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### Crutchfield and Tyler -- A Shared History

Born 200 miles from one another in Indiana, William Crutchfield and Kenneth Tyler first met at the John Herron School of Art in Indianapolis in 1963, when Tyler enrolled in Crutchfield's advanced drawing class to finish his Master's degree. Crutchfield had just returned from a two year Fulbright Scholarship (1960-62) in Hamburg, Germany where he studied Bauhaus principles and with the British artist, Eduardo Paolozzi. Paolozzi was influenced by the Surrealists, such as Max Ernst, who invented the rubbing technique, *frottage*, which Crutchfield taught in his drawing classes at John Herron.

In the fall of 1963, Crutchfield was a guest artist at Tamarind Lithography Workshop in Hollywood, where Tyler was in training to become the Technical Director. Tyler was at Tamarind from 1963-1965. During this time, Crutchfield was teaching at the Minneapolis College of Art and invited Tyler to lecture and print one of his prints for a fund raising event. These experiences, and Tyler's invitation to make prints at his newly formed Los Angeles workshop, Gemini Ltd., (Sept. 1965) encouraged Crutchfield to move to Los Angeles in 1967 and devote himself to his artwork, specifically printmaking.

In 1967 Crutchfield completed his first important graphic works: the panoramic Americana Vista Series comprised of four prints, and the eight print Americana Suite. These prints utilized Crutchfield's unique dot and dash style of drawing, were hand watercolored, and then covered with a final flat, transparent layer of ink.

Throughout their print collaborations Crutchfield also took photographs documenting the various Tyler workshops from L.A. to New York. He parodied the workshop's move from 8221 Melrose Avenue to 8365 Melrose Avenue with drawings (reproduced in ArtForum 1969.)

In 1969 Reticulated Giraffe and its lithographic stone were given by Tyler to Arjomari Paper Company, Paris, in appreciation of their research and development of special papers for the workshop. In 1971 Crutchfield, with





Gemini's screenprinter Jeff Wasserman, completed two screenprints, Brown Pelican and Snowy Owl (the dot and dash style was used as white snow flurries on black paper.) The same year, Crutchfield completed his work as a “parody” artist for the prophetic exhibition Art and Technology, at the Los Angeles County Museum of Art, showing the results of the collaboration of important international artists such as Josef Albers, Jasper Johns, Roy Lichtenstein, Claes Oldenburg and Robert Rauschenberg, all of whom were working directly with large American corporations. Crutchfield worked closely with the museum, Tyler, and the artists at the various corporate sites. He created a special poster, Art and Technology, screenprinted by Gemini (a sponsor of this unique exhibition,) and published by the Los Angeles County Museum of Art. Crutchfield's drawings, which he calls “satirical distillations,” were reproduced in the unique book A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967-1971. In 1977-78 Crutchfield completed six lithographs at Tyler Graphics (in collaboration with Tyler and John Hutcheson) as well as three bronze sculpture editions.

Crutchfield has also worked in print shops in Germany, England and France as well as in workshops in the U.S. He graduated from Tulane University in New Orleans with an M.F.A. in 1960, and studied at the State Art Academy, Hamburg, Germany. He has had more than twenty one-man shows in Europe, and throughout the U.S. Crutchfield's works in painting, drawing, printmaking and sculpture are in museum collections internationally, including the Museum of Modern Art in New York, the Tate Gallery in London and the National Gallery of Australia in Canberra.

The subject matter of his work encompasses animals, birds and portraits, but mostly the satirical interpretation of technology, i.e., planes, ships, trains and cars. Letterforms, numbers and words are also depicted. Crutchfield's principal aim has always been to develop not only his drawing, but also the form it takes in other mediums, such as lithography. It cannot be understated that drawing is paramount in the making of his prints. He says that “...drawing is a key to understanding life (if that's possible!) and is best done from memory while dreaming.” When drawing he feels he is closest to nature.

To commemorate Tyler's “First 30 Years” as Master Printer and Publisher in 1995, and in celebration of their longtime friendship, Crutchfield made a special drawing, which he and Jeff Wasserman (of Wasserman Silk Screen Co., Santa Monica, California) then translated into a screenprint edition.



This year Crutchfield and Tyler again collaborated on a very special thirteen color lithograph entitled, The Voyage. The print celebrates the creation of the new Singapore Tyler Print Institute (STPI) and in Crutchfield's words "a sparkling gateway for a grand adventure." During the initial training period for STPI's six interns from Singapore, who studied at Tyler Graphics for four months, The Voyage was used as a teaching vehicle. All of the interns participated in the making of the print and collaborated directly with Crutchfield. Tyler was Project Supervisor, collaborating with the artist and John Hutcheson. Hutcheson, Tyler, and Crutchfield, in turn, worked as a team, involving apprentices Azlina Adam, Justin Lee, Hwee Hwee Loo, Dahlia Osman, Huiling Wong, and Marcus Yip in the lithographic plate preparation, processing, proofing, and edition printing.