relationship of scale to image (creating both small and large prints) and introducing new elements into his work — dyeing handmade paper to produce such stunning works as *Blue Elegy* (1987) and the more recent *Mask (for Ingmar Bergman)* (1989), for example. This past year, he completed three lithographs: *Wave*, *Calligraphy I*, and *Elegy Study I*. He also produced a lithography/chine appliqué/embossing, *Flags*, and a lithography/relief print, *Three Figures*. Motherwell is currently working on new graphic images using colored pulp and lithography.



John Hutcheson and Jim Lefkowitz editing Motherwell's *Elegy Study I* on the new power-driven combination lithography and etching press designed by Tyler. (June 1989, workshop)

Altoon Sultan



Altoon Sultan signing *House and Hill, North Island, New Zealand*, with Tony Kirk assisting. (December 1989, artist studio)

Altoon Sultan is a landscapist who brings a formal control of precision and lucidity to her depictions of rural scenes. She travels to find suitable subject matter for her works and, when she is not traveling, divides her time between New York City and Vermont. Sultan's landscapes exalt a life of simplicity and tranquillity. The quality of the outdoor light is carefully nuanced to create a distinctive sense of time and place.

Sultan's first two prints at Tyler Graphics, *Red Roofs, North Island, New Zealand* and *House and Hill, North Island, New Zealand*, are drypoints. This Rembrandtesque technique of patiently drawing with a diamond-point needle onto a copper plate is not a commonly used technique at the workshop and was, therefore, a refreshing juxtaposition to the large, powerful mixed-media prints published by Tyler Graphics. Working in her New York studio and the workshop, Sultan drew on the copper plates, using photographs and sketches from a trip to New Zealand as references. The edition was printed in black ink on Rives BFK mould-made paper and then hand watercolored by the artist.

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Information

GALLERY: The gallery is open to the public Monday through Saturday, 10:00 AM to 5:30 PM and exhibits current publications and inventory from 1974. If you wish to see works by a particular artist or require assistance, we request that you make an appointment with either Barbara Delano or Kim Tyler.

TOURS: Tours of the workshop facilities are available on Saturdays at 10:00 AM. We can accommodate groups up to forty, but advance notice is necessary. The workshop normally is not in session at this time, but special demonstrations and talks can be arranged for a fee. Group visits to the gallery are available Monday through Saturday by appointment with Barbara Delano.



Ken Tyler explaining printmaking processes during the benefit reception for the Mt. Kisco Day Care Center. (February 1990, workshop)

BENEFIT RECEPTION: On Sunday, February 11, TGL hosted a gallery reception with James Rosenquist to benefit the Mt. Kisco Day Care Center. The artist was on hand to discuss his new work, *Welcome to the Water Planet*, and tours were given of our printmaking facilities and gallery by Marabeth Cohen, Barbara Delano, John Hutcheson, Melissa Plechavicius, Ken Tyler, Kim Tyler, and John Wagner. TGL is proud to have been part of this event and to be able to contribute to the life of our community.

Newsletter: Kim Tyler
Photography: Steven Sloman, p. 1
Marabeth Cohen, pp. 2-6
Albert Conte (right), p. 6
Design: On-Line Design