FRANK STELLA PRINTS
A CATALOGUE RAISONNÉ

RICHARD H. AXSOM
WITH LEAH KOLB

ERRATUM AND PRINTING SEQUENCES
(CATALOGUE NUMBERS 00–315)
Due to an inadvertent error in the original Gemini print documentation sheets, the workshop numbers (Gemini ID numbers) for Tuxedo Park and Gezira were switched. This inaccuracy was carried forward in The Prints of Frank Stella: A Catalogue Raisonné, 1967–1982 (New York: Hudson Hills Press, 1983). In the revised and updated Frank Stella Prints: A Catalogue Raisonné, the attempt was made to reassign the Gemini workshop number to the proper print. Unfortunately, the images for Tuxedo Park and Gezira were reversed. This erratum page corrects the situation.

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**Tuxedo Park** 1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

**signature** Signed and dated in pencil, lower right: F. Stella '67


**Edition** 100

**Proofs** 9 AP, 2 TP, RTP, PPII, 2 GEL, C
1 run from 1 aluminum plate


**Publisher** Gemini G.E.L., Los Angeles (31.23)

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**Gezira** 1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

**signature** Signed and dated in pencil, lower right: F. Stella '67


**Edition** 100

**Proofs** 9 AP, 2 TP, RTP, PPII, 2 GEL, C
1 run from 1 aluminum plate


**Publisher** Gemini G.E.L., Los Angeles (31.24)
PRINTING SEQUENCES
(CATALOGUE NUMBERS 00–315)

The information in this document duplicates the print documentation found in Richard H. Axsom with Leah Kolb, *Frank Stella Prints: A Catalogue Raisonné* (Portland, Oregon: Jordan Schnitzer Family Foundation, 2016). It also adds the printing sequences for all prints. Because of the length and complexity of the later editions, the printing sequences were deferred to this website. This is a searchable document. Please search by title. Also please search for List of Presses and List of Methods to find a key to the coded processes for prints published by Tyler Graphics, Inc.
00

**Untitled (Rabat)**

1964

Screenprint on Mohawk Superfine Cover paper

24 x 20 (61 x 51)

**SIGNATURE**: Unnumbered, unsigned

**INSCRIPTIONS**: Ives-Sillman blind stamp, lower right corner

**EDITION**: 500 (unnumbered)

**PROOFS**: 10 AP

**PRINTERS**: Sirocco Screen Printers, under the supervision of Ives-Sillman, Inc.

**PUBLISHER**: Wadsworth Atheneum, Hartford, CT

2 runs from 2 screens

1 blue

2 yellow

0

**Fortín de las Flores (First Version)**

1967

Screenprint with hand-penciling on English Vellum Graph paper

18 ⅜ x 23 (46 x 58.4)

**SIGNATURE**: Initialed and dated in pen, lower right corner: F.S. '67

**INSCRIPTIONS**: Numbered, lower right corner. Tanglewood Press, Inc. blind stamp

**EDITION**: 200, with 25 additional copies reserved for the collaborators


**PUBLISHER**: Tanglewood Press, Inc., New York

**Comment**: No printing sequence was available from the publisher or printers.

1

**Star of Persia I**

1967

Lithograph on English Vellum Graph paper

26 x 31 (66 x 78.7)

**SIGNATURE**: Signed and dated in pencil, lower right: F. Stella '67


**EDITION**: 92

**PROOFS**: 10 AP, 5 TP, 5 CTP, 2 PP, RTP, PPII, 2 GEL.C; certain plates used in printing cats. 1 and 3 before cancellation


**PUBLISHER**: Gemini G.E.L., Los Angeles (51.2)

7 runs from 7 aluminum plates:

1 metallic silver with 50% transparent (base and line)

2 metallic dark green

3 metallic gray

4 metallic purple

5 metallic light blue

6 metallic black

7 metallic light green

2

**Star of Persia II**

1967

Lithograph on English Vellum Graph paper

26 x 31 (66 x 78.7)

**SIGNATURE**: Signed and dated in pencil, lower right: F. Stella '67


**EDITION**: 92

**PROOFS**: 10 AP, 5 TP, 5 CTP, 2 PP, RTP, PPII, 2 GEL.C; certain plates used in printing cats. 1 and 3 before cancellation


**PUBLISHER**: Gemini G.E.L., Los Angeles (51.2)

7 runs from 7 aluminum plates:

1 metallic silver (base and line)

2 metallic gray-violet

3 metallic magenta-violet

4 metallic orange

5 metallic yellow-ocher

6 metallic gold-tan

7 metallic gray
3
Irving Blum Memorial Edition
1967
Lithograph on English Vellum Graph paper
26 x 31 (66.6 x 78.7)
signature Signed and dated in pencil, lower right: F. Stella '67
edition 16
proofs 3 AP, 2 TP, RTP, PPII, 12 SP, 2 GEL, C
publisher Gemini G.E.L., Los Angeles (51.39)

1 run from 1 aluminum plate:
1 metallic silver

4
Clinton Plaza
1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)
signature Signed and dated in pencil, lower right: F. Stella '67
edition 100
proofs 9 AP, 3 TP, RTP, PPII, 2 GEL, C
publisher Gemini G.E.L., Los Angeles (51.14)

2 runs from 1 offset aluminum plate and 1 aluminum plate:
1 buff (entire sheet); aluminum plate, offset
2 metallic black-gray; aluminum plate

5
Arundel Castle
1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)
signature Signed and dated in pencil, lower right: F. Stella '67
edition 100
proofs 9 AP, 2 TP, RTP, PPII, 2 GEL, C
publisher Gemini G.E.L., Los Angeles (51.15)

2 runs from 1 offset aluminum plate and 1 aluminum plate:
1 buff (entire sheet); aluminum plate, offset
2 metallic black-gray; aluminum plate

6
Die Fahne Hoch!
1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)
signature Signed and dated in pencil, lower right: F. Stella '67
edition 100
proofs 9 AP, 2 TP, RTP, PPII, 2 GEL, C
publisher Gemini G.E.L., Los Angeles (51.16)

2 runs from 1 offset aluminum plate and 1 aluminum plate:
1 buff (entire sheet); aluminum plate, offset
2 metallic black-gray; aluminum plate
7
Marriage of Reason and Squalor

1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

signature: Signed and dated in pencil, lower right: *F. Stella ’67*


edition: 100

proofs: 9 AP, RTP, PPII, 2 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.17)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

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9
Getty Tomb

1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

signature: Signed and dated in pencil, lower right: *F. Stella ’67*


edition: 100

proofs: 9 AP, 2 TP, RTP, PPII, 2 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.19)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

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8
Tomlinson Court Park

1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

signature: Signed and dated in pencil, lower right: *F. Stella ’67*


edition: 100

proofs: 9 AP, 2 TP, RTP, PPII, 2 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.18)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate

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10
Arbeit Macht Frei

1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

signature: Signed and dated in pencil, lower right: *F. Stella ’67*


edition: 100

proofs: 9 AP, 2 TP, RTP, PPII, 2 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.20)

2 runs from 1 offset aluminum plate and 1 aluminum plate:

1 buff (entire sheet); aluminum plate, offset

2 metallic black-gray; aluminum plate
11

Club Onyx—Seven Steps
1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella '67

INSCRIPTIONS: Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in pencil on verso: FS67-136

EDITION: 100

PROOFS: 9 AP, 2 TP, RTP, PPII, 2 GEL, C

PRINTERS: Edition printing: Kenneth Tyler and Octavio Pereira.
Offset: Tyler at Blair Lithography. Processing and proofing: Tyler.
Collaboration and supervision: Tyler.

PUBLISHER: Gemini G.E.L., Los Angeles (51.21)

2 runs from 1 offset aluminum plate and 1 aluminum plate:
1 buff (entire sheet); aluminum plate, offset
2 metallic black-gray; aluminum plate

13

Tuxedo Park
1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella '67

INSCRIPTIONS: Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in pencil on verso: FS67-142

EDITION: 100

PROOFS: 9 AP, 2 TP, RTP, PPII, 2 GEL, C


PUBLISHER: Gemini G.E.L., Los Angeles (53.23)

1 run from 1 aluminum plate:
1 black

14

Gezira
1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella '67

INSCRIPTIONS: Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in pencil on verso: FS67-141

EDITION: 100

PROOFS: 9 AP, 2 TP, RTP, PPII, 2 GEL, C


PUBLISHER: Gemini G.E.L., Los Angeles (51.24)

1 run from 1 aluminum plate:
1 black
15

**Point of Pines**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

**Signature:** Signed and dated in pencil, lower right: *F. Stella '67*

**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-143*

**Edition 100**

**Proofs:** 9 AP, 2 TP, RTP, PPII, 2 GEL, C


**Publisher:** Gemini G.E.L., Los Angeles (51.23)

1 run from 1 aluminum plate:
1 black

16

**Zambesi**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

**Signature:** Signed and dated in pencil, lower right: *F. Stella '67*

**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-144*

**Edition 100**

**Proofs:** 9 AP, 5 TP, RTP, PPII, 2 GEL, C


**Publisher:** Gemini G.E.L., Los Angeles (51.26)

1 run from 1 aluminum plate:
1 black

17

**Jill**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

**Signature:** Signed and dated in pencil, lower right: *F. Stella '67*

**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-145*

**Edition 100**

**Proofs:** 9 AP, 2 TP, RTP, PPII, 2 GEL, C


**Publisher:** Gemini G.E.L., Los Angeles (51.27)

1 run from 1 aluminum plate:
1 black

18

**Delphine and Hippolyte**

1967

Lithograph on Barcham Green paper

15 x 22 (38.1 x 55.9)

**Signature:** Signed and dated in pencil, lower right: *F. Stella '67*

**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-146*

**Edition 100**

**Proofs:** 9 AP, 5 TP, RTP, PPII, 2 GEL, C


**Publisher:** Gemini G.E.L., Los Angeles (51.28)

1 run from 1 aluminum plate:
1 black
19

**Gavotte**

1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

**signature** Signed and dated in pencil, lower right: *F. Stella ’67*

**inscriptions** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-147*

**edition** 100

**proofs** 9 AP, TP, RTP, PPII, 2 GEL, C


**publisher** Gemini G.E.L., Los Angeles (51.29)

1 run from 1 aluminum plate:
1 black

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**20**

**Turkish Mambo**

1967
Lithograph on Barcham Green paper
15 x 22 (38.1 x 55.9)

**signature** Signed and dated in pencil, lower right: *F. Stella ’67*

**inscriptions** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-148*

**edition** 100

**proofs** 9 AP, 5 TP, RTP, PPII, 2 GEL, C


**publisher** Gemini G.E.L., Los Angeles (51.30)

1 run from 1 aluminum plate:
1 black

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21

**Ifafa I**

1968
Lithograph with varnish on Lowell paper
16 ¾ x 22 ⅝ (41.3 x 56.8)

**signature** Signed and dated in pencil, lower left: *F. Stella ’68*

**inscriptions** Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright, lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-153*

**edition** 100

**proofs** 12 AP, 6 TR RTP, PPII, 3 GEL, C


**publisher** Gemini G.E.L., Los Angeles (51.32)

3 runs from 3 aluminum plates:
1 metallic violet
2 metallic purple
3 varnish (over 1 and 2)

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22

**Ifafa II**

1968
Lithograph with varnish on Lowell paper
16 ¾ x 22 ⅝ (41.3 x 56.8)

**signature** Signed and dated in pencil, lower left: *F. Stella ’68*

**inscriptions** Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright, lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS67-153*

**edition** 100

**proofs** 12 AP, 6 TR RTP, PPII, 3 GEL, C


**publisher** Gemini G.E.L., Los Angeles (51.33)

3 runs from 3 aluminum plates:
1 metallic green
2 metallic gray-green
3 varnish (over 1 and 2)
23

Itata
1968
Lithograph with varnish on Lowell paper
16 ¼ x 22 ¾ (41.3 x 56.8)

signature: Signed and dated in pencil, lower left: F. Stella '68


Edition 100

Proofs 12 AP, 6 TP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.31)

3 runs from 3 aluminum plates:
1 metallic orange
2 metallic blue
3 varnish (over 1 and 2)

24

Black Adder
1968
Lithograph with varnish on Lowell paper
16 ¼ x 28 ¾ (41.3 x 73.3)

signature: Signed and dated in pencil, lower left: F. Stella '68


Edition 100

Proofs 14 AP, 6 TP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.34)

4 runs from 4 aluminum plates:
1 metallic blue
2 metallic dark green
3 metallic purple
4 varnish (over 1, 2, 3)

25

Quathlamba I
1968
Lithograph with varnish on Lowell paper
16 ¼ x 28 ¾ (41.3 x 73.3)

signature: Signed and dated in pencil, lower left: F. Stella '68


Edition 100

Proofs 12 AP, 3 TP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.35)

4 runs from 4 aluminum plates:
1 metallic pink-gray
2 metallic gray-violet
3 metallic black
4 varnish (over 1, 2, 3)

26

Quathlamba II
1968
Lithograph with varnish on Lowell paper
16 ¼ x 28 ¾ (41.3 x 73.3)

signature: Signed and dated in pencil, lower left: F. Stella '68


Edition 100

Proofs 16 AP, 7 TP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.36)

4 runs from 4 aluminum plates:
1 metallic gray-green
2 metallic gold
3 metallic brown
4 varnish (over 1, 2, 3)
27

Empress of India I

1968
Lithograph with varnish on Lowell paper
16 1/4 x 35 3/8 (41.3 x 89.9)
signature: Signed and dated in pencil, lower right: F. Stella '68

edition 100

proofs 16 AP, 11 TP, RTP, PPII, 3 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.37)

5 runs from 5 aluminum plates:
1 metallic silver
2 metallic purple
3 metallic blue
4 metallic black
5 varnish (over 1, 2, 3, 4)

28

Empress of India II

1968
Lithograph with varnish on Lowell paper
16 1/4 x 35 3/8 (41.3 x 89.9)
signature: Signed and dated in pencil, lower left: F. Stella '68

edition 100

proofs 15 AP, 4 TP, RTP, PPII, 3 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.38)

5 runs from 5 aluminum plates:
1 metallic green
2 metallic orange
3 metallic violet
4 metallic gray
5 varnish (over 1, 2, 3, 4)

29

Casa Cornu (First Version)

1969
Lithograph on Arches paper
15 x 22 (38.1 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '69

edition 100

proofs 10 AP, RTP, PPII, 3 GEL, C


publisher: Gemini G.E.L., Los Angeles (51.40)

3 runs from 2 aluminum plates (same plate for runs 2 and 3):
1 yellow-gray (entire sheet); plate
2 metallic silver; plate
3 gloss varnish (over 2); same plate as 2
30

Newstead Abbey

1970

*Lithograph, screenprint on Special Arjomari paper*

16 x 22 (40.6 x 55.9)

**Signature** Signed and dated in pencil, lower right: *F. Stella '70*

**Inscriptions** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-311*

**Edition** 75

**Proofs** 6 AP, RTP, PPII, 3 GEL, C


**Publisher** Gemini G.E.L., Los Angeles (51.41)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2

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32

Union Pacific

1970

*Lithograph, screenprint on Special Arjomari paper*

16 x 22 (40.6 x 55.9)

**Signature** Signed and dated in pencil, lower right: *F. Stella '70*

**Inscriptions** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-313*

**Edition** 75

**Proofs** 6 AP, RTP, PPII, 3 GEL, C


**Publisher** Gemini G.E.L., Los Angeles (51.43)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2

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33

Six Mile Lower

1970

*Lithograph, screenprint on Special Arjomari paper*

16 x 22 (40.6 x 55.9)

**Signature** Signed and dated in pencil, lower right: *F. Stella '70*

**Inscriptions** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-314*

**Edition** 75

**Proofs** 6 AP, RTP, PPII, 3 GEL, C


**Publisher** Gemini G.E.L., Los Angeles (51.44)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2
Averroes

1970
Lithograph, screenprint on Special Arjomari paper
16 x 22 (40.6 x 55.9)

signature Signed and dated in pencil, lower right: F. Stella ’70


edition 75

proofs 6 AP, RTP, PPII, 3 GEL, C


publisher Gemini G.E.L., Los Angeles (51.45)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2

Casa Cornu

1970
Lithograph, screenprint on Special Arjomari paper
16 x 22 (40.6 x 55.9)

signature Signed and dated in pencil, lower right: F. Stella ’70


edition 75

proofs 6 AP, RTP, PPII, 3 GEL, C


publisher Gemini G.E.L., Los Angeles (51.46)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2

Luis Miguel Dominguin

1970
Lithograph, screenprint on Special Arjomari paper
16 x 22 (40.6 x 55.9)

signature Signed and dated in pencil, lower right: F. Stella ’70


edition 75

proofs 6 AP, RTP, PPII, 3 GEL, C


publisher Gemini G.E.L., Los Angeles (51.47)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2

Avicenna

1970
Lithograph, screenprint on Special Arjomari paper
16 x 22 (40.6 x 55.9)

signature Signed and dated in pencil, lower right: F. Stella ’70


edition 75

proofs 6 AP, RTP, PPII, 3 GEL, C


publisher Gemini G.E.L., Los Angeles (51.48)

3 runs from 1 screen and 1 aluminum plate:
1 light gray (entire sheet); screen
2 metallic silver; plate
3 varnish (over 2); same plate as 2
38  
**Kingsbury Run**

1970  
Lithograph, screenprint on Special Arjomari paper  
16 x 22 (40.6 x 55.9)  
**Signature:** Signed and dated in pencil, lower right: *F. Stella ‘70*  
**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-319*  
**Edition:** 75  
**Proofs:** 6 AP, RTP, PPII, 3 GEL, C  
**Publisher:** Gemini G.E.L., Los Angeles (51.49)

3 runs from 1 screen and 1 aluminum plate:  
1 light gray (entire sheet); screen  
2 metallic silver; plate  
3 varnish (over 2); same plate as 2

40  
**Creede II**

1970  
Lithograph, screenprint on Special Arjomari paper  
16 x 22 (40.6 x 55.9)  
**Signature:** Signed and dated in pencil, lower right: *F. Stella ‘70*  
**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-320*  
**Edition:** 70  
**Proofs:** 7 AP, RTP, PPII, 3 GEL, C  
**Publisher:** Gemini G.E.L., Los Angeles (51.51)

3 runs from 1 screen and 1 aluminum plate:  
1 off-white (entire sheet); screen  
2 metallic copper; plate  
3 tinted varnish (over 2); same plate as 2

39  
**Creede I**

1970  
Lithograph, screenprint on Special Arjomari paper  
16 x 22 (40.6 x 55.9)  
**Signature:** Signed and dated in pencil, lower right: *F. Stella ‘70*  
**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-322*  
**Edition:** 70  
**Proofs:** 7 AP, RTP, PPII, 3 GEL, C  
**Publisher:** Gemini G.E.L., Los Angeles (51.50)

3 runs from 1 screen and 1 aluminum plate:  
1 off-white (entire sheet); screen  
2 metallic copper; plate  
3 tinted varnish (over 2); same plate as 2

41  
**Lake City**

1970  
Lithograph, screenprint on Special Arjomari paper  
16 x 22 (40.6 x 55.9)  
**Signature:** Signed and dated in pencil, lower right: *F. Stella ‘70*  
**Inscriptions:** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-323*  
**Edition:** 75  
**Proofs:** 7 AP, RTP, PPII, 3 GEL, C  
**Publisher:** Gemini G.E.L., Los Angeles (51.52)

3 runs from 1 screen and 1 aluminum plate:  
1 off-white (entire sheet); screen  
2 metallic copper; plate  
3 tinted varnish (over 2); same plate as 2
**42**

**Telluride**

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: *F. Stella ’70*


Edition 75

Proofs 7 AP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.53)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen
2 metallic copper; plate
3 tinted varnish (over 2); same plate as 2

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**44**

**Ouray**

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: *F. Stella ’70*


Edition 70

Proofs 7 AP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.55)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen
2 metallic copper; plate
3 tinted varnish (over 2); same plate as 2

---

**43**

**Pagosa Springs**

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: *F. Stella ’70*


Edition 75

Proofs 7 AP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.54)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen
2 metallic copper; plate
3 tinted varnish (over 2); same plate as 2

---

**45**

**Ophir**

1970

Lithograph, screenprint on Special Arjomari paper

16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: *F. Stella ’70*


Edition 75

Proofs 7 AP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.56)

3 runs from 1 screen and 1 aluminum plate:

1 off-white (entire sheet); screen
2 metallic copper; plate
3 tinted varnish (over 2); same plate as 2
46

**Grid Stack**

1970

Lithograph on Special Arjomari paper

45 7/8 x 35 1/8 (116.5 x 89.2)

**signature.** Signed and dated in pencil, lower right: *F. Stella ‘70*

**INSCRIPTIONS.** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-351*

**EDITION.** 50

**PROOFS.** 7 AP, 2 TP, RTP, PPII, 3 GEL, C


**PUBLISHER.** Gemini G.E.L., Los Angeles (51.57)

1 run from 1 aluminum plate:

1 black

47

**Black Stack**

1970

Lithograph on Special Arjomari paper

40 3/4 x 29 3/4 (103.5 x 74.3)

**signature.** Signed and dated in pencil, lower right: *F. Stella ‘70*

**INSCRIPTIONS.** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-352*

**EDITION.** 56

**PROOFS.** 7 AP, 2 TP, RTP, PPII, 3 GEL, C


**PUBLISHER.** Gemini G.E.L., Los Angeles (51.58)

1 run from 1 aluminum plate:

1 black

48

**Pastel Stack**

1970

Screenprint on English Vellum Graph paper

41 x 28 (104.1 x 71.1)

**signature.** Signed and dated in pencil, lower left: *F. Stella ‘70*

**INSCRIPTIONS.** Numbered in pencil, lower left. Gemini G.E.L. blind stamp and embossed copyright lower left. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: *FS70-353*

**EDITION.** 100

**PROOFS.** 15 AP, 10 CTP, RTP, PPII, 3 GEL, C


**PUBLISHER.** Gemini G.E.L., Los Angeles (51.59)

20 runs from 20 screens (tints are from hand-brushed screens, colors are from hand-cut stencil):

1 tint A gray, pink #1; 1 screen
2 tint A gray, light violet #2; 1 screen
3 tint A gray, light violet #3; 1 screen
4 tint B gray, light blue-gray #4; 1 screen
5 tint B gray, gray-blue #5; 1 screen
6 tint B gray, light blue #6; 1 screen
7 tint A gray, pink #7; 1 screen
8 tint A gray, pink #1, pink #8; screen
9 tint A gray, gray-pink #9; 1 screen
10 tint A gray, peach #10; 1 screen
11 tint A gray, peach #11, pink #12; 1 screen
12 tint C yellow-gray, gray #13; screen
13 tint C yellow-gray, off-white #14; 1 screen
14 tint C yellow-gray, light brown-gray #15; 1 screen
15 tint C yellow-gray, brown-gray #16; 1 screen
16 tint C yellow-gray, green #17; 1 screen
17 tint C yellow-gray, off-white #18; 1 screen
18 tint C yellow-gray, white #19; 1 screen
19 tint C yellow-gray, off-white #20, 1 screen
20 light green #21
49

Referendum ’70

1970
Screenprint on Special Arjomari paper
40 x 40 (101.6 x 101.6)
signature: Signed and dated in pencil, lower right: F. Stella ’70
inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-362
edition 200
proofs 15 AP, RTP, PPII, SP, 3 GEL, C
printers: Edition printing: Jeff Wasserman, assisted by Robert
Dressen. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
publisher: Gemini G.E.L., Los Angeles (51.66)

6 runs from 6 screens:
1 yellow
2 pink
3 orange
4 green
5 gray
6 black

50
River of Ponds I

1971
Lithograph on Special Arjomari paper
38 x 38 (96.5 x 96.5)
signature: Signed and dated in pencil, lower right: F. Stella ’71
inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-359
edition 78
proofs 10 AP, RTP, PPII, 3 GEL, C
printers: Edition printing: James Webb, assisted by Timothy
Huchthausen. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
publisher: Gemini G.E.L., Los Angeles (51.60)

11 runs from 8 photo aluminum plates:
1 gray

2 brown
3 gray (line)
4 blue
5 gray-tan
6 pink
7 light orange
8 dark orange
9 gloss varnish (over 7); same plate as 7
10 gloss varnish (over 8); same plate as 8
11 gloss varnish (over 6); same plate as 6

51
River of Ponds II

1971
Lithograph on Special Arjomari paper
38 x 38 (96.5 x 96.5)
signature: Signed and dated in pencil, lower right: F. Stella ’71
inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-357
edition 78
proofs 10 AP, RTP, PPII, 3 GEL, C
printers: Edition printing: Dan Freeman, assisted by Lloyd
Baggs. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
publisher: Gemini G.E.L., Los Angeles (51.61)

8 runs from 7 photo aluminum plates:
1 red
2 orange
3 red (line)
4 pink
5 green
6 blue
7 tan
8 gloss varnish (over 7); same plate as 7
52

River of Ponds III

1971
Lithograph on Special Arjomari paper
38 x 38 (96.5 x 96.5)
signature Signed and dated in pencil, lower right: F. Stella '71
inscriptions Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-356
edition 75
proofs 10 AP, RTP, PPII, 3 GEL, C
printers Edition printing: Ronald Olds, assisted by Dan Freeman.
Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
publisher Gemini G.E.L., Los Angeles (51.62)

9 runs from 7 photo aluminum plates:
1 red
2 purple
3 purple (line)
4 orange
5 green
6 brown-gray
7 black
8 gloss varnish (over 7); same plate as 7
9 gloss varnish (over 2); same plate as 2

53

River of Ponds IV

1971
Lithograph on Special Arjomari paper
38 x 38 (96.5 x 96.5)
signature Signed and dated in pencil, lower right: F. Stella '71
inscriptions Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-355
edition 70
proofs 10 AP, RTP, PPII, 3 GEL, C
printers Edition printing: Lithography: Andrew Vlady, and
George Page; Screenprinting: Jeff Wasserman, assisted by Robert
Dressen. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
publisher Gemini G.E.L., Los Angeles (51.63)

11 runs from 8 photo aluminum plates:
1 gray
2 orange
3 gray (line)
4 blue
5 pink
6 green
7 cerulean blue
8 light tan
9 gloss varnish (over 4); same plate as 4
10 gloss varnish (over 7); same plate as 7
11 gloss varnish (over 1); same plate as 1

54

Port aux Basques

1971
Lithograph, screenprint on Special Arjomari paper
38 x 70 (96.5 x 177.8)
signature Signed and dated in pencil, lower right: F. Stella '71
inscriptions Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-360
edition 58
proofs 10 AP, 7 TP, RTP, PPII, 3 GEL, C
printers Edition printing: Lithography: Andrew Vlady, and
George Page; Screenprinting: Jeff Wasserman, assisted by Robert
Dressen. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
publisher Gemini G.E.L., Los Angeles (51.64)

8 runs from 7 photo aluminum plates and 1 screen (screens are from
hand-cut stencil):
1 purple, dark blue; photo plate
2 magenta-peach, orange; photo plate
3 light orange, gold; photo plate
4 light blue, turquoise green; photo plate
5 brown, gray; photo plate
6 gray-blue; photo plate
7 hot pink, light pink; photo plate
8 purple (line); screen, hand-cut stencil
55
Bonne Bay
1971
Lithograph, screenprint on Special Arjomari paper
38 x 70 (96.5 x 177.8)
signature: Signed and dated in pencil, lower right: F. Stella ’71
inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L., Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS70-361
EDITION 58
PROOFS 12 AP, 2 TP, RTP, PPII, 3 GEL, C
PRINTERS: Edition printing. Lithography: Stuart Henderson and
Ron McPherson; Screenprinting: Jeff Wasserman, assisted by Robert
Dressen. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
PUBLISHER: Gemini G.E.L., Los Angeles (51.65)
9 runs from 5 photo aluminum plates and 4 screens (screens are from
hand-cut stencil):
1 violet, gray-green; photo plate
2 gold, orange, photo plate
3 pink, light green; photo plate
4 off-white, blue; photo plate
5 red; photo plate
6 gray-tan; screen, hand-cut stencil
7 tan; screen, hand-cut stencil
8 purple; screen, hand-cut stencil
9 purple (line); screen, hand-cut stencil

56
Untitled (Angriff)
1971
Lithograph on Arches paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella ’71
inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright lower right. Stamped on verso:
Gemini G.E.L., Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS71-397
EDITION 100
PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP
B 1−3, CTP C 1−3, CTP D 1−3, CTP E 1−3, CTP F 1−3, CTP G 1−3)
PRINTERS: Edition printing: Ron McPherson, assisted by Stuart
Henderson. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
PUBLISHER: Gemini G.E.L., Los Angeles (51.74)
1 run from 1 stone:
1 black

56.1
Angriff
1971
Screenprint on C. M. Fabriano 100% cotton paper
18 x 24 (45.7 x 61)
signature: Signed and dated in pencil, lower right: F. Stella ’71
inscriptions: Numbered in pencil, lower right. Blind stamp on
recto: Styria Studio, NY. Ink stamp on verso: Styria Studio, NY
EDITION 150
PROOFS: None
PRINTERS: Styria Studio, New York
PUBLISHER: Center for Constitutional Rights, New York
2 runs from 2 screens:
1 black
2 gray

57
Island no. 10
1971
Lithograph on Arches paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella ’71
inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L., Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS71-397
EDITION 100
PROOFS 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP
B 1−3, CTP C 1−3, CTP D 1−3, CTP E 1−3, CTP F 1−3, CTP G 1−3)
PRINTERS: Edition printing: Ron McPherson, assisted by Stuart
Henderson. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.
PUBLISHER: Gemini G.E.L., Los Angeles (51.68)
1 run from 1 stone:
1 green
<table>
<thead>
<tr>
<th>FRANK STELLA PRINTS</th>
<th>PRINTING SEQUENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>58</strong></td>
<td><strong>60</strong></td>
</tr>
<tr>
<td><strong>New Madrid</strong></td>
<td><strong>Hampton Roads</strong></td>
</tr>
<tr>
<td>1971</td>
<td>1971</td>
</tr>
<tr>
<td>Lithograph on Arches paper</td>
<td>Lithograph on Arches paper</td>
</tr>
<tr>
<td>16 x 22 (40.6 x 55.9)</td>
<td>16 x 22 (40.6 x 55.9)</td>
</tr>
<tr>
<td><strong>signature</strong> Signed and dated in pencil, lower right: <em>F. Stella '71</em></td>
<td><strong>signature</strong> Signed and dated in pencil, lower right: <em>F. Stella '71</em></td>
</tr>
<tr>
<td><strong>EDITION 100</strong></td>
<td><strong>EDITION 100</strong></td>
</tr>
<tr>
<td><strong>Publisher</strong> Gemini G.E.L., Los Angeles (51.69)</td>
<td><strong>Publisher</strong> Gemini G.E.L., Los Angeles (51.71)</td>
</tr>
<tr>
<td>1 run from 1 stone:</td>
<td>1 run from 1 stone:</td>
</tr>
<tr>
<td>1 orange</td>
<td>1 blue</td>
</tr>
</tbody>
</table>

| **59**               |
| **Delaware Crossing**|
| 1971                 |
| Lithograph on Arches paper | Lithograph on Arches paper |
| 16 x 22 (40.6 x 55.9) | 16 x 22 (40.6 x 55.9) |
| **signature** Signed and dated in pencil, lower right: *F. Stella '71* | **signature** Signed and dated in pencil, lower right: *F. Stella '71* |
| **EDITION 100**      | **EDITION 100**      |
| **Publisher** Gemini G.E.L., Los Angeles (51.70) | **Publisher** Gemini G.E.L., Los Angeles (51.72) |
| 1 run from 1 stone: | 1 run from 1 stone: |
| 1 red                | 1 purple             |
62

**Palmito Ranch**

1971
Lithograph on Arches paper
16 x 22 (40.6 x 55.9)

**Signature.** Signed and dated in pencil, lower right: *F. Stella '71*

**Inscriptions.** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: FS71-396

**Edition 100**

**Proofs.** 9 AP, 18 CTP, RTP, PPII, 3 GEL, C (CTPs are labeled: CTP A 1–3, CTP B 1–3, CTP C 1–3, CTP D 1–3, CTP E 1–3, CTP G 1–3)


**Publisher.** Gemini G.E.L., Los Angeles (51.73)

*In elements 1 through 24, color lines and brush strokes were printed from a photo screenprint. Flat transparent white was printed from a hand-cut lacquer film screen.*

---

63

**York Factory I**

1971
Screenprint Special Arjomari paper
17 ¼ x 44 ½ (43.8 x 113)

**Signature.** Signed and dated in pencil, lower right: *F. Stella '71*

**Inscriptions.** Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif.* Workshop number inscribed in pencil on verso: FS71-5015

**Edition 100**

**Proofs.** 25 AP, 4 CTP, RTP, PPII, 3 GEL, C


**Publisher.** Gemini G.E.L., Los Angeles (51.75)

43 runs from 43 screens (25 photo screens; 18 screens, from hand-cut stencil):

1 yellow (line); photo screen
2 dark brown (line); photo screen
3 ochre (line); photo screen
4 cerise (line); photo screen
5 light purple (line); photo screen
6 medium red (line); photo screen
7 dark blue (line); photo screen
8 light blue (line); photo screen
9 light green (line); photo screen
10 bright yellow (line); photo screen
11 gray (line); photo screen
12 transparent brown (line); photo screen
13 bright orange (line); photo screen
14 turquoise blue (line); photo screen
15 light orange (line); photo screen
16 transparent orange (line); photo screen
17 gray-blue (line); photo screen
18 orange (line); photo screen
19 brown (line); photo screen
20 red (line); photo screen
21 light ochre (line); photo screen
22 bright purple (line); photo screen
23 yellow-green (line); photo screen
24 blue-gray (line); photo screen
25 white (brush, over image area); photo screen
26 gray-purple (flat); screen, hand-cut stencil
27 peach (flat); screen, hand-cut stencil
28 pink (flat); screen, hand-cut stencil
29 lemon yellow (flat); screen, hand-cut stencil
30 blue-purple (flat); screen, hand-cut stencil
31 white-umber (flat); screen, hand-cut stencil
32 off-white (flat); screen, hand-cut stencil
33 yellow (flat); screen, hand-cut stencil
34 light blue (flat); screen, hand-cut stencil
35 light orange (flat); screen, hand-cut stencil
36 gray-pink (flat); screen, hand-cut stencil
37 brown-pink (flat); screen, hand-cut stencil
38 light white-blue (flat); screen, hand-cut stencil
39 lavender (flat); screen, hand-cut stencil
40 white-pink (flat); screen, hand-cut stencil
41 gray (flat); screen, hand-cut stencil
42 blue (flat); screen, hand-cut stencil
43 transparent white (flat, over image); screen, hand-cut stencil

*In elements 1 through 24, color lines and brush strokes were printed from a photo screenprint. Flat transparent white was printed from a hand-cut lacquer film screen.*
Kay Bearman
1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '72
edition: 100
proofs: 9 AP, RTP, PPII, 3 GEL, C
publisher: Gemini G.E.L., Los Angeles (51.77)

Ileana Sonnabend
1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '72
edition: 100
proofs: 9 AP, RTP, PPII, 3 GEL, C
publisher: Gemini G.E.L., Los Angeles (51.78)

Henry Garden
1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '72
edition: 100
proofs: 9 AP, RTP, PPII, 3 GEL, C
publisher: Gemini G.E.L., Los Angeles (51.79)

D.
1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '72
edition: 100
proofs: 9 AP, RTP, PPII, 3 GEL, C
publisher: Gemini G.E.L., Los Angeles (51.80)
Sidney Guberman

1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’72

inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-446

edition: 100

proofs: 9 AP, RTP, PPII, 3 GEL, C

printers: Edition printing: Ron Adams, assisted by Charles
DeLong. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.

publisher: Gemini G.E.L., Los Angeles (51.81)

1 run from 1 stone:
1 metallic purple

Charlotte Tokayer

1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’72

inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-447

edition: 100

proofs: 9 AP, RTP, PPII, 3 GEL, C

Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.

publisher: Gemini G.E.L., Los Angeles (51.82)

1 run from 1 stone:
1 metallic purple

Carl Andre

1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’72

inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-448

edition: 100

proofs: 9 AP, RTP, PPII, 3 GEL, C

Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.

publisher: Gemini G.E.L., Los Angeles (51.83)

1 run from 1 stone:
1 metallic purple

Hollis Frampton

1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’72

inscriptions: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-449

edition: 100

proofs: 9 AP, RTP, PPII, 3 GEL, C

printers: Edition printing: Serge Lozingot, assisted by Richard
Ewen. Processing and proofing: Kenneth Tyler. Collaboration and
supervision: Tyler.

publisher: Gemini G.E.L., Los Angeles (51.84)

1 run from 1 stone:
1 metallic purple
72
Leo Castelli

1972
Lithograph on Zerkall Copperplate Deluxe paper
16 x 22 (40.6 x 55.9)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella '72

INSCRIPTIONS: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L., Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-459

EDITION 100
PROOFS 9 AP, RTP, PPII, 3 GEL, C

Processing and proofing: Kenneth Tyler. Collaboration and supervision: Tyler.
PUBLISHER: Gemini G.E.L., Los Angeles (51.83)

1 run from 1 stone:
1 metallic purple

74
Los Alamitos

1972
Screenprint on Gemini Rag Board
20 ¼ x 80 ¼ (51.4 x 203.5)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella '72

INSCRIPTIONS: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L., Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-5017

EDITION 75
PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS: Edition printing: Robert Dressen, assisted by Bruce
Walker and Jeff Wasserman. Processing and proofing: Kenneth Tyler.
Collaboration and supervision: Tyler.
PUBLISHER: Gemini G.E.L., Los Angeles (51.87)

11 runs from 11 polyester photo screens:
1 blue-green (line)
2 orange (line)
3 blue (line)
4 green (line)
5 red-orange (line)
6 yellow (line)
7 purple (flat)
8 gray (flat)
9 black (flat)
10 blue (flat)
11 green (flat)

73
Del Mar

1972
Screenprint on Gemini Rag Board
20 ¼ x 80 ¼ (51.4 x 203.5)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella '72

INSCRIPTIONS: Numbered in pencil, lower right. Gemini G.E.L.
blind stamp and embossed copyright, lower right. Stamped on verso:
Gemini G.E.L., Los Angeles, Calif. Workshop number inscribed in
pencil on verso: FS72-5016

EDITION 75
PROOFS 9 AP, RTP, PPII, 3 GEL, C

PRINTERS: Edition printing: Robert Dressen, assisted by Robert
Knisel and Jeff Wasserman. Processing and proofing: Kenneth Tyler.
Collaboration and supervision: Tyler.
PUBLISHER: Gemini G.E.L., Los Angeles (51.86)

7 runs from 7 polyester photo screens:
1 gray (line); polyester photo screen
2 light purple (flat); polyester photo screen
3 light pink (flat); polyester photo screen
4 light gray (flat); polyester photo screen
5 dark gray (flat); polyester photo screen
6 yellow (flat); polyester photo screen
7 transparent white (over 1-6); screen, hand-cut lacquer stencil
75

Agua Caliente

1972
Screenprint on Gemini Rag Board
21 5/8 x 81 1/2 (54.9 x 207)
signature: Signed and dated in pencil, lower right: F. Stella '72
edition 75
proofs 10 AP, RTP, PPII, 3 GEL, C
publisher: Gemini G.E.L., Los Angeles (51.88)

10 runs from 5 polyester photo screens:
1 yellow-orange (line)
2 magenta (line)
3 blue-gray (flat)
4 matte varnish (over 3); same screen as 3
5 pink (flat)
6 matte varnish (over 5); same screen as 5
7 red (flat)
8 red (flat, over 7); same screen as 7
9 gloss varnish (over 8); same screen as 7
10 gloss varnish (over 9); same screen as 7

76

Honduras Lottery Co.

1972
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '72
inscriptions: Numbered in pencil, lower right.
edition 100
proofs 20 AP; plates 1–7 reserved for cat. 76a, and certain plates used in printing cats. 77–81
publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 orange; zinc plate
4 red; zinc plate
5 green; zinc plate
6 blue; zinc plate
7 purple; zinc plate

76a

Honduras Lottery Co.

1973
Lithograph on T. H. Saunders mould-made paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '73
inscriptions: Numbered in pencil, lower right. Inscribed in pencil, lower right: State II
edition 20
proofs APs exist, but exact number not available; plates destroyed
publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 76):
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 orange; zinc plate
4 red; zinc plate
5 green; zinc plate
6 blue; zinc plate
7 purple; zinc plate
**Louisiana Lottery Co.**

1972  
Lithograph on J. Green mould-made paper  
16 x 22 (40.6 x 55.9)  
signature: Signed and dated in pencil, lower right: *F. Stella ’72*  
INSCRIPTIONS: Numbered in pencil, lower right  
EDITION: 100  
PROOFS: 20 AP; plates 1–7 reserved for cat. 77a, and certain plates used in printing cats. 76–81  

7 runs from 1 aluminum plate (line) and 6 zinc plates:  
1 gray #1 (line); aluminum plate  
2 dark yellow; zinc plate  
3 orange; zinc plate  
4 red; zinc plate  
5 green; zinc plate  
6 blue; zinc plate  
7 purple; zinc plate

**Cato Manor**

1972  
Lithograph on J. Green mould-made paper  
16 x 22 (40.6 x 55.9)  
signature: Signed and dated in pencil, lower right: *F. Stella ’72*  
INSCRIPTIONS: Numbered in pencil, lower right  
EDITION: 100  
PROOFS: 20 AP; plates 1–7 reserved for cat. 78a, and certain plates used in printing cats. 76–81  

7 runs from 1 aluminum plate (line) and 6 zinc plates:  
1 gray #1 (line); aluminum plate  
2 white; zinc plate  
3 gray #2; zinc plate  
4 gray #3; zinc plate  
5 gray #4; zinc plate  
6 gray #5; zinc plate  
7 black; zinc plate

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**Louisiana Lottery Co.**

1973  
Lithograph on T. H. Saunders mould-made paper  
16 x 22 (40.6 x 55.9)  
signature: Signed and dated in pencil, lower right: *F. Stella ’73*  
INSCRIPTIONS: Numbered in pencil, lower right. Inscribed in pencil, lower right: *State II*  
EDITION: 20  
PROOFS: AP’s exist, but exact number not available; plates destroyed  

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 77):  
1 gray #1 (line); aluminum plate  
2 dark yellow; zinc plate  
3 orange; zinc plate

78

4 red; zinc plate  
5 green; zinc plate  
6 blue; zinc plate  
7 purple; zinc plate
78a
Cato Manor
1973
Lithograph on T. H. Saunders mould-made paper
16 x 22 (40.6 x 55.9)
Signature: Signed and dated in pencil, lower right: F. Stella ’73
Inscriptions: Numbered in pencil, lower right. Inscribed in pencil, lower right: State II
Edition: 20
Proofs: APs exist, but exact number not available; plates destroyed
Publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 78):
1 gray #1 (line); aluminum plate
2 white; zinc plate
3 gray #2; zinc plate
4 gray #3; zinc plate
5 gray #4; zinc plate
6 gray #5; zinc plate
7 black; zinc plate

79a
Sharpesville
1972
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
Signature: Signed and dated in pencil, lower right: F. Stella ’72
Inscriptions: Numbered in pencil, lower right
Edition: 100
Proofs: 20 AP plates; plates 1–7 reserved for cat. 79a, and certain plates used in printing cats. 76–81
Publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 79):
1 gray #1 (line); aluminum plate
2 white; zinc plate
3 gray #2; zinc plate
4 gray #3; zinc plate
5 gray #4; zinc plate
6 gray #5; zinc plate
7 black; zinc plate
80

Cipango

1972
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: F. Stella ’72

Inscriptions: Numbered in pencil, lower right

Edition: 100

Proofs: 20 AP plates; plates 1–7 reserved for cat. 80a, and certain plates used in printing cats. 76–81


Publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:
1. Gray #1 (line): aluminum plate
2. Dark yellow: zinc plate
3. Orange: zinc plate
4. Red: zinc plate
5. Green: zinc plate
6. Blue: zinc plate
7. Purple: zinc plate

80a

Cipango

1973
Lithograph on T. H. Saunders mould-made paper
16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: F. Stella ’73

Inscriptions: Numbered in pencil, lower right. Inscribed in pencil, lower right: State II

Edition: 20

Proofs: APs exist, but exact number not available; plates destroyed


Publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 80):
1. Gray #1 (line): aluminum plate
2. Dark yellow: zinc plate
3. Orange: zinc plate
4. Red: zinc plate
5. Green: zinc plate
6. Blue: zinc plate
7. Purple: zinc plate

81

Gran Cairo

1972
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)

Signature: Signed and dated in pencil, lower right: F. Stella ’72

Inscriptions: Numbered in pencil, lower right

Edition: 100

Proofs: 20 AP plates; plates 1–7 reserved for cat. 81a, and certain plates used in printing cats. 76–81


Publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:
1. Gray #1 (line): aluminum plate
2. Dark yellow: zinc plate
3. Orange: zinc plate
4. Red: zinc plate
5. Green: zinc plate
6. Blue: zinc plate
7. Purple: zinc plate
81a
Gran Cairo

1973
Lithograph on T. H. Saunders mould-made paper
16 x 22 (40.6 x 55.9)
signature Signed and dated in pencil, lower right: F. Stella ‘73
INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: State II
EDITION 20
PROOFS APs exist, but exact number not available; plates destroyed
PUBLISHER Petersburg Press Ltd., London.
*Some prints from the Multicolored Squares series have a blind stamp on recto: Vert Foncé S.A.

7 runs from 1 aluminum plate (line) and 6 zinc plates (same plates and sequence as cat. 81):
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 orange; zinc plate
4 red; zinc plate
5 green; zinc plate
6 blue; zinc plate
7 purple; zinc plate

82
Jasper’s Dilemma

1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signature Signed and dated in pencil, lower right: F. Stella ‘73
INSCRIPTIONS Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP; plates 1–12 reserved for cat. 84
PRINTERS Ernie Donagh and Chris Betanbeau at Cook, Hammond and Kell Lithographers, London.
PUBLISHER Petersburg Press Ltd., London.

23 runs from 1 aluminum plate (line) and 22 zinc plates:
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 yellow-orange; zinc plate
4 orange; zinc plate
5 orange-red; zinc plate
6 red; zinc plate
7 yellow-green; zinc plate
8 green; zinc plate
9 green-blue; zinc plate
10 blue; zinc plate
11 blue-purple; zinc plate
12 purple; zinc plate
13 cream-white; zinc plate
14 gray #2; zinc plate
15 gray #3; zinc plate
16 gray #4; zinc plate
17 gray #5; zinc plate
18 gray #6; zinc plate
19 gray #7; zinc plate
20 gray #8; zinc plate
21 gray #9; zinc plate
22 gray #10; zinc plate
23 black; zinc plate
83

Hyena Stomp

1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’73

incriptions: Numbered in pencil, lower right

Edition 100

Proofs 20 AP; plates destroyed


Publisher Petersburg Press Ltd., London

12 runs from 1 aluminum plate (line) and 11 zinc plates:

1 gray #1 (line); aluminum plate
2 cream-white; zinc plate
3 gray #2; zinc plate
4 gray #3; zinc plate
5 gray #4; zinc plate
6 gray #5; zinc plate
7 gray #6; zinc plate
8 gray #7; zinc plate
9 gray #8; zinc plate
10 gray #9; zinc plate
11 gray #10; zinc plate
12 black; zinc plate

85

Line Up

1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’73

incriptions: Numbered in pencil, lower right

Edition 100

Proofs 20 AP; plates destroyed


Publisher Petersburg Press Ltd., London

12 runs from 1 aluminum plate (line) and 22 zinc plates:

1 gray #1 (line); aluminum plate
2 dark yellow; plate 2 of cat. 82 and zinc plate
3 yellow-orange; plate 3 of cat. 82 and zinc plate
4 orange; plate 4 of cat. 82 and zinc plate
5 orange-red; plate 5 of cat. 82 and zinc plate
6 red; plate 6 of cat. 82 and zinc plate
7 yellow-green; plate 7 of cat. 82 and zinc plate
8 green; plate 8 of cat. 82 and zinc plate
9 green-blue; plate 9 of cat. 82 and zinc plate
10 blue; plate 10 of cat. 82 and zinc plate
11 blue-purple; plate 11 of cat. 82 and zinc plate
12 purple; plate 12 of cat. 82 and zinc plate

84

Fortín de las Flores

1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)

signature: Signed and dated in pencil, lower right: F. Stella ’73

incriptions: Numbered in pencil, lower right

Edition 100

Proofs 20 AP; sections of plates 2–12 same as for cat. 82; plates destroyed


Publisher Petersburg Press Ltd., London

12 runs from 1 aluminum plate (line) and 11 zinc plates:

1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 yellow-orange; zinc plate
4 orange; zinc plate
5 orange-red; zinc plate
6 red; zinc plate
7 yellow-green; zinc plate
8 green; zinc plate
9 green-blue; zinc plate
10 blue; zinc plate
11 blue-purple; zinc plate
12 purple; zinc plate
Les Indes Galantes I
1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '73
INSCRIPTIONS: Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP; plates reserved for cat. 87
PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:
1 gray #1 (line); aluminum plate
2 cream-white; zinc plate
3 gray #2; zinc plate
4 gray #3; zinc plate
5 gray #4; zinc plate
6 gray #5; zinc plate
7 black; zinc plate

Les Indes Galantes II
1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '73
INSCRIPTIONS: Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP; plates destroyed
PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates; same plates as cat. 86:
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 orange; zinc plate
4 red; zinc plate
5 green; zinc plate
6 blue; zinc plate
7 purple; zinc plate

Les Indes Galantes III
1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signature: Signed and dated in pencil, lower right: F. Stella '73
INSCRIPTIONS: Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP; plates reserved for cat. 89
PUBLISHER Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates:
1 gray #1 (line); aluminum plate
2 cream-white; zinc plate
3 gray #2; zinc plate
4 gray #3; zinc plate
5 gray #4; zinc plate
6 gray #5; zinc plate
7 black; zinc plate
89

Les Indes Galantes IV
1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signatur: Signed and dated in pencil, lower right: F. Stella ’73
inscriptions: Numbered in pencil, lower right
edition: 100
proofs: 20 AP; plates destroyed
publisher: Petersburg Press Ltd., London

7 runs from 1 aluminum plate (line) and 6 zinc plates; same plates as cat. 88:
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 orange; zinc plate
4 red; zinc plate
5 green; zinc plate
6 blue; zinc plate
7 purple; zinc plate

90

Les Indes Galantes V
1973
Lithograph on J. Green mould-made paper
16 x 22 (40.6 x 55.9)
signatur: Signed and dated in pencil, lower right: F. Stella ’73
inscriptions: Numbered in pencil, lower right
edition: 100
proofs: 20 AP; plates destroyed
publisher: Petersburg Press Ltd., London

13 runs from 1 aluminum plate (line) and 12 zinc plates:
1 gray #1 (line); aluminum plate
2 dark yellow; zinc plate
3 orange; zinc plate
4 red; zinc plate
5 green; zinc plate
6 blue; zinc plate
7 purple; zinc plate
8 cream-white; zinc plate
9 gray #2; zinc plate
10 gray #3; zinc plate
11 gray #4; zinc plate
12 gray #5; zinc plate
13 black; zinc plate

91

Sidi Ifni
1973
Offset lithograph on Copperplate Deluxe paper
22 x 30 (55.8 x 76.2)
signatur: Signed and dated in pencil, lower right: Frank Stella ’73
inscriptions: Numbered in pencil, lower right
dition: 120 (1–90 and I–XXX)
proofs: 15 AP; plates reserved for cat. 91a
publisher: Propyläen Verlag, Berlin and Pantheon-Presse, S.A., Agno, Switzerland

11 runs from 1 aluminum plate and 10 zinc plates:
1 gray #1 (line); aluminum plate
2 pale yellow; zinc plate
3 dark yellow; zinc plate
4 orange; zinc plate
5 red; zinc plate
6 pink; zinc plate
7 green; zinc plate
8 blue; zinc plate
9 gray #2; zinc plate
10 brown; zinc plate
11 purple; zinc plate
91a  
**Sidi Ifni II**  
1973  
Lithograph on J. Green mould-made paper  
22 x 30 (55.8 x 76.2)  
**signature** Signed in pencil, lower left: *Frank Stella ’73*  
**inscriptions** Numbered in pencil, lower right  
**edition** 50  
**proofs** APs exist, but exact number not available, RTP, PPII, plates destroyed  
**publisher** Petersburg Press, London and New York  

11 runs from 1 aluminum plate and 10 zinc plates (plates reserved from cat. 91)  
1 gray #1 (line); aluminum plate  
2 pale yellow; zinc plate  
3 dark yellow; zinc plate  
4 orange; zinc plate  
5 red; zinc plate  
6 blue; zinc plate  
7 pink; zinc plate  
8 gray #2; zinc plate  
9 purple; zinc plate  
10 brown; zinc plate  
11 green; zinc plate  

92  
**Tetuan III**  
1974  
Lithograph and screenprint on Arches 300 gram paper  
17 x 22 (43.2 x 55.9)  
**signature** Signed and dated in pencil, lower right: *F. Stella ’73*  
**inscriptions** Numbered in pencil, lower right, Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L., Los Angeles, Calif.*, Workshop number inscribed in pencil on verso: FS72-5068  
**edition** 100  
**proofs** 25 AP, RTP, PPII, SP, 3 GEL, C  
**publisher** Gemini G.E.L., Los Angeles (51.89)  

150 runs from 50 screens:  
1 gray (line); photo screen  
2 gray (line); photo screen  
3 black; photo screen  
4 transparent black (over 3); screen, hand-cut stencil  
5 black (over 4); same screen as 3  
6 red-violet; photo screen  
7 transparent red-violet (over 6); screen, hand-cut stencil  
8 red-violet (over 7); same screen as 6  
9 gray #11; photo screen  
10 transparent gray #11 (over 9); screen, hand-cut stencil  
11 gray #11 (over 10); same screen as 9  
12 red; photo screen  
13 transparent red (over 12); screen, hand-cut stencil  
14 red (over 13); same screen as 12  
15 gray #10; photo screen  
16 transparent gray #10 (over 15); screen, hand-cut stencil  
17 gray #10 (over 16); same screen as 15  

Publisher: Columbia University, The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University.
FRANK STELLA PRINTS  PRINTING SEQUENCES

18 red-orange; photo screen
19 transparent red-orange (over 18); screen, hand-cut stencil
20 red-orange (over 19); same screen as 18
21 gray #9; photo screen
22 transparent gray #9 (over 21); screen, hand-cut stencil
23 gray #9 (over 22); same screen as 21
24 orange; photo screen
25 transparent orange (over 24); screen, hand-cut stencil
26 orange (over 25); same screen as 24
27 gray #8; photo screen
28 transparent gray #8 (over 27); screen, hand-cut stencil
29 gray #8 (over 28); same screen as 27
30 orange-yellow; photo screen
31 transparent orange-yellow (over 30); screen, hand-cut stencil
32 orange-yellow (over 31); same screen as 30
33 gray #7; photo screen
34 transparent gray #7 (over 33); screen, hand-cut stencil
35 gray #7 (over 34); same screen as 33
36 yellow; photo screen
37 transparent yellow (over 36); screen, hand-cut stencil
38 yellow (over 37); same screen as 36
39 gray #6; photo screen
40 transparent gray #6 (over 39); screen, hand-cut stencil
41 gray #6 (over 40); same screen as 39
42 yellow-green; photo screen
43 transparent yellow-green (over 42); screen, hand-cut stencil
44 yellow-green (over 43); same screen as 42
45 gray photo screen
46 transparent gray #5 (over 45); screen, hand-cut stencil
47 gray #5 (over 46); same screen as 45
48 green; photo screen
49 transparent green (over 48); screen, hand-cut stencil
50 green (over 49); same screen as 48
51 gray #4; photo screen
52 transparent gray #4 (over 51); screen, hand-cut stencil
53 gray #4 (over 52); same screen as 51
54 green-blue; photo screen
55 transparent green-blue (over 54); screen, hand-cut stencil
56 green-blue (over 55); same screen as 54
57 gray #3; photo screen
58 transparent gray #3 (over 57); screen, hand-cut stencil
59 gray #3 (over 58); same screen as 57
60 blue; photo screen
61 transparent blue (over 60); screen, hand-cut stencil
62 blue (over 61); same screen as 60
63 gray #2; photo screen
64 transparent gray #2 (over 63); screen, hand-cut stencil
65 gray #2 (over 64); same screen as 63
66 blue-violet; photo screen
67 transparent blue-violet (over 66); screen, hand-cut stencil
68 blue-violet (over 67); same screen as 66
69 light gray; photo screen
70 transparent light gray (over 69); screen, hand-cut stencil
71 light gray (over 70); same screen as 69
72 light gray (over 71); same screen as 69
73 violet; photo screen
74 transparent violet (over 73); screen, hand-cut stencil
75 violet (over 74); same screen as 73
76 violet; same screen as 3
77 transparent violet (over 76); same screen as 4
78 violet (over 77); same screen as 3
79 light gray; same screen as 6
80 transparent light gray (over 79); same screen as 7
81 light gray (over 80); same screen as 6
82 light gray (over 81); same screen as 6
83 blue-violet; same screen as 9
84 transparent blue-violet (over 83); same
85 blue-violet (over 84); same screen as 9
86 gray #2; same screen as 12
87 transparent gray #2 (over 86); same screen as 13
88 gray #2 (over 87); same screen as 12
89 blue; same screen as 15
90 transparent blue (over 89), same screen as 16
91 blue (over 90); same screen as 15
92 gray #3; same screen as 18
93 transparent gray #3 (over 92); same screen as 19
94 gray #3 (over 93); same screen as 18
95 green-blue; same screen as 21
96 transparent green-blue (over 93); same screen as 22
97 green-blue (over 96); same screen as 21
98 gray #4; same screen as 24
99 transparent gray #4 (over 98); same screen as 25
100 gray #4 (over 99); same screen as 24
101 green; same screen as 27
102 transparent green (over 101); same screen as 28
103 green (over 102); same screen as 27
104 gray #5; same screen as 30
105 transparent gray #5 (over 104); same screen as 31
106 gray #5 (over 104); same screen as 30
107 yellow-green; same screen as 33
108 transparent yellow-green (over 107); same screen as 34
109 yellow-green (over 108); same screen as 33
110 gray #6; same screen as 36
111 transparent gray #6 (over 110); same screen as 37
112 gray #6 (over 111); same screen as 36
113 yellow; same screen as 39
114 transparent yellow (over 113); same screen as 40
115 yellow (over 114); same screen as 39
116 gray #7; same screen as 42
117 transparent gray #7 (over 116); same screen as 43
118 gray #7 (over 117); same screen as 42
119 orange-yellow; same screen as 45
120 transparent orange-yellow (over 119); same screen as 46
121 orange-yellow (over 120); same screen as 45
122 gray #8; same screen as 48
123 transparent gray #8 (over 122); same screen as 49
124 gray #8 (over 123); same screen as 48
125 orange; same screen as 51
126 transparent orange (over 125); same screen as 52
127 orange (over 126); same screen as 51
128 gray #9; same screen as 54
129 transparent gray #9 (over 128); same screen as 55
130 gray #9 (over 129); same screen as 54
131 red-orange; same screen as 57
132 transparent red-orange (over 131); same screen as 58
133 red-orange (over 132); same screen as 57
134 gray #10; same screen as 60
135 transparent gray #10 (over 134); same screen as 61
136 gray #10 (over 135); same screen as 60
137 red; same screen as 63
138 transparent red (over 137); same screen as 64
139 red (over 138); same screen as 63
140 gray #11; same screen as 66
141 transparent gray #11 (over 140); same screen as 67
142 gray #11(over 141); same screen as 66
143 red-violet; same screen as 69
144 transparent red-violet (over 143); same screen as 70
145 red-violet (over 144); same screen as 69
146 black; same screen as 73
147 transparent black (over 146); same screen as 74
148 black (over 147); same screen as 73
149 gray (line); photo screen
150 gray (line); photo screen

94
York Factory II
1974
Screenprint on Arches Cover Black paper
18 7/16 x 44 7/16 (46.8 x 112.9)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’74
EDITION 100
PROOFS 20 AP, 6 CTP, 2 WP, RTP, PPII, 2 SP, 3 GEL, C
PUBLISHER Gemini G.E.L., Los Angeles (51.76)

53 runs from 53 photo screens, from hand-drawn positives:
1 transparent white (line)
2 pale yellow-green
3 pale yellow-orange
4 pale gray-green
5 pale gray-blue
6 pale purple-gray
7 pale gray
8 pale medium orange
9 dark blue
10 medium yellow
11 pale red-orange
12 pale blue-green
13 pale red-ocher
14 pale magenta-gray
15 gray-green
16 brown
17 blue-gray  
18 yellow-orange  
19 red-orange  
20 purple  
21 pale yellow-ocher  
22 medium magenta  
23 dark royal blue  
24 yellow green  
25 pale yellow-gray  
26 medium bright green  
27 yellow-ocher  
28 medium orange  
29 medium brown  
30 red-brown  
31 medium transparent orange  
32 pale blue  
33 medium blue-green  
34 bright red-orange  
35 pale green  
36 dark blue-black  
37 magenta-gray  
38 red-purple  
39 transparent purple-gray  
40 medium blue  
41 medium green  
42 transparent red-orange  
43 transparent red-brown  
44 medium yellow-orange  
45 bright green  
46 warm gray  
47 dark brown  
48 transparent yellow-orange  
49 transparent ocher  
50 dark green  
51 dark yellow-green  
52 transparent magenta  
53 transparent blue-black

95

Moultonboro

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

Signature: Signed and dated in pencil, lower right: F. Stella ’74


Edition 100

Proofs: 12 AP, 4 TR, 8 CTP, RTP, PPII, 3 GEL, C (CTP III on Italia paper)


Publisher: Gemini G.E.L., Los Angeles (51.3)

9 runs from 8 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 magenta; aluminum plate
3 blue; aluminum plate
4 green; aluminum plate
5 dark blue (over 3); aluminum plate
6 white (over 2); aluminum plate
7 purple; aluminum plate
8 transparent purple glaze (over 7); aluminum plate
9 transparent blue glaze (over 5); aluminum plate
96

Union

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

Signature: Signed and dated in pencil, lower corner (location left / right varies): *F. Stella ‘74*

Inscriptions: Numbered in pencil, lower corner (location left / right varies). Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif*. Workshop number inscribed in pencil on verso: *FS67-113*

Edition: 100

Proofs: 12 AP, 4 TP, 9 CTP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.4)

9 runs from 8 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 green; plate
3 red; plate
4 cerise; plate
5 red-violet (over 3); plate
6 magenta (over 4); plate
7 transparent green glaze (over 2); plate
8 transparent red (over 3); plate
9 transparent magenta (over 6); plate

97

Conway

1974

Lithograph and screenprint on Arches 300 gram paper

17 ¼ x 22 ¼ (43.8 x 56.5)

Signature: Signed and dated in pencil, lower right: *F. Stella ‘74*

Inscriptions: Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: *Gemini G.E.L. Los Angeles, Calif*. Workshop number inscribed in pencil on verso: *FS67-114*

Edition: 100

Proofs: 10 AP, 4 TP, 6 CTP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.5)

9 runs from 8 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 transparent cerise; plate
3 cerise (over 2); plate
4 magenta; plate
5 buff; plate
6 turquoise; plate
7 light blue; plate
8 transparent turquoise glaze (over 6); plate
9 transparent magenta glaze (over 4); plate
98

Wolfeboro

1974

Lithograph and screenprint on Arches 300 gram paper
22 ¼ x 17 ¼ (56.5 x 43.8)

signature: Signed and dated in pencil, lower left: F. Stella '74


Edition 100

proofs: 10 AP, 6 TP, 17 CTP, RTP, PPII, 3 GEL, C (Trial proofs I-V and color trial proofs II, IV, XIV, and XVI are on Arches 250 gram paper; trial proof VI is on handmade paper; and color trial proofs I, V, XIII, and XVII are on Italia paper)


Publisher: Gemini G.E.L., Los Angeles (51.6)

9 runs from 8 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 gray; plate
3 transparent gray (over 2); plate
4 burnt orange; plate
5 transparent orange; plate
6 orange (over 4); plate
7 gray-blue; plate
8 transparent gray glaze (over 3); plate
9 transparent burnt orange glaze (over 6); plate

100

Sunapee

1974

Lithograph and screenprint on Arches 300 gram paper
22 ¼ x 17 ¼ (56.5 x 43.8)

signature: Signed and dated in pencil, lower right: F. Stella '74


Edition 100

proofs: 12 AP, 3 TP, 7 CTP, RTP, PPII, 3 GEL, C


Publisher: Gemini G.E.L., Los Angeles (51.8)

14 runs from 13 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 brown; plate
3 olive green; plate
4 transparent green-gray; plate
5 gray (over 4); plate
6 pink; plate
7 peach; plate
8 transparent magenta (over 6); plate
9 magenta (over 8); plate
10 green; plate
11 transparent brown glaze (over 2); plate
12 transparent green glaze (over 10); plate
13 transparent salmon glaze (over 7); plate
14 transparent magenta glaze (over 9); plate

101

Moultonville

1974
Lithograph and screenprint on Arches 300 gram paper
22 ¼ x 17 ¼ (56.5 x 43.8)
signature Signed and dated in pencil, lower left: F. Stella '74
edition 100
proofs 8 AP, 4 TP, RTP, PPII, 3 GEL, C
publisher Gemini G.E.L., Los Angeles (51.9)

12 runs from 11 aluminum plates and 1 screen:
1 green; plate
2 dark blue; plate
3 blue (over 2); plate
4 turquoise; plate
5 red; plate
6 light yellow; plate
7 dark yellow (over 6); plate
8 dark tan (over 4); plate
9 tan; plate
10 gray (line); polyester screen, hand-cut lacquer stencil
11 clear glaze (over 8); plate
12 transparent blue-green glaze (over 1); plate

102

Effingham

1974
Lithograph and screenprint on Arches 300 gram paper
17 ¼ x 22 ¼ (43.8 x 56.5)
signature Signed and dated in pencil, lower left: F. Stella '74
deletion 100
proofs 12 AP, 2 TP, 8 CTP, RTP, PPII, 3 GEL, C. (TP I and CTP V are on Italia paper)
publisher Gemini G.E.L., Los Angeles (51.10)

8 runs from 7 aluminum plates and 1 screen:
1 transparent pink; plate
2 pink (over 1); plate
3 gray (line); polyester screen, hand-cut lacquer stencil
4 green; plate
5 yellow; plate
6 red-brown (over 5); plate
7 transparent yellow glaze (over 2); plate
8 clear glaze (over 4); plate
103
Tuftonboro
1974
Lithograph and screenprint on Arches 300 gram paper
17 ¾ x 22 ¼ (43.8 x 56.5)
signature: Signed and dated in pencil, lower right: F. Stella '74
edition: 100
proofs: 12 AP, 3 TP, 7 CTP, RTP, PPII, 3 GEL, C (TP III and CTP V are on Arches 250 gram paper)
publisher: Gemini G.E.L., Los Angeles (51.12)

9 runs from 8 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 tan; plate
3 brown (over 2); plate
4 peach; plate
5 pink (over 4); plate
6 light magenta; plate
7 yellow (over 6); plate
8 pink; plate
9 transparent magenta (over 8); plate

104
Chocorua
1974
Lithograph and screenprint on Arches 300 gram paper
17 ¼ x 22 ¼ (43.8 x 56.5)
signature: Signed and dated in pencil, lower right: F. Stella '74
edition: 100
proofs: 12 AP, 4 TP, 6 CTP, RTP, PPII, 3 GEL, C
publisher: Gemini G.E.L., Los Angeles (51.13)

105
Sanbornville
1974
Lithograph and screenprint on Arches 300 gram paper
17 ¾ x 22 ¼ (43.8 x 56.5)
signature: Signed and dated in pencil, lower right: F. Stella '74
edition: 100
proofs: 12 AP, 3 TP, 5 CTP, RTP, PPII, 3 GEL, C (TP I is on Italia paper)
publisher: Gemini G.E.L., Los Angeles (51.13)

12 runs from 11 aluminum plates and 1 screen:
1 gray (line); polyester screen, hand-cut lacquer stencil
2 red; plate
3 olive green; plate
4 thalo green (over 3); plate
5 warm gray; plate
6 yellow; plate
7 green (over 4); plate
8 thalo blue; plate
9 cool gray (over 5); plate
10 red-brown (over 6); plate
11 transparent red glaze (over 2); plate
12 transparent green glaze (over 7); plate

106
Furg
1975
Screenprint and commercial offset lithograph on Arches 300 gram paper
17 x 22 (43.2 x 55.9)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’75
INSCRIPTIONS Numbered in pencil, lower right. Gemini G.E.L. blind stamp and embossed copyright, lower right. Stamped on verso: Gemini G.E.L. Los Angeles, Calif. Workshop number inscribed in pencil on verso: FS74-5122A
EDITION 100
PROOFS 30 AP, RTP, PPII, 3 GEL
PRINTERS Printed by Gemini G.E.L. (51.92)
PUBLISHER Co-published by Multiples Inc. And Castelli Graphics, New York
11 runs from 6 photo screens and 5 photo aluminum plates:
1 gray; photo offset aluminum plate
2 black; photo offset aluminum plate
3 red; photo offset aluminum plate
4 blue; photo offset aluminum plate
5 yellow; photo offset aluminum plate
6 transparent yellow; photo screen, from hand-drawn positive
7 transparent red; photo screen, from hand-drawn positive
8 transparent green; photo screen, from hand-drawn positive
9 transparent blue; photo screen, from hand-drawn positive
10 transparent orange; photo screen, from hand-drawn positive
11 transparent purple; photo screen, from hand-drawn positive
12 enamel overprint varnish; hand-cut stencil
*Photo offset using Sinclair and Valentine inks. Photo screen from hand-drawn positive. No cancellation proof was pulled. The screen was reserved for further experimentation.

106a
Furg (State 1)
1992
Commercial offset lithograph and screenprint with varnish overprint on Arches 300 gram paper
17 x 22 (43.2 x 55.9)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’75
EDITION 18
PROOFS 2 CTP
PUBLISHER Gemini G.E.L., Los Angeles (51.92)
12 runs from 5 photo aluminum plates, 6 polyester photo screens, and 1 hand-cut stencil
1 gray; photo offset aluminum plate
2 black; photo offset aluminum plate
3 red; photo offset aluminum plate
4 blue; photo offset aluminum plate
5 yellow; photo offset aluminum plate
6 transparent yellow; photo screen, from hand-drawn positive
7 transparent red; photo screen, from hand-drawn positive
8 transparent green; photo screen, from hand-drawn positive
9 transparent blue; photo screen, from hand-drawn positive
10 transparent orange; photo screen, from hand-drawn positive
11 transparent purple; photo screen, from hand-drawn positive
12 enamel overprint varnish; hand-cut stencil
*Photo offset using Sinclair and Valentine inks. Photo screen from hand-drawn positive. No cancellation proof was pulled. The screen was reserved for further experimentation.
106b

Furg (State II)

1992

Offset commercial lithograph and screenprint with varnish overprint on Arches 300 gram paper

17 x 22 (43.2 x 55.9)

Signature: Signed and dated in pencil, lower right: F. Stella '75


Edition: 30

Proofs: 13 CTP, 13 WP, 12 CTP (double CTP entries according to Gemini G.E.L. documentation; CTPs are progressive)


Publisher: Gemini G.E.L., Los Angeles (51-93)

11 runs from 5 photo aluminum plates and 6 polyester photo screens.

1 Gray: photo offset aluminum plate
2 Black: photo offset aluminum plate
3 Red: photo offset aluminum plate
4 Blue: photo offset aluminum plate
5 Yellow: photo offset aluminum plate
6 Orange: photo screen, from hand-drawn positive
7 Blue: photo screen, from hand-drawn positive
8 Pink: photo screen, from hand-drawn positive
9 Green: photo screen, from hand-drawn positive
10 Yellow: photo screen, from hand-drawn positive
11 Violet: photo screen, from hand-drawn positive

*Photo offset printed with Sinclair and Valentine inks. Photo screen from hand-drawn positive. No cancellation proof was pulled. The screen was reserved for further experimentation.

106.1

Grodno (I)

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)

Signature: Signed and dated in pencil, lower right: F. Stella '75

Inscriptions: Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (I 1-26). Workshop number, lower left verso: FS75-208

Edition: 26

Proofs: 14 TP, RTP, PPI, A


Publisher: Tyler Graphics Ltd., Bedford Village, NY (542:FS7)

106.2

Kozangrodek (II)

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)

Signature: Variously signed and dated in pencil, lower right: F. Stella '75

Inscriptions: Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (II 1-26); workshop number: FS75-211

Edition: 26

Proofs: 9 TP, RTP, PPI, A


Publisher: Tyler Graphics Ltd., Bedford Village, NY (543:FS2)

106.3

Olyka (III)

1975

Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper

26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)

Signature: Variously signed and dated in pencil, lower right: F. Stella '75

Inscriptions: Tyler Graphics Ltd. Blind stamp, lower right. Inscribed in pencil on verso: variation number (III 1-26); workshop number: FS75-207

Edition: 26

Proofs: 9 TP, RTP, PPI, A

106.4

Nowe Miastro (IV)

1975
Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper
26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)
signature: Variably signed and dated in pencil, lower right: F. Stella ’75

INSCRIPTIONS: Tyler Graphics Ltd. Blind stamp, location variable. Inscribed in pencil on verso: variation number (IV 1–26); workshop number lower left verso: FS75-210

EDITION 26

PROOFS: 9 TP, RTP, PPI, A


PUBLISHER: Tyler Graphics Ltd., Bedford Village, NY (545:FS4)

106.5

Lunna Wola (V)

1975
Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper
26 x 21 1/2 x 1 3/4 (66 x 54.6 x 4.4)
signature: Variably signed and dated in pencil, lower right: F. Stella ’75

INSCRIPTIONS: Tyler Graphics Ltd. Blind stamp, location variable. Inscribed in pencil on verso: variation number (V 1–26); workshop number: FS75-209

EDITION 26

PROOFS: 14 TP, RTP, PPI, SP, A


PUBLISHER: Tyler Graphics Ltd., Bedford Village, NY (546:FS5)

106.6

Bogoria (VI)

1975
Cotton-pulp relief, collage, hand-colored on white HMP handmade, hand-colored paper and colored HMP handmade paper
22 1/4 x 29 1/2 x 1 3/4 (56.5 x 74.9 x 4.4)
signature: Variably signed and dated in pencil, lower right: F. Stella ’75

INSCRIPTIONS: Tyler Graphics Ltd. Blind stamp, location variable. Inscribed in pencil on verso: variation number (VI 1–8)

EDITION 8

PROOFS: None


PUBLISHER: Tyler Graphics Ltd., Bedford Village, NY (547:FS6)

107

Eskimo Curlew

1977
Lithograph, screenprint on white 350 gram Arches mould-made paper
33 7/8 x 45 7/16 (86 x 116.5)
signature: Signed and dated in pencil, lower right: F. Stella ’77

INSCRIPTIONS: Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: FS76-324

EDITION 50

PROOFS: 14 AP, 6 TP, CTP, 2 WP, RTP, PPI, PPII, A, C


PUBLISHER: Tyler Graphics Ltd., Bedford Village, NY (548:FS7)

34 runs: 34 colors; 34 runs from 15 aluminum plates, 1 stone, and 15 screens:
1 gray (graph); method 30a; VI
2 red-brown (curves); method 20a; VI
3 silver (flat); method 28 (KH); VI
4 repeat of run 3
5 silver (brush); method 20a; VI
6 repeat of run 5
7 gold (flat); method 28 (KH); VI
8 yellow (flat); method 28 (KH); VI
9 turquoise blue (flat); method 28 (KH); VI
10 orange (flat); method 28 (KH); VI
11 red (flat); method 28 (KH); VI
12 blue (flat); method 28 (KH); VI
13 dark violet (flat); method 28 (KH); VI
14 repeat of run 13
15 green; method 1a; IIa
16 light tan; method 1b; IIa
17 dark tan; method 1b; IIa
18 gray-green; method 1b; IIa
19 light blue; method 1b; IIa
20 blue-gray; method 1b; IIa
21 dark gray; method 1b; IIa
22 gray-green; method 1b; IIa
23 gold Glitterflex; method 30a; VI
24 medium brown; method 1b; IIa
25 brown; method 1b; IIa
26 transparent magenta; method 1b; IIa
27 transparent brown (flat); method 28 (KH); VI
28 dark blue; method 1b; IIa
29 yellow-green; method 1b; IIa
30 white glaze; method 1b; IIa
31 blue; method 1b; IIa
32 red (crayon); method 30a; VI
33 magenta; method 1b; IIa
34 transparent green varnish; method 30a; VI

108
Puerto Rican Blue Pigeon

1977
Lithograph, screenprint on white 350 gram Arches 88 mould-made paper
33 7/8 x 4 3/8 (86 x 116.5)
signature: Signed and dated in pencil, lower right: *F. Stella ’77*
inscriptions: Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: FS76-325
edition 50
proofs: 14 AP, 11 CTP, WP, RTP, PPI, PPII, A, C
publisher: Tyler Graphics Ltd., Bedford Village, NY (549:FS8)

51 runs: 51 colors; 51 runs from 28 aluminum plates and 21 screens:
1 blue (graph); method 30a; VI
2 red (curves); method 30a; VI
3 white (flat); method 28 (KH); VI
4 silver (flat); method 28 (KH); VI
5 repeat of run 4
6 light blue (flat); method 28 (KH); VI
7 turquoise blue (flat); method 28 (KH); VI
8 purple (flat); method 28 (KH); VI
9 blue (flat); method 28 (KH); VI
10 light blue; method 1b; IIa
11 tan (flat); method 28 (KH); VI
12 silver-gold (flat); method 28 (KH); VI
13 gold (flat); method 28 (KH); VI
14 repeat of run 13
15 medium blue; method 1b; IIa
16 blue-gray; method 1b; IIa
17 red-brown; method 1b; IIa
18 orange (flat); method 28 (KH); VI
19 blue-green Glitterflex; method 30a; VI
20 medium brown; method 1b; IIa
21 copper Glitterflex; photo screen
22 white (flat); method 28 (KH); VI
23 dark brown; method 1b; IIa
24 yellow-green; method 1b; IIa
25 gold Glitterflex; method 30a; VI
26 blue-green; method 1b; IIa
27 green-yellow; method 1b; IIa
28 blue-gray (flat); method 28 (KH); VI
29 magenta (flat); method 28 (KH); VI
30 transparent gold (over glitter); photoscreen
31 light tan; method 1b; IIa
32 light blue-purple; method 1b; IIa
33 transparent blue-violet; method 1b; IIa
34 yellow (crayon); method 30a; VI
35 light green; method 1b; IIa
36 green; method 1b; IIa
37 tan; method 1b; IIa
38 blue #41; method 1b; IIa
39 transparent gold; method 1b; IIa
40 medium yellow; method 1b; IIa
41 transparent pink; method 1b; IIa
42 transparent pink; method 1b; IIa
43 light pink; method 1b; IIa
44 red-pink; method 1b; IIa
45 red; method ib; Ia
46 blue #32; method ib; Ia
47 magenta; method ib; Ia
48 yellow; method ib; Ia
49 blue; method ib; Ia
50 transparent red-pink; method ib; Ia
51 clear overprint varnish; method 30a; VI

109
Noguchi’s Okinawa Woodpecker

1977
Lithograph, screenprint on white 350 gram Arches 88 mould-made paper
33 7/8 x 45 7/8 (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: F. Stella 77
INSRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: FS76-326

EDITION 50

PROOFS 16 AP, 4 CTP, WP, RTP, PPI, PPII, A, C

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (550:FS9)

27 runs: 27 colors; 27 runs from 15 aluminum plates and 11 screens:
1 pink (graph); method 30a; VI
2 violet (curves), method 30a; VI
3 white (flat); method 28 (KH); VI
4 silver (flat); method 28 (KH); VI
5 repeat of run 4
6 white (flat); method 28 (KH); VI
7 white (brush); method 30a; VI
8 tan (flat); method 28 (KH); VI
9 blue-gray (flat); method 28 (KH); VI
10 magenta (flat); method 28 (KH); VI
11 turquoise blue (flat); method 28 (KH); VI
12 silver Glitterflex; method 30a; VI
13 transparent light tan; method Ib: Ia
14 light tan; method Ib: Ia
15 yellow-orange; method Ib: Ia
16 white; method Ib: Ia
17 blue; method Ib: Ia
18 blue; method Ib: Ia
19 magenta; method Ib: Ia
20 orange-yellow; method Ib: Ia
21 pink; method Ib: Ia
22 green; method Ib: Ia
23 green; method Ib: Ia
24 yellow-green; method Ib: Ia
25 orange-yellow; method Ib: Ia
26 red; method Ib: Ia
27 brown; method Ib: Ia

110
Inaccessible Island Rail

1977
Lithograph, screenprint on white 350 gram Arches 88 mould-made paper
33 7/8 x 45 7/8 (86 x 116.5)

SIGNATURE Signed and dated in pencil, lower right: F. Stella 77
INSRIPTIONS Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: FS76-327

EDITION 50

PROOFS 16 AP, 4 TP, 4 CTP, 8 WP, RTP, PPI, PPII, A, C

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (551:FS10)

47 runs: 47 colors; 47 runs from from 25 screens, 1 stone, and 20 aluminum plates:
1 yellow-brown (graph); method 30a; VI
2 green (curves); method 30a; VI
3 white (flat); method 28 (KH); VI
4 silver (flat); method 28 (KH); VI
5 repeat of run 4
6 tan (flat); method 28 (KH); VI
7 blue-gray (flat); method 28 (KH); VI
8 orange (flat); method 28 (KH); VI
9 blue-green (flat); method 28 (KH); VI
10 magenta (flat); method 28 (KH); VI
11 green (wash); method Ib: Ia
12 green (crayon); method Ib: Ia
13 light pink; method Ib: Ia
14 pink; method tb: IIA
15 brown; method tb: IIA
16 light green; method tb: IIA
17 green; method tb: IIA
18 dark brown; method tb: IIA
19 transparent green; method 28 (KH); VI
20 medium green; method tb: IIA
21 green; method tb: IIA
22 purple Glitterflex; method 30a; VI
23 dark green (wash); method tb: IIA
24 transparent dark magenta; method tb: IIA
25 silver Glitterflex; method 30a; VI
26 dark magenta; method tb: IIA
27 green; method tb: IIA
28 Day-Glo yellow-orange; method tb: IIA
29 gold Glitterflex; method 30a; VI
30 bronze; method tb: IIA
31 pale tan; method ta: IIA
32 light tan; method tb: IIA13 black; method tb: IIA
34 pink (brush); method 30a; VI
35 blue (brush); method 30a; VI
35 yellow (crayon); method 30a; VI
37 white (crayon); method 30a; VI
38 Day-Glo yellow (brush); method 30a; VI
39 red (crayon); method 30a; VI
40 blue (crayon); method 30a; VI
41 transparent white; method 30a; VI
42 black; method tb: IIA
43 yellow; method tb: IIA
44 magenta; method tb: IIA
45 pink (flat); method 28 (KH); VI
46 pink (crayon); method 30a; VI
47 clear varnish (over entire sheet); method 30a; VI

111

**Mysterious Bird of Ulieta**

1977

Lithograph, screenprint on white 350 gram Arches 88 mould-made paper

33 7/8 x 45 7/8 (86 x 116.5)

**Signature:** Signed and dated in pencil, lower right: *F. Stella ’77

**Inscriptions:** Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: FS76-328

**Edition:** 50

**Proofs:** 16 AP, 4 TP, 9 CTP, 8 WP, RTP, PPI, A, C


**Publisher:** Tyler Graphics Ltd., Bedford Village, NY (552:FS11)

30 runs: 30 colors

30 runs from 20 screens and 10 aluminum plates:

1 orange (graph); method 30a; VI
2 dark brown (curves); method 30a; VI
3 yellow (flat); method 28 (KH); VI
4 yellow (brush); method 30a; VI 5 yellow-ocher (flat); method 28 (KH); VI
6 magenta (flat); method 28 (KH); VI
7 green (flat); method 28 (KH); VI
8 white (flat); method 28 (KH); VI
9 pink (brush); method 30a; VI
10 black (brush); method 30a; VI
11 black Glitterflex; method 30a; VI
12 gold (brush); method 30a; VI
13 green (brush; background); method 30a; VI
14 white (brush); method 30a; VI
15 white (brush); method 30a; VI
16 silver Glitterflex; method 30a; VI
17 green (brush); method 30a; VI
18 gold Glitterflex; method 30a; VI
19 violet; method tb: IIA
20 blue-violet; method tb: IIA
21 mauve; method tb: IIA
22 light tan; method tb: IIA
23 yellow; method tb: IIA
24 white; method tb: IIA
25 light magenta; method tb: IIA26 transparent blue; method tb: IIA
27 medium yellow; method tb: IIA
28 Day-Glo magenta; method tb: IIA
29 yellow (crayon); method 30a; VI
30 red (crayon); method 30a; VI
112
Steller’s Albatross
1977
Lithograph, screenprint on white 350 gram Arches 88 mould-made paper
33 7/8 x 45 7/8 (86 x 116.5)

signature Signed and dated in pencil, lower right: F. Stella ’77

Inscriptions Numbered in pencil, lower right. Chop mark lower right. Workshop number inscribed on verso: FS/76-329

Edition 50

Proofs 14 AP, 4 TP, 4 CTP, 8 WP, RTP, PPI, PPII, A, C.


Publisher Tyler Graphics Ltd., Bedford Village, NY (535;FS12)

57 runs: 57 colors; 57 runs from 31 screens, 1 stone, and 19 aluminum plates:
1 green (graph); method 30a; VI
2 turquoise blue (curves); method 30a; VI
3 white (flat); method 28 (KH); VI
4 white (flat); method 28 (KH); VI
5 silver (flat); method 28 (KH); VI
6 repeat of run 5
7 magenta (flat); method 28 (KH); VI
8 light yellow (flat); method 28 (KH); VI
9 orange (flat); method 28 (KH); VI
10 light pink (flat); method 28 (KH); VI
11 dark blue (flat); method 28 (KH); VI
12 yellow-brown (flat); method 28 (KH); VI
13 medium yellow (flat); method 28 (KH); VI
14 red-orange (flat); method 28 (KH); VI
15 gray-brown-green (flat); method 28 (KH); VI
16 blue-green (brush); method 30a; VI
17 silver (brush); method 30a; VI
18 repeat of run 17
19 brown-green; method 1b; IIa
20 medium green; method 1b; IIa
21 medium yellow; method 1b; IIa
22 yellow-ocher; method 1b; IIa
23 gold Glitterflex; method 30a; VI
24 light yellow (flat; over 23); method 28 (KH); VI
25 mauve; method 1b; IIa
26 mauve; method 1b; IIa
27 yellow-green; method 1b; IIa
28 yellow-ocher; method 1b; IIa
29 transparent silver-gray; method 1b; IIa
30 transparent green; method 1b; IIa
31 green; method 1b; IIa
32 pink; method 1b; IIa
33 pink; method 1b; IIa
34 magenta; method 1b; IIa
35 light tan; method 1b; IIa
36 green; method 1b; IIa
37 transparent gray; method 1a; IIa
38 white (flat; over 14); method 28 (KH); VI
39 blue (flat; over 38); method 28 (KH); VI
40 clear varnish (over 16); method 30a; VI
41 transparent light tan; method 28 (KH); VI
42 yellow (1st brush texture; over 39 area), method 30a; VI
43 repeat of run 42
44 repeat of run 42
45 pink (1st brush texture; over 39 area), method 30a; VI
46 repeat of run 45
47 orange (brush; over 39 area); method 30a; VI
48 yellow (2nd brush texture; over 39 area), method 30a; VI
49 repeat of run 48
50 pink (2nd brush texture; over 39 area); method 30a; VI
51 pink (3rd brush texture; over 39 area); method 30a; VI
52 pink (4th brush texture; over 39 area); method 30a; VI
53 green; method 1b; IIa
54 red; method 1b; IIa
55 black; method 1b; IIa
56 green (crayon); method 30a; VI
57 blue (crayon); method 30a; VI

112.1
Bermuda Petrel
1979
Screenprint, stencil, hand-colored on white, machine-made Tycore panel
61 1/4 x 85 1/2 x 1/8 (156.8 x 217.2 x 1.6)

signature Signed and dated in ink, lower left: F. Stella ’79

Inscriptions Chop mark lower left verso. Workshop number inscribed on verso: FS/76-323
EDITION 10

PROOFS AP, RTP, PPI, A


PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (554:FS13)

33 runs: 33 colors; 33 runs from 32 screens:
1 blue; method 30a; VI
2 yellow; method 30a; VI
3 white; method 28 (KH); VI
4 gray-brown; method 28 (KH); VI
5 blue-green; method 28 (KH); VI
6 pink; method 28 (KH); VI
7 red; method 28 (KH); VI
8 brown-green; method 28 (KH); VI
9 silver-gold; method 28 (KH); VI
10 yellow-ocher; method 30a; VI
11 dark brown and gold; method 32c (KH)
12 blue; method 32c (KH)
13 blue; method 32c (KH)
14 medium yellow; method 30a; VI
15 transparent gray-brown; method 30a; VI
16 transparent white; method 30a; VI
17 transparent red; method 30a; VI
18 transparent brown-green; method 30a; VI
19 transparent green; method 30a; VI
20 dark red; method 30a (same screen as run 18); VI
21 red; method 30a; VI
22 transparent base; method 30a; VI
23 blue-gray; method 30a; VI
24 white; method 30a; VI
25 brown; method 30a; VI
26 black; method 30a; VI
27 medium yellow; method 30a; VI
28 dark red; method 30a; VI
29 red-orange; method 30a; VI
30 light orange-brown; method 30a; VI
31 orange; method 30a; VI
32 gray-yellow-ocher; method 32c (KH)
33 gold; method 28 (KH); VI

112.2

Wake Island Rail

1979

Screenprint, stencil, hand-colored on white, machine-made Tycore panel

61 ¾ x 85 ½ x ¾ (156.8 x 217.2 x 1.6)

SIGNATURE Signed and dated in ink, lower left: F. Stella ’80

INSCRIPTIONS Chop mark lower left verso. Workshop number inscribed on verso: FS76-330

EDITION 10

PROOFS AP, RTP, PPI, A


PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (555:FS14)

34 runs: 34 colors; 34 runs from 34 screens:
1 yellow-ocher; method 30a; VI
2 light red; method 28 (KH); VI
3 blue; method 28 (KH); VI
4 yellow; method 28 (KH); VI
5 red; method 28 (KH); VI
6 pink; method 28 (KH); VI
7 silver Glitterflex; method 28 (KH); VI
8 blue-green Glitterflex; method 28 (KH); VI
9 gray; method 28 (KH); VI
10 white; method 30a; VI
11 transparent tan; method 30a; VI
12 transparent green; method 30a; VI
13 gray; method 30a; VI
14 blue; method 30a; VI
15 light red; method 30a; VI
16 dark red; method 30a; VI
17 silver Glitterflex; method 30a; VI
18 blue-green Glitterflex; method 30a; VI
19 purple; method 30a; VI
20 dark red; method 30a; VI
21 gray-green; method 30a; VI
22 yellow; method 30a; VI
23 brown; method 30a; VI
24 black Glitterflex; method 30a; VI
25 ultramarine blue; method 30a; VI
26 orange; method 30a; VI
27 yellow-green; method 30a; VI
28 red; method 30a; VI
29 pink; method 30a; VI
30 orange; method 30a; VI
31 white; method 30a; VI
32 yellow; method 30a; VI
33 gray-black; method 30a; VI
34 white; method 30a; VI

112.3
Green Solitaire
1979
Screenprint, stencil, hand-colored on white, machine-made Tycore panel
61 ¾ x 85 ½ x ⅝ (156.8 x 217.2 x 1.6)
signature Signed and dated in ink, location varies: F. Stella ’80
inscriptions Chop mark lower left verso. Workshop number inscribed on verso: FS76-331
edition 10
proofs RTP, PPI, A
publisher Tyler Graphics Ltd., Bedford Village, NY (356:FS15)

23 runs: 23 colors; 23 runs from 23 screens:
1 dark blue; method 30a; VI
2 transparent silver Glitterflex; method 32c (KH)
3 silver Glitterflex; method 32c (KH)
4 gold Glitterflex; method 32c (KH)
5 green Glitterflex; method 32c (KH)
6 black Glitterflex; method 32c (KH)
7 blue; method 28 (KH); VI
8 white; method 28 (KH); VI
9 blue; method 32 (KH)
10 yellow-ocher; method 32 (KH)
11 orange; method 30a; VI
12 light green; method 30a; VI
13 gray-green; method 30a; VI
14 green; method 30a; VI
15 gray; method 30a; VI
16 black; method 30a; VI
17 purple; method 30a; VI
18 white; method 30a; VI
19 gold Glitterflex; method 30a; VI
20 dark green; method 30a; VI
21 white; method 30a; VI
22 green; method 30a; VI
23 ultramarine blue; method 30a; VI

112.4
Bonin Night Heron
1979
Screenprint, stencil, hand-colored on white, machine-made Tycore panel
61 ¾ x 85 ½ x ⅝ (156.8 x 217.2 x 1.6)
signature Signed and dated in ink, location varies: F. Stella ’80
inscriptions Chop mark lower left verso. Workshop number inscribed on verso: FS76-332
edition 10
proofs AP, RTP, PPI, A
publisher Tyler Graphics Ltd., Bedford Village, NY (557:FS16)

34 runs: 34 colors; 34 runs from 34 screens:
1 orange; method 30a; VI
2 orange; method 28 (KH); VI
3 brown; method 28 (KH); VI
4 red; method 28 (KH); VI
5 pink-magenta; method 28 (KH); VI
6 orange-magenta; method 28 (KH); VI
7 yellow-green; method 28 (KH); VI
8 silver Glitterflex; method 28 (KH); VI
9 light blue; method 30a; VI
10 dark blue; method 30a; VI
11 transparent blue; method 28 (KH); VI
12 brown; method 30a; VI
13 red; method 30a; VI
14 blue-green; method 30a; VI
15 blue-green; method 30a; VI
16 dark orange; method 30a; VI
17 yellow; method 30a; VI
18 orange; method 30a; VI
19 black; method 30a; VI
20 purple; method 30a; VI
21 orange; method 30a; VI
22 pink; method 30a; VI
23 white; method 30a; VI
24 blue; method 30a; VI
25 purple; method 30a; VI
26 gray; method 30a; VI
27 red; method 30a; VI
28 ultramarine blue; method 28 (KH); VI
29 silver Glitterflex; method 32c (KH); VI
30 copper Glitterflex; method 30a; VI
31 blue; method 30a; VI
32 blue; method 30a; VI
33 orange; method 30a; VI
34 transparent red; method 30a; VI

113
Sinjerli Variation I
1977
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 42 ¼ (81.3 x 107.9)
SIGNATURE Signed and dated in pencil, lower right: *F. Stella ’77*
INSCRIPTIONS Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 129
PRINTERS Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.
PUBLISHER Petersburg Press, New York

4 runs from 27 aluminum plate sections and 1 screen:
1 medium gray (line); photo screen, from ink drawing on Mylar
2 a olive green (full crayon); plate
b light blue-green (full crayon); plate
c light gray-blue, with red (full crayon); plate
d light Day-Glo red-orange (full crayon); plate
e deep red-brown (full crayon); plate
f cool medium red (full crayon); plate
g light lemon yellow (full crayon); plate
h cool peach (full crayon); plate
i light warm gray-brown (full crayon); plate
j Day-Glo pink (full crayon); plate
k light bright green-blue (full crayon); plate
l deep warm black (full crayon); plate
3 a dark olive green (smear crayon; over 2a); plate
b dark blue-green (smear crayon; over 2b); plate
c dark gray-blue, with red (smear crayon; over 2c); plate
d dark Day-Glo red-orange (smear crayon; over 2d); plate
e warm deep red (smear crayon; over 2e); plate
f dark red-brown (smear crayon; over 2f); plate
g dark lemon yellow (smear crayon; over 2g); plate
h medium peach, with red (smear crayon, over 2h); plate
i cool gray-brown (smear crayon; over 2i); plate
j light Day-Glo pink-purple (smear crayon; over 2j); plate
k dark green-blue (smear crayon; over 2k); plate
l medium warm black (smear crayon; over 2l); plate
4 a high gloss glaze with color 3a (loose crayon; over 2a); plate
b high gloss glaze with color 3f (loose crayon; over 3f); plate
c high gloss clear glaze (loose crayon; over 3b, 3c, 3d, 3e, 3g, 3h, 3i, 3j, 3k, 3l); plate

114
Sinjerli Variation Ia
1977
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 42 ¼ (81.3 x 107.9)
SIGNATURE Signed and dated in pencil, lower right: *F. Stella ’77*
INSCRIPTIONS Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 130
PRINTERS Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.
PUBLISHER Petersburg Press, New York

4 runs from 31 aluminum plate sections and 1 screen:
1 medium gray (line), photo screen, from ink drawing on Mylar
2 a Day-Glo red (full crayon); plate
b light pink (full crayon); plate
c dark warm gray (full crayon); plate
d Day-Glo yellow-orange (full crayon); plate
e medium red (full crayon); plate
f warm white (full crayon); plate
g light blue (full crayon); plate
h light cool blue-green (full crayon); plate
i red-purple (full crayon); plate
j cool gray-green (full crayon); plate
k cool medium green-blue (full crayon); plate
l cool transparent black (full crayon); plate
3 a dark Day-Glo red (smear crayon; over 2a); plate
b dark pink (smear crayon; over 2b); plate
c medium warm gray (smear crayon; over 2c); plate
d Day-Glo red-orange (smear crayon; over 2d); plate
e light red (smear crayon; over 2e); plate
f cool white (smear crayon; over 2f); plate
g medium cool ultra blue (smear crayon; over 2g); plate
h warm medium blue-green (smear crayon; over 2h); plate
i blue-purple (smear crayon; over 2i); plate
j warm dark gray-green (smear crayon; over 2j); plate
k warm green-blue (smear crayon; over 2k); plate
l black (smear crayon; over 2l); plate
4 a high gloss glaze with color 2f (loose crayon; over 3f); plate
b high gloss glaze with color 3g (loose crayon; over 3g); plate
c high gloss glaze with color 3c (loose crayon; over 3c); plate
d high gloss glaze with color 2i (loose crayon; over 3i); plate
e high gloss glaze with color 2k (loose crayon; over 3k); plate
f high gloss glaze with color 3k (loose crayon; over 3l); plate
g high gloss clear glaze (loose crayon; over 3a, 3b, 3d, Be, 3h, 3j); plate

115

Sinjerli Variation II

1977

Lithograph and screenprint on 320 gram Arches Cover paper
32 x 42 ¼ (81.3 x 107.9)

signature: Signed and dated in pencil, lower right: F. Stella ’77

inscriptions: Numbered in pencil, lower right

edition: 100

proofs: 20 AP; RTP; 3 PPII; elements used in printing cat. 131


publisher: Petersburg Press, New York

4 runs from 34 aluminum plate sections and 1 screen:
1 medium gray (line); photo screen, from ink drawing on Mylar
2 a light olive green, with yellow (full crayon); plate
b gray-blue, with red (full crayon); plate
c bright Day-Glo red-orange (full crayon); plate
d deep yellow (full crayon); plate
e warm Day-Glo red (full crayon); plate
f warm light yellow-green (full crayon); plate
g cool light yellow (full crayon); plate
h light hot pink (full crayon); plate
i light blue-purple (full crayon); plate
j thalo blue-green (full crayon); plate
k ultra blue (full crayon); plate
l gray-green-blue (full crayon); plate
m dark gray-green (full crayon); plate
n cool black (full crayon); plate
3 a cool light blue-green (smear crayon; over 2a); plate
b cool dark gray-blue (smear crayon; over 2b); plate
c deep Day-Glo red-orange (smear crayon, over 2c); plate
d light red (smear crayon; over 2d); plate
e cool Day-Glo red (smear crayon; over 2e); plate
f cool dark green (smear crayon; over 2f); plate
g cool medium yellow (smear crayon; over 2g); plate
h dark pink (smear crayon; over 2h); plate
i dark blue-purple (smear crayon; over 2i); plate
j medium thalo blue (smear crayon; over 2j); plate
k blue-green, with red (smear crayon; over 2k); plate
l dark thalo blue (smear crayon; over 2l); plate
m dark gray (smear crayon; over 2m); plate
n warm dark black (smear crayon; over 2n); plate
4 a high gloss glaze with color 2a (loose crayon; over 3a); plate
b high gloss glaze with color 2f (loose crayon; over 3f); plate
c high gloss glaze with color 3c (loose crayon; over 3d); plate
d high gloss glaze with color 2i (loose crayon; over 3i); plate
e high gloss glaze with color 2k (loose crayon; over 3k); plate
f high gloss clear glaze (loose crayon, over 3a, 3b, 3d, Be, 3h, 3j); plate
Sinjerli Variation IIa

1977
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 42 1/4 (81.3 x 107.9)

signature: Signed and dated in pencil, lower right: F. Stella ’77

INSRIPTIONS: Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 132


PUBLISHER: Petersburg Press, New York

4 runs from 34 aluminum plate sections and 1 screen:
1 medium gray (line), photo screen, from ink drawing on Mylar
2 a cool light yellow (full crayon); plate
  b warm light yellow (full crayon); plate
  c gray-blue-green (full crayon); plate
  d light bright green (full crayon); plate
  e light bright pink (full crayon); plate
  f light orange-pink (full crayon); plate
  g deep Day-Glo red (full crayon); plate
  h Day-Glo pink (full crayon); plate
  i light gray-blue (full crayon); plate
  j dark gray-red-blue (full crayon); plate
  k light gray-purple (full crayon); plate
  l bright ultra blue (full crayon); plate
  m gray-olive green (full crayon); plate
  n cool deep green (full crayon); plate

3 a medium yellow (smear crayon; over 2a); plate
  b dark yellow (smear crayon; over 2b); plate
  c light gray-olive green (smear crayon; over 2c); plate
  d medium green-blue (smear crayon; over 2d); plate
  e dark bright pink (smear crayon; over 2e); plate
  f bright orange-pink (smear crayon; over 2f); plate
  g light Day-Glo red (smear crayon; over 2g); plate
  h dark red-pink, with blue (smear crayon; over 2h); plate
  i dark gray-blue (smear crayon; over 2i); plate
  j light gray-red-blue (smear crayon; over 2j); plate
  k gray-purple (smear crayon; over 2k); plate
  l deep ultra blue (smear crayon; over 2l); plate
  m medium gray-green (smear crayon; over 2m); plate
  n warm medium green (smear crayon; over 2n); plate
  4 a high gloss glaze with color 2k (loose crayon; over 3k); plate
  b high gloss glaze with color 2d (loose crayon; over 3d); plate
  c high gloss glaze with color 2m (loose crayon; over 3m); plate
  d high gloss glaze with color 2c (loose crayon; over 3c); plate
  e high gloss glaze with color 2g (loose crayon; over 3g); plate
  f high gloss clear glaze (loose crayon; over 3i, 3n, 3c, 3f, 3a, 3j, 3h); plate

Sinjerli Variation III

1977
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 42 1/4 (81.3 x 107.9)

signature: Signed and dated in pencil, lower right: F. Stella ’77

INSRIPTIONS: Numbered in pencil, lower right

EDITION 100

PROOFS 20 AP, RTP, 3 PPII; elements used in printing cat. 133


PUBLISHER: Petersburg Press, New York

4 runs from 39 aluminum plate sections and 1 screen:
1 medium gray (line), photo screen, from ink drawing on Mylar
2 a cool white (full crayon); plate
  b medium yellow (full crayon), plate
  c cool light blue (full crayon); plate
  d light blue-purple (full crayon); plate
  e red-orange (full crayon); plate
  f cool Day-Glo red (full crayon); plate
  g warm red (full crayon); plate
  h medium cool red (full crayon); plate
  i gray-purple (full crayon); plate
  j medium blue, with green (full crayon); plate
  k cool deep blue (full crayon); plate
  l deep blue-green (full crayon); plate
  m ultra blue (full crayon); plate
  n deep green-blue (full crayon); plate
  o cool brown, with umber (full crayon); plate
  p cool black (full crayon); plate
  3 a warm white (smear crayon; over 2a); plate
b dark yellow (smear crayon; over 2b); plate
c cool medium blue (smear crayon; over 2c); plate
d deep medium blue (smear crayon, over 2d); plate
e cool red-orange (smear crayon; over 2e); plate
f warm Day-Glo red (smear crayon; over 2f); plate
g deep purple-red (smear crayon; over 2g); aluminum plate
h deep red (smear crayon; over 2h); plate
i gray-purple with blue (smear crayon, over 2i); plate
j bright blue-green (smear crayon; over 2j); plate
k deep blue, with red (smear crayon, over 2k); plate
l deep purple, with blue (smear crayon, over 2l); plate
m medium ultra blue (smear crayon; over 2m); plate
n deep cool blue (smear crayon; over 2n); plate
o deep brown, with umber (smear crayon; over 2o); plate
p warm black (smear crayon; over 2p); plate
q cool medium red (full crayon); plate
r light red (full crayon), plate
t dark blue-gray (full crayon); plate
u medium gray (line); photo screen, from ink drawing on Mylar
v cool bright red (full crayon); plate
w cool medium blue (full crayon); plate
x warm gray-blue (full crayon); plate
y warm brown (full crayon); plate
z medium yellow (full crayon); plate
a yellow-orange (full crayon); plate
b warm medium yellow (full crayon); plate
c light Day-Glo red (full crayon); plate
d red-purple (full crayon); plate
e light yellow-brown (full crayon); plate
f light gray-green (full crayon); plate
g ultra blue (full crayon); plate
h red-gray-purple (full crayon); plate
i bright pink (full crayon); plate
j red-purple (full crayon); plate
k light Day-Glo red (full crayon); plate
l light gray-blue (full crayon); plate
m medium yellow (full crayon); plate
n medium red (full crayon); plate
o cool medium red (full crayon); plate
p bright medium pink (smeary crayon; over 2p); plate
q red-gray-purple (full crayon); plate
r medium yellow (full crayon); plate
t deep red-orange (smeary crayon; over 2t); plate
u deep ultra blue (smear crayon; over 2u); plate
v ultra blue (full crayon); plate
w red-gray-purple (full crayon); plate
x medium red, with blue (smear crayon; over 2x); plate
y medium red, with blue (smear crayon; over 2y); plate
z red-purple (smear crayon; over 2z); plate
a medium red-brown (smear crayon; over 2a); plate
b medium gray (line); photo screen, from ink drawing on Mylar
c medium red-brown (smear crayon; over 2c); plate
d medium blue (full crayon); plate
e cool medium red (full crayon); plate
f medium blue (full crayon); plate
g medium red (full crayon); plate
h medium red (full crayon); plate
i medium red (full crayon); plate
j medium red, with blue (smear crayon; over 2j); plate
k medium red, with blue (smear crayon; over 2k); plate
l medium red-brown (smear crayon; over 2l); plate
m medium red-brown (smear crayon; over 2m); plate
n medium red-brown (smear crayon; over 2n); plate
o warm medium yellow (full crayon); plate
p bright medium pink (smeary crayon; over 2p); plate
q Day-Glo red (smear crayon; over 2q); plate
r medium red (smear crayon; over 2r); plate
t bright medium pink (smeary crayon; over 2t); plate
u medium gray (line); photo screen, from ink drawing on Mylar
v medium blue (full crayon); plate
w medium blue (full crayon); plate
x medium blue (full crayon); plate
y medium blue (full crayon); plate
z medium blue (full crayon); plate
a medium blue (full crayon); plate
b medium blue (full crayon); plate
c medium blue (full crayon); plate
d medium blue (full crayon); plate
1 medium blue (full crayon); plate
2 medium blue (full crayon); plate
3 medium blue (full crayon); plate
4 medium blue (full crayon); plate
5 medium blue (full crayon); plate
6 medium blue (full crayon); plate
7 medium blue (full crayon); plate
8 medium blue (full crayon); plate
9 medium blue (full crayon); plate
0 medium blue (full crayon); plate

118

Sinjerli Variation IV

1977

Lithograph and screenprint on 320 gram Arches Cover paper
32 x 42 ¼ (81.3 x 107.9)

signature Signed and dated in pencil, lower right: F. Stella '77

Inscriptions Numbered in pencil, lower right

Edition 100

Proofs 20 AP, RTP, 3 PPII; elements used in printing cat. 134

Printers Edition printing: Lithography: Bruce Porter and James Welty; Screenprinting: John Campione.

Publisher Petersburg Press, New York

4 runs from 50 aluminum plate sections and 1 screen:

1 medium gray (line); photo screen, from ink drawing on Mylar
2 a green-blue (full crayon); plate
3 a green-blue (full crayon); plate
4 a green-blue (full crayon); plate
5 a green-blue (full crayon); plate
6 a green-blue (full crayon); plate
7 a green-blue (full crayon); plate
8 a green-blue (full crayon); plate
9 a green-blue (full crayon); plate
0 a green-blue (full crayon); plate
e high gloss glaze with color 2j (loose crayon; over 3j); plate
f high gloss glaze with color 2m (loose crayon; over 3m); plate
g high gloss glaze with color 20 (loose crayon; over 30); plate
h high gloss glaze with color 2p (loose crayon; over 3p); plate
i high gloss glaze with color 2t (loose crayon; over 3t); plate
j high gloss clear glaze (loose crayon; over 3a, 3f, 3i, 3k, 3n, 3o, 3s); plate

119
Polar Co-ordinates I
1980
Lithograph and screenprint on 320 gram Arches Cover paper
39 ½ x 38 (97.8 x 96.5)

signature Signed and dated in pencil, lower left: F. Stella ‘80

inscriptions Numbered in pencil, lower left

edition 100

proofs 20 AP, 15 CTP (I–XV hand-painted for mixed-media images), RTP, 4 PPI; certain elements used in printing cat. 127

printers John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.
publisher Petersburg Press, New York

53 runs from 32 aluminum plates and 15 screens (certain elements used in printing cat. 127):
1 white; photo screen, from crayon, tusche, film opaque image on Mylar, grid scratched out
2 white (over 1); same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 silver glitter; photo screen, from vernis noir, lacquer, scratched-out image on Mylar
6 magenta; plate, crayon
7 blue; plate, crayon
8 green; plate, crayon
9 red; plate, crayon
10 silver; photo screen, from crayon, film opaque, scratched image on Mylar
11 copper; photo screen, from crayon, film opaque, scratched image on Mylar
12 gold; photo screen, from crayon on Mylar
13 lemon yellow; photo screen, from crayon on Mylar
14 green; photo screen, from crayon, film opaque, scratched image on Mylar
15 deep magenta; photo screen, from film opaque, scratched-out image on Mylar
16 blue; photo screen from film opaque, scratched-out image on Mylar
17 orange-red; photo screen, from crayon, film opaque, scratched-out image on Mylar
18 yellow, photo screen, from crayon on Mylar
19 brown; photo screen, from crayon on Mylar
20 pink; photo screen, from red lacquer on Mylar
21 green; photo screen, from red lacquer on Mylar
22 copper; photo screen, from crayon and scratched image on Mylar
23 copper (over 22); same screen as 22
24 green; plate, crayon
25 blue; plate, crayon
26 copper; plate, tusche
27 metallic brown; plate, tusche
28 silver; plate, tusche
29 metallic red; plate, tusche
30 magenta; plate, crayon
31 gold; plate, crayon and tusche
32 blue; plate, crayon and tusche
33 blue; plate, crayon
34 pink; plate, crayon
35 yellow-orange; plate, crayon and tusche
36 gold; plate, tusche
37 green; plate, tusche
38 green; plate, tusche
39 green; plate, tusche
40 red; plate, tusche
41 blue; plate, tusche
42 blue (over 41); same plate as 41
43 cream; plate, tusche
44 varnish (over 43); same plate as 43
45 white; plate, crayon
46 white (over 45); same plate as 45
47 blue; plate, crayon
48 blue; plate, liquid tusche
49 white; plate, crayon
50 red; plate, crayon
51 rust red; plate, tusche
52 red; plate, crayon
53 dark cream (over 43); same plate as 43
120

Polar Co-ordinates II
1980
Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper
39 1/2 x 38 (97.8 x 96.5)

signature Signed and dated in pencil, lower left: F. Stella ’80

inscriptions Numbered in pencil, lower left

edition 100

proofs 20 AP, 15 CTP (I-XIV hand-painted for mixed-media images), RTP, 4 PPII, C

printers John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

publisher Petersburg Press, New York

45 runs from 23 aluminum plates, 18 screens, and 3 blocks:
1 white; photo screen, from crayon, tusche on Mylar, grid scratched out
2 white (over 1); same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 black glitter; photo screen, from tusche and scratched image on Mylar
6 fluorescent yellow; plate, tusche
7 brown; plate, crayon and tusche
8 fluorescent pink; plate, tusche
9 blue; plate, crayon
10 dark red; plate, crayon
11 orange; plate, crayon
12 fluorescent pink; photo screen, from vernis noir on Mylar
13 silver; photo screen, from vernis noir on Mylar
14 gold; photo screen, from vernis noir on Mylar
15 transparent brown-black; photo screen, from vernis noir on Mylar
16 earth green; photo screen, from vernis noir on Mylar
17 flesh pink; photo screen, from vernis noir on Mylar
18 dark blue; photo screen, from vernis noir on Mylar
19 light blue; photo screen, from vernis noir on Mylar
20 yellow; photo screen, from vernis noir on Mylar
21 cream; photo screen, from vernis noir on Mylar
22 chrome yellow; plate, crayon
23 tan; plate, liquid tusche
24 blue; plate, crayon
25 yellow; plate, crayon
26 primrose silver; plate, tusche
27 cream; plate, vernis noir
28 raspberry-silver; block, vernis noir on engraver’s metal for letterpress
29 orange-silver; plate, crayon
30 red; photo plate, from crayon on Mylar
31 green-gold; photo plate, from crayon on Mylar
32 red-gold; photo plate, from crayon on Mylar
33 white; block, vernis noir on engraver’s metal for letterpress
34 silver; photo plate, from crayon on Mylar
35 green; plate, crayon
36 white; block, vernis noir on engraver’s metal for letterpress
37 white; photo screen, from vernis noir on Mylar
38 fluorescent yellow; plate, tusche
39 brown; plate, tusche
40 gold; photo screen, from vernis noir on Mylar
41 gold; photo screen, from crayon on Mylar
42 gold glitter; photo screen, from crayon on Mylar
43 gold; photo screen, from crayon on Mylar
44 yellow-ocher; photo screen, from crayon on Mylar
45 black; plate, crayon

121

Polar Co-ordinates III
1980
Lithograph and screenprint on 320 gram Arches Cover paper
38 1/2 x 38 (97.8 x 96.5)

signature Signed and dated in pencil, lower left: F. Stella ’80

inscriptions Numbered in pencil, lower left

edition 100

proofs 20 AP, 15 CTP (I-XV hand-painted for mixed-media images), RTP, 4 PPII; certain elements used in printing cat. 128

printers John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

publisher Petersburg Press, New York

50 runs from 33 aluminum plates and 15 screens (certain elements used in printing cat. 128):
1 gray (grid); plate, crayon
2 gray (image lines); plate, crayon
3 white (background base); photo screen, from tusche on Mylar
4 white (background base, over 3); same screen as 3
5 silver glitter (background); photo screen, from vernis noir on Mylar
6 transparent silver (background); photo screen, from litho printed on Mylar
7 British silver (background); photo screen, from litho printed on Mylar
8 transparent silver-gray (background); photo screen, from litho printed on Mylar
9 transparent copper (background); photo screen, from vernis noir on Mylar
10 copper (background); photo screen, from vernis noir on Mylar
11 magenta (lines); plate, crayon
12 magenta (shapes); plate, crayon
13 red (lines); plate, crayon
14 red (shapes); plate, crayon
15 yellow (lines); plate, crayon
16 yellow (shapes); plate, crayon
17 thalo green (lines); plate, crayon
18 thalo green (shapes); plate, crayon
19 brown (lines); plate, crayon
20 brown (shapes); plate, crayon
21 blue silver; plate, liquid tusche
22 deep blue; plate, crayon
23 blue-gray; plate, liquid tusche
24 pink; plate, liquid tusche
25 gold; plate, liquid tusche
26 raspberry-silver; plate, crayon
27 green; plate, crayon
28 green; plate, liquid tusche
29 red; plate, crayon
30 champagne silver; plate, crayon
31 light green; plate, crayon
32 chrome yellow; photo screen, from vernis noir on Mylar
33 pea green; photo screen, from vernis noir on Mylar
34 gray-green; photo screen, from vernis noir on Mylar
35 British silver; photo screen, from vernis noir on Mylar
36 copper; photo screen, from vernis noir on Mylar
37 pink; photo screen, from vernis noir on Mylar
38 orange; photo screen, from vernis noir on Mylar
39 flesh pink; photo screen, from vernis noir on Mylar
40 green; photo screen, from vernis noir on Mylar
41 blue; plate, crayon
42 cream; plate, liquid tusche
43 magenta; plate, crayon
44 primrose yellow; plate, tusche
45 primrose yellow; plate, tusche
46 brown; plate, crayon and gum spatter
47 orange; plate, crayon
48 blue; plate, tusche
49 naples yellow; plate, tusche
50 magenta; plate, crayon

122

Polar Co-ordinates IV

1980
Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper
38 x 38 ½ (96.5 x 97.8)
SIGNATURE Signed and dated in pencil, lower left: F. Stella ’80
INSCRIPTIONS Numbered in pencil, lower left
EDITION 100
PROOFS 20 AP, 4 CTP (I–IV hand-painted for mixed-media images), RTP, 4 PPII, C
PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.
PUBLISHER Petersburg Press, New York

40 runs from 33 aluminum plates, 2 screens, and 2 blocks:
1 white; photo screen, from crayon, tusche, film opaque, and scratched image on Mylar
2 white (over 1); same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 silver glitter; photo screen, from pink lacquer, scratched image on Mylar
6 red; plate, crayon
7 green; plate, crayon
8 fluorescent green; plate, tusche
9 fluorescent green; plate, crayon
10 fluorescent pink; plate, tusche
11 silver; plate, tusche
12 tan; plate, tusche
13 red-brown; plate, crayon
14 silver; plate, tusche
15 light yellow; plate, tusche
16 chrome yellow; plate, crayon
17 blue; plate, tusche
18 varnish (over 17); same plate as 17, with deletions
19 blue; plate, crayon
20 flesh pink; plate, tusche
21 copper; plate, tusche
22 silver; block, vernis noir on engraver’s metal for letterpress
23 gold; block, vernis noir on engraver’s metal for letterpress
24 orange; plate, tusche
25 pink (over 14); same plate as 14, with deletions
26 red glaze; plate, tusche
27 brick red; plate, tusche
28 thalo green; plate, tusche
29 fluorescent green; plate, tusche
30 white; plate, tusche
31 white; plate, tusche
32 thalo green; plate, tusche
33 green; plate, tusche
34 green; plate, tusche
35 yellow-ocher; plate, tusche
36 green; plate, crayon
37 orange; plate, tusche
38 dark blue; plate, crayon
39 light yellow; plate, crayon
40 yellow-ocher; plate, crayon

123
Polar Co-ordinates V
1980
Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper
38 x 38 ½ (97.8 x 96.5)
signature Signed and dated in pencil, lower right: F. Stella ’80
inscriptions Numbered in pencil, lower right
edition 100
proofs 20 AP, 8 CTP (I–VIII hand-painted for mixed-media images), RTP, PPII, C
printers John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.
publisher Petersburg Press, New York

49 runs from 28 aluminum plates, 17 screens, and 1 block:
1 white; photo screen, from crayon, tusche and scratched-out image on Mylar
2 white (over 1); same screen as 1
3 gray (grid); plate
4 gray (image lines); plate
5 silver glitter; photo screen, from vernis noir, scratched image on Mylar
6 yellow; plate, crayon
7 fluorescent yellow; plate, crayon
8 brown; plate, crayon
9 red; plate, crayon
10 green; plate, crayon
11 blue; plate, crayon
12 orange; plate, crayon
13 light green; plate, crayon
14 silver; photo screen, from vernis noir on Mylar
15 British silver; photo screen, from vernis noir on Mylar
16 green; photo screen, from vernis noir on Mylar
17 thalo green; photo screen, from vernis noir on Mylar
18 gold; photo screen, from vernis noir on Mylar
19 gold; photo screen, from vernis noir on Mylar
20 black; photo screen, from vernis noir on Mylar
21 white; photo screen, from vernis noir on Mylar
22 purple; photo screen, from vernis noir on Mylar
23 magenta; photo screen, from vernis noir on Mylar
24 pink; photo screen, from vernis noir
25 transparent orange; photo screen, from vernis noir on Mylar
26 blue; photo screen, from vernis noir on Mylar
27 blue (over 26); same screen as 26
28 blue-green; photo screen, from crayon on Mylar
29 orange; photo screen, from vernis noir on Mylar
30 silver; plate, crayon
31 transparent green; plate, crayon
32 transparent magenta; plate, crayon
33 pink; plate, crayon
34 fluorescent pink; plate, crayon
35 cream; plate, crayon
36 metallic magenta; plate, crayon
37 cream; plate, crayon
38 cream; photo plate, from vernis noir on Mylar
39 yellow; plate, crayon
40 purple; plate, crayon
41 metallic copper; block, vernis noir on engraver's metal for letterpress
42 tan (over 40); same plate as 40
43 light yellow; plate, crayon
44 blue; plate, crayon
45 silver; plate, crayon
46 yellow-ocher; plate, crayon
47 sepia; plate, crayon
48 transparent copper; plate, crayon
49 blue-green; photo plate, from crayon on Mylar

124

Polar Co-ordinates VI

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper
38 1/2 x 38 (97.8 x 96.5)

Signature: Signed and dated in pencil, lower left: F. Stella '80

Inscriptions: Numbered in pencil, lower left

Edition 100

Proofs: 20 AP, 4 CTP (I-IV hand-painted for mixed-media images), RTP, 4 PPII, C

Printers: John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

Publisher: Petersburg Press, New York

47 runs from 31 aluminum plates, 10 screens, and 1 block:
1 white; photo screen, from crayon, tusche on Mylar, grid scratched out
2 white (over 1); same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 gold glitter; photo screen, from vernis noir, scratched image on Mylar
6 yellow; plate, crayon
7 brown; plate, crayon
8 dark red; plate, crayon
9 blue; plate, crayon
10 yellow-orange; plate, crayon
11 red-orange; plate, crayon
12 gold; photo screen, from vernis noir on Mylar
13 gold (over 12); same screen as 12
14 early gold; photo screen, from vernis noir on Mylar
15 early gold (over 14); same screen as 14
16 red; photo screen, from vernis noir on Mylar
17 red; photo screen, from vernis noir on Mylar
18 fluorescent yellow; photo screen, from vernis noir on Mylar
19 fluorescent orange; photo screen, from vernis noir on Mylar
20 fluorescent green; photo screen, from vernis noir on Mylar
21 fluorescent brown; photo screen, from vernis noir on Mylar
22 fluorescent yellow; plate, vernis noir
23 brown-ocher; plate, vernis noir
24 brown-ocher; plate, crayon
25 fluorescent green; plate, tusche
26 transparent blue glaze; plate, tusche
27 transparent magenta glaze; plate, tusche
28 gray-blue; plate, tusche
29 fluorescent yellow-orange; plate, crayon
30 transparent magenta; plate, crayon
31 fluorescent pink glaze; plate, crayon
32 black-gold; plate, crayon
33 deep blue; plate, crayon
34 pink; plate, tusche
35 sepia-red; plate, crayon
36 fluorescent red-orange; plate, crayon
37 green; block, vernis noir on engraver's metal for letterpress
38 warm silver; plate, crayon
39 green; plate, tusche
40 green; plate, crayon
41 gold; plate, crayon
42 white; plate, crayon
43 white (over 42); same plate as 42
44 white (over 43); same plate as 42
45 green; plate, crayon
46 blue; plate, crayon
47 black-gold; plate, crayon
125

Polar Co-ordinates VII

1980

Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper

38 x 38 ½ (96.5 x 97.8)

signature: Signed and dated in pencil, lower left: F. Stella ’80

inscriptions: Numbered in pencil, lower left

dition 100

proofs 20 AP, 5 CTP (I–V hand-painted for mixed-media images), RTP, 4 PPII, C

printers: John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

publisher: Petersburg Press, New York

53 runs from 37 aluminum plates, 13 screens, and 1 block:

1 white; photo screen, from crayon, tusche on Mylar, grid scratched out

2 white (over 1); same screen as 1

3 gray (grid); plate, crayon

4 gray (image lines); plate, crayon

5 silver glitter; photo screen, from vernis noir on Mylar

6 gold glitter; photo screen, from vernis noir on Mylar

7 brown; plate, crayon

8 blue; plate, crayon

9 red; plate, crayon

10 green; plate, crayon

11 transparent silver; photo screen, from vernis noir on Mylar

12 silver; photo screen, from vernis noir on Mylar

13 gold; photo screen, from vernis noir on Mylar

14 copper-gold; photo screen, from vernis noir on Mylar

15 yellow; plate, crayon

16 white; plate, crayon

17 copper-gold; photo screen, from vernis noir on Mylar

18 yellow; photo screen, from crayon on Mylar

19 orange; plate, tusche

20 orange; plate, crayon

21 peach; plate, crayon

22 green; plate, tusche

23 pink; plate, tusche

24 blue; plate, tusche

25 peach; photo screen, from crayon on Mylar

26 green; photo screen, from vernis noir on Mylar

27 pink; photo screen, from vernis noir on Mylar

28 blue; photo screen, from vernis noir on Mylar

29 warm silver; plate, tusche

30 green-gold; plate, tusche

31 light green; plate, crayon

32 metallic green; plate, tusche

33 green; plate, tusche

34 pearly pink; plate, tusche

35 flesh pink; plate, tusche

36 gold; block, vernis noir on engraver’s metal for letterpress

37 cream; plate, crayon

38 pink; plate, crayon

39 vermilion; plate, crayon

40 green; plate, crayon

41 coral pink; plate, crayon

42 green; plate, crayon

43 fluorescent yellow; same screen as 18

44 black; plate, crayon

45 metallic dark blue; plate, crayon

46 silver; plate, crayon

47 metallic light blue; plate, crayon

48 blue; plate, crayon

49 green-gold; plate, crayon

50 brown; plate, crayon

51 green-blue; plate, crayon

52 light pink; plate, crayon

53 pearly pink; plate, tusche

126

Polar Co-ordinates VIII

1980

Lithograph and screenprint on 320 gram Arches Cover paper

38 ½ x 38 (97.8 x 96.5)

signature: Signed and dated in pencil, lower left: F. Stella ’80

inscriptions: Numbered in pencil, lower left

dition 100

proofs 20 AP, 11 CTP (I–II hand-painted for mixed-media images), RTP, 4 PPII, C

printers: John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

publisher: Petersburg Press, New York
41 runs from 37 aluminum plates and 3 screens:

1 white; photo screen, from crayon, tusche on Mylar, grid scratched out
2 white (over 1); same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 silver glitter; photo screen, from vernis noir on Mylar
6 brown; plate, crayon
7 orange-red; plate, crayon
8 brilliant yellow; plate, crayon
9 green; plate, crayon
10 blue; plate, crayon
11 transparent silver; plate, vernis noir
12 yellow; plate, tusche
13 transparent blue glaze; plate, vernis noir
14 yellow; plate, tusche
15 pearly yellow; plate, crayon
16 pearly pink; plate, crayon
17 ochre; photo plate, from vernis noir on Mylar
18 deep red; photo plate, from vernis noir on Mylar
19 gold; photo plate, from vernis noir on Mylar
20 green; photo plate, from vernis noir on Mylar
21 light blue; photo plate, from vernis noir Mylar
22 dark red; plate, tusche
23 metallic green-gold; photo plate, from vernis noir on Mylar
24 light mauve; plate, tusche
25 officer’s pink; photo screen, from vernis noir on Mylar
26 gray; photo plate, from vernis noir on Mylar
27 fluorescent green; plate, vernis noir
28 fluorescent red; plate, vernis noir
29 yellow; plate, crayon
30 dark blue; plate, crayon
31 transparent orange; plate, crayon
32 silver; plate, vernis noir and deletion fluid
33 transparent yellow-ocher; plate, crayon
34 pink glaze; plate, tusche
35 black; plate, tusche
36 thin silver-gold; plate, crayon
37 black; plate, crayon
38 white; photo plate, from vernis noir on Mylar
39 fluorescent pink; plate, crayon
40 copper; plate, crayon
41 black glaze; plate, tusche

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127

Polar Co-ordinates Variant Ia

1980

Lithograph and screenprint on 320 gram Arches Cover paper

38 1/2 x 38 (97.8 x 96.5)

SIGNATURE: Signed and dated in pencil, lower left: F. Stella ’80

INSCRIPTIONS: Numbered in pencil, lower left

EDITION: 20

PROOFS: 2 AP, CTP, RTP, C; certain elements used in printing cat. 119

PRINTERS: John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.

PUBLISHER: Petersburg Press, New York

53 runs from 33 aluminum plates and 15 screens (certain elements used in printing cat. 119):

1 white; photo screen, from crayon, tusche, film opaque image on Mylar, grid scratched out
2 white (over 1), same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 silver glitter; photo screen, from vernis noir, lacquer, scratched-out image on Mylar
6 magenta; plate, crayon
7 blue; plate, crayon
8 green; plate, crayon
9 red; plate, crayon
10 silver; photo screen, from crayon, film opaque, scratched image on Mylar
11 copper; photo screen, from crayon, film opaque, scratched image on Mylar
12 gold; photo screen, from crayon on Mylar
13 lemon yellow; photo screen, from crayon on Mylar
14 green; photo screen, from crayon, film opaque, scratched image on Mylar
15 deep magenta; photo screen, from film opaque, scratched-out image on Mylar
16 blue; photo screen, from film opaque, scratched-out image on Mylar
17 orange-red; photo screen, from crayon, film opaque, scratched-out image on Mylar
18 yellow; photo screen, from crayon on Mylar
19 brown; photo screen, from crayon on Mylar
20 pink; photo screen, from red lacquer on Mylar
21 green; photo screen, from red lacquer on Mylar
FRANK STELLA PRINTS  PRINTING SEQUENCES

22 copper; photo screen, from crayon and scratched image on Mylar
23 copper (over 22); same screen as 22
24 green; plate, crayon
25 blue; plate, crayon
26 copper; plate, tusche
27 metallic brown; plate, tusche
28 silver; plate, tusche
29 metallic red; plate, tusche
30 magenta; plate, crayon
31 gold; plate, crayon and tusche
32 blue; plate, crayon
33 blue; plate, crayon
34 pink; plate, crayon
35 yellow-orange; plate, crayon and tusche
36 gold; plate, tusche
37 green; plate, tusche
38 green; plate, tusche
39 green; plate, tusche
40 red; plate, tusche
41 blue; plate, tusche
42 blue (over 41); same plate as 41
43 cream; plate, tusche
44 varnish (over 43); same plate as 43
45 white; plate, crayon
46 white (over 45); same plate as 45
47 metallic blue; plate, tusche
48 yellow; plate, crayon
49 white; plate, crayon
50 red; plate, crayon
51 green-gold; plate, tusche
52 red; plate, crayon
53 dark cream; plate, tusche

EDITION 32
PROOFS 5 AP, 6 CTP, RTP, 3 PPII, C; certain elements used in printing cat. 121
PRINTERS John Hutcheson, Bruce Porter, James Welty, and Norman Lassiter, assisted by Ken Farley.
PUBLISHER Petersburg Press, New York

50 runs from 25 aluminum plates, 21 screens, and 1 block (certain elements used in printing cat. 121):
1 white; photo screen, from tusche, crayon, film opaque, and scratched image on Mylar
2 white (over 1); same screen as 1
3 gray (grid); plate, crayon
4 gray (image lines); plate, crayon
5 silver glitter; photo screen, from vernis noir, scratched image on Mylar
6 yellow; plate, crayon
7 red; plate, crayon
8 blue; plate, crayon
9 green; plate, crayon
10 red; plate, crayon
11 brown; plate, crayon
12 copper; plate, crayon and tusche
13 silver; plate, crayon and tusche
14 British silver; plate, crayon
15 dark blue; photo screen, from tusche and vernis noir on Mylar
16 light green; photo screen, from tusche and vernis noir on Mylar
17 yellow-green; photo screen, from tusche and vernis noir on Mylar
18 red; photo screen, from tusche and vernis noir on Mylar
19 primrose yellow; photo screen, from tusche and vernis noir on Mylar
20 golden yellow; photo screen, from tusche and vernis noir on Mylar
21 metallic gold; photo screen, from vernis noir on Mylar
22 dark green; photo screen, from tusche on Mylar
23 pink; photo screen, from tusche and vernis noir on Mylar
24 blue; photo screen, from tusche and vernis noir on Mylar
25 glaze varnish; same screen as 5
26 brown; plate, crayon
27 deep red; plate, crayon
28 silver-blue; plate, vernis noir
29 raspberry-silver; plate, crayon
30 champagne pink, plate, crayon
31 chrome yellow; photo screen, from vernis noir and crayon on Mylar

128

Polar Co-ordinates Variant IIIa
1980
Lithograph, screenprint, and letterpress on 320 gram Arches Cover paper
38 ½ x 38 (97.8 x 96.5)
SIGNATURE Signed and dated in pencil, lower left of center: F. Stella
38
INSCRIPTIONS Numbered in pencil, lower left of center
32 gray-green; photo screen, from vernis noir and tusche on Mylar
33 officer’s pink; photo screen, from vernis noir on Mylar
34 British silver; photo screen, from vernis noir on Mylar
35 silver; photo screen, from vernis noir on Mylar
36 copper; photo screen, from vernis noir on Mylar
37 copper; photo screen, from vernis noir on Mylar
38 blue; photo screen, from vernis noir on Mylar
39 earth green; photo screen, from vernis noir on Mylar
40 white; block, vernis noir on engraver’s metal for letterpress
41 brown-ocher; plate, vernis noir
42 fluorescent red; plate, crayon
43 yellow; plate, tusche
44 yellow (over 43); same plate as 43
45 yellow; plate, crayon
46 brown; plate, crayon
47 brown; plate, crayon and gum spatter
48 blue; plate, crayon
49 purple; plate, tusche
50 red-copper; plate, crayon

e deep red-brown (full crayon); plate
f cool medium red (full crayon); plate
g light lemon yellow (full crayon); plate
h cool peach (full crayon); plate
i light warm gray-brown (full crayon); plate
j Day-Glo pink (full crayon); plate
k light bright green-blue (full crayon); plate
l deep warm black (full crayon); plate

3 a dark olive green (smear crayon, over 2a); plate
b dark blue-green (smear crayon, over 2b); plate
c dark gray-blue, with red (smear crayon, over 2c); plate
d dark Day-Glo red-orange (smear crayon, over 2d); plate
e warm deep red (smear crayon, over 2e); plate
f dark red-brown (smear crayon, over 2f); plate
g dark lemon yellow (smear crayon, over 2g); plate
h medium peach, with red (smear crayon, over 2h); plate
i cool gray-brown (smear crayon, over 2i); plate
j light Day-Glo pink-purple (smear crayon, over 2j); plate
k dark green-blue (smear crayon, over 2k); plate
l medium warm black (smear crayon, over 2l); plate
4 a high gloss glaze with color 3a (loose crayon, over 3a); plate
b high gloss glaze with color 3f (loose crayon, over 3f); plate
c high gloss clear glaze (loose crayon, over 3b, 3c, 3d, 3e, 3g, 3h, 3i, 3j, 3k, 3l); plate
5 magenta (crayon); plate
6 fluorescent pink (crayon, over 5); plate

129
Sinjerli Variation Squared with Colored Ground I
1981
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 32 (81.3 x 81.3)

signature Signed and dated in pencil, lower left: F. Stella ‘81
inscriptions Numbered in pencil, lower left
edition 38
proofs 10 AP, 2 CTP, 3 CTP, RTP, 3 PPII; elements destroyed
publisher Petersburg Press, New York

6 runs from 27 aluminum plate sections and 1 screen (same as cat. 113), and 2 additional aluminum plates:
t medium gray (line); photo screen, from ink drawing on Mylar
2 a olive green (full crayon); plate
b light blue-green (full crayon); plate
c light gray-blue, with red (full crayon); plate
d light Day-Glo red-orange (full crayon); plate

130
Sinjerli Variation Squared with Colored Ground Ia
1981
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 32 (81.3 x 81.3)

signature Signed and dated in pencil, lower left: F. Stella ‘81
inscriptions Numbered in pencil, lower left
edition 61
proofs 10 AP, 3 CTP, RTP, 3 PPII; elements destroyed
publisher Petersburg Press, New York

7 runs from 31 aluminum plate sections and 1 screen (same as cat.
131

Sinjerli Variation Squared with Colored Ground II

1981

Lithograph and screenprint on 320 gram Arches Cover paper

32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: F. Stella '81

INSCRIPTIONS Numbered in pencil, lower left

EDITION 50

PROOFS 10 AP, 3 CTP, RTP, 3 PPI; elements destroyed


PUBLISHER Petersburg Press, New York

6 runs from 34 aluminum plate sections and 1 screen (same as cat. 115), and 2 additional aluminum plates:

1 medium gray (line); photo screen, from ink drawing on Mylar

2 a light olive green, with yellow (full crayon); plate

b dark pink (full crayon); plate
c dark warm gray (full crayon); plate
d Day-Glo yellow-orange (full crayon); plate
e medium red (full crayon); plate
f warm white (full crayon); plate
g light blue (full crayon); plate
h light cool blue-green (full crayon); plate
i red-purple (full crayon); plate
j cool gray-green (full crayon); plate
k cool medium green-blue (full crayon); plate
l cool transparent black (full crayon); plate

3 a dark Day-Glo red (smear crayon, over 2a); plate

b dark pink (smear crayon, over 2b); plate
c medium warm gray (smear crayon, over 2c); plate
d Day-Glo red-orange (smear crayon, over 2d); plate
e light red (smear crayon, over 2e); plate
f cool white (smear crayon, over 2f); plate
g medium cool ultra blue (smear crayon, over 2g); plate
h warm medium blue-green (smear crayon, over 2h); plate
i blue-purple (smear crayon, over 2i); plate
j warm dark gray-green (smear crayon, over 2j); plate
k warm green-blue (smear crayon, over 2k); plate
l black (smear crayon, over 2l); plate

4 a high gloss glaze with color 2f (loose crayon, over 3f); plate

b high gloss glaze with color 3g (loose crayon, over 3g); plate
c high gloss glaze with color 3c (loose crayon, over 3c); plate
d high gloss glaze with color 21 (loose crayon, over 3i); plate
e high gloss glaze with color 2k (loose crayon, over 3k); plate
f high gloss glaze with color 3k (loose crayon, over 3l); plate
g high gloss clear glaze (loose crayon, over 3a, 3b, 3d, 3e, 3h, 3j); plate

3 yellow (crayon); plate

6 yellow-ocher (crayon, over 5); plate

7 fluorescent yellow (crayon, over 6); plate
FRANK STELLA PRINTS   PRINTING SEQUENCES

m dark gray (smear crayon, over 2m); plate
n warm dark black (smear crayon, over 2n); plate
4 a high gloss glaze with color 2a (loose crayon, over 3a); plate
b high gloss glaze with color 2f (loose crayon, over 3f); plate
c high gloss glaze with color 3c (loose crayon, over 3d); plate
d high gloss glaze with color 2h (loose crayon, over 3h); plate
e high gloss glaze with color 2k (loose crayon, over 3k); plate
f high gloss clear glaze (loose crayon, over 3b, 3e 3j, 3l, 3m, 3n); aluminum plate
5 green (crayon); plate
6 fluorescent yellow-green (crayon, over 5); plate

132
Sinjerli Variation Squared with Colored Ground IIa
1981
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 32 (81.3 x 81.3)
signature Signed and dated in pencil, lower left: F. Stella ‘81
inscriptions Numbered in pencil, lower left
edition 29
proofs 10 AP, RTP, 3 PPII; elements destroyed
publisher Petersburg Press, New York

6 runs from 14 aluminum plate sections and 1 screen (same as cat. 116), and 2 additional aluminum plates:
1 medium gray (line); photo screen, from ink drawing on Mylar
2 a cool light yellow (full crayon); plate
b warm light yellow (full crayon); plate
c gray-blue-green (full crayon); plate
d light bright green (full crayon); plate
e light bright pink (full crayon); plate
f light orange-pink (full crayon); plate
g deep Day-Glo red (full crayon); plate
h Day-Glo pink (full crayon); plate
i light gray-blue (full crayon); plate
j dark gray-red-blue (full crayon); plate
k light gray-purple (full crayon); plate
l bright ultra blue (full crayon); plate
m gray-olive green (full crayon); plate
n cool deep green (full crayon); plate
3 a medium yellow (smear crayon, over 2a); plate
b dark yellow (smear crayon, over 2b); plate
c light gray-olive green (smear crayon, over 2c); plate
d dark bright pink (smear crayon, over 2e); plate
e bright orange-pink (smear crayon, over 2f); plate
f light Day-Glo red (smear crayon, over 2g); plate
g dark red-pink, with blue (smear crayon, over 2h); plate
h i dark gray-blue (smear crayon, over 2i); aluminum plate
j light gray-red-blue (smear crayon, over 2j); plate
k gray-purple (smear crayon, over 2k); plate
l deep ultra blue (smear crayon, over 2l); plate
m medium gray-green (smear crayon, over 2m); plate
n warm medium green (smear crayon, over 2n); plate
4 a high gloss glaze with color 2k (loose crayon, over 3k); plate
b high gloss glaze with color 2d (loose crayon, over 3d); plate
c high gloss glaze with color 2m (loose crayon, over 3m); plate
d high gloss glaze with color 2c (loose crayon, over 3c); plate
e high gloss glaze with color 2g (loose crayon, over 3g); plate
f high gloss clear glaze (loose crayon, over 3a, 3c, 3f, 3h, 3i, 3j, 3l, 3n); plate
5 blue (crayon); plate
6 blue glaze (crayon, over 5); plate

133
Sinjerli Variation Squared with Colored Ground III
1981
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 32 (81.3 x 81.3)
signature Signed and dated in pencil, lower left: F. Stella ‘81
inscriptions Numbered in pencil, lower left
edition 32
proofs 10 AP, 2 CTP, RTP, 3 PPII; elements destroyed
publisher Petersburg Press, New York

7 runs from 39 aluminum plate sections and 1 screen (same as cat. 117), and 3 additional aluminum plates:
1 medium gray (line); photo screen, from ink drawing on Mylar
2 a cool white (full crayon); plate
b medium yellow (full crayon); plate
c cool light blue (full crayon); plate
d light blue-purple (full crayon); plate
e red-orange (full crayon); plate
f cool Day-Glo red (full crayon); plate
g warm red (full crayon); plate
h medium cool red (full crayon); plate
i gray-purple (full crayon); plate
j medium blue, with green (full crayon); plate
k cool deep blue (full crayon); plate
l deep blue-green (full crayon); plate
m ultra blue (full crayon); plate
n deep green-blue (full crayon); plate
o cool brown, with umber (full crayon); plate
p cool black (full crayon); plate

3 a warm white (smear crayon, over 2a); plate
b dark yellow (smear crayon, over 2b); plate
c warm medium blue (smear crayon, over 2c); plate
d warm medium blue (smear crayon, over 2d); plate
e cool red-orange (smear crayon, over 2e); plate
f warm Day-Glo red (smear crayon, over 2f); plate
g deep purple-red (smear crayon over 2g); plate
h deep red (smear crayon, over 2h); plate
i gray-purple with blue (smear crayon, over 2i); plate
j bright blue-green (smear crayon, over 2j); plate
k deep blue, with red (smear crayon, over 2k); plate
l deep purple, with blue (smear crayon, over 2l); plate
m medium ultra blue (smear crayon, over 2m); plate
n deep cool blue (smear crayon, over 2n); plate
o deep brown, with umber (smear crayon, over 2o); plate
p warm black (smear crayon, over 2p); plate

4 a high gloss glaze with color 2p (loose crayon, over 2p); plate
b high gloss glaze with color 2i (loose crayon, over 2i); plate
c high gloss glaze with color 2a (loose crayon, over 2a); plate
d high gloss glaze with color 2k (loose crayon, over 2k); plate
e high gloss glaze with color 2c (loose crayon, over 2c); plate
f high gloss glaze with color 2f (loose crayon, over 2f); plate
g high gloss clear glaze (loose crayon, over 3d, 3e, 3g, 3h, 3j, 3l, 3n, 3o); plate
5 pink (crayon); plate
6 transparent pink (crayon, over 5); plate
7 salmon pink glaze (crayon, over 6); plate

134
Sinjerli Variation Squared with Colored Ground IV
1981
Lithograph and screenprint on 320 gram Arches Cover paper
32 x 32 (81.3 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: F. Stella '81
INScriptions Numbered in pencil, lower left
EDITION 44

PROOFS 10 AP, 2 CTP, RTP, 3 PPII; elements destroyed
PUBLISHER Petersburg Press, New York

8 runs from 50 aluminum plate sections and 2 screens (same as cat. 118), and 4 additional aluminum plates:
1 medium gray (line); photo screen, from ink drawing on Mylar
2 a green-blue (full crayon); plate
b bright green (full crayon); plate
c cool bright red (full crayon); plate
d cool medium blue (full crayon); plate
e warm gray-blue (full crayon); plate
f warm brown (full crayon); plate
g medium yellow (full crayon); plate
h yellow-orange (full crayon); plate
i warm medium yellow (full crayon); plate
j light Day-Glo red (full crayon); plate
k red-purple (full crayon); plate
l light yellow-brown (full crayon); plate
m light gray-green (full crayon); plate
n ultra blue (full crayon); plate
o red-gray-purple (full crayon); plate
p bright pink (full crayon); plate
q cool medium red (full crayon); plate
r light red (full crayon); plate
s light blue (full crayon); plate
t dark blue-gray (full crayon); plate

5 a deep blue-green (smear crayon, over 2a); plate
b blue-green (smear crayon, over 2b); plate
c cool medium red (smear crayon, over 2c); plate
d deep blue with red (smear crayon, over 2d); plate
e cool gray-blue (smear crayon, over 2e); plate
f dark cool brown (smear crayon, over 2f); plate
FRANK STELLA PRINTS  PRINTING SEQUENCES

135
Talladega Three I
1982
Etching on white TGL handmade paper
66 x 52 (167.6 x 132.1)
signature: signed and dated in pencil, lower right: F. Stella '82
inscriptions: numbered in pencil, lower right. Chop mark, lower right. Workshop number inscribed in pencil on verso: FS85-582
edition: 30
proofs: 10 AP, TP, WP (heavyweight blotter paper), RTP, PPI, PPII, A

5 runs: 8 dye colors, 1 paper pressing: 21 ink colors, 4 runs from 4 magnesium plates (plates 1, 3, and 4 reserved for cat. 137): 1 yellow, light orange, red-orange, red magenta, pale light purple, light purple, and yellow-green dyes (on newly made white pulp base sheet); III
2 yellow, orange, red, medium red, purple, ultramarine blue, medium blue, green, and white; methods 21c, 23a, 16a; III
3 blend of white, light gray, medium gray, dark gray, and black; methods 21c, 23a, 16g; III
4 violet; methods 20, 21a, 22c, 23a; III
5 red and blend of white, light gray, medium light gray, medium gray, and black; methods 20, 21a, 23a, 16g; III

136
Talladega Three II
1982
Relief on white TGL handmade, hand-colored paper
66 x 52 (167.6 x 132.1)
signature: signed and dated in pencil, lower right: F. Stella '82
inscriptions: numbered in pencil, lower right. Chop mark, lower right. Workshop number inscribed in pencil on verso: FS85-582
edition: 30
proofs: 10 AP, 2 TP, 5 CTP, WP, RTP, PPI, PPII, A
publisher: Tyler Graphics Ltd., Bedford Village, NY (559:FS18)

5 runs: 8 dye colors, 1 paper pressing: 21 ink colors, 4 runs from 4 magnesium plates (plates 1, 3, and 4 reserved for cat. 137): 1 yellow, light orange, red-orange, red magenta, pale light purple, light purple, and yellow-green dyes (on newly made white pulp base sheet); III
2 yellow, orange, red, medium red, purple, ultramarine blue, medium blue, green, and white; methods 21c, 23a, 16a; III
3 blend of white, light gray, medium gray, dark gray, and black; methods 21c, 23a, 16g; III
4 violet; methods 20, 21a, 22c, 23a; III
5 red and blend of white, light gray, medium light gray, medium gray, and black; methods 20, 21a, 23a, 16g; III
137
Talladega Three III
1982
Relief on white TGL handmade paper
66 x 52 (167.6 x 132.1)

signature: Signed and dated in pencil, lower right of center: F. Stella '82

inscriptions: Numbered in pencil, lower right. Workshop number inscribed in pencil on verso: FS8t-592

edition: 30

proofs: 10 AP, 4 TP, 6 CTP, RTP, PPI, PPII, A


Publisher: Tyler Graphics Ltd., Bedford Village, NY (560:FS19)

4 runs: 4 colors; 4 runs from 4 magnesium plates (all plates reserved):
1 medium yellow (allover texture); methods 20, 21a, 23a; III
2 green (allover texture); methods 21a, 21c, 23a; III
3 black (allover texture); methods 20, 21a, 23a; III
4 violet (thin line); methods 20, 21a, 23a; III

138
Talladega Five I
1982
Relief, woodcut on white TGL handmade, hand-colored paper
66 x 52 (167.6 x 132.1)

signature: Signed and dated in pencil, lower right: F. Stella '82

inscriptions: Numbered in pencil, lower right. Workshop number inscribed in pencil on verso: FS8t-584

edition: 30

proofs: 10 AP, 2 WP, RTP, PPI, PPII, A


Publisher: Tyler Graphics Ltd., Bedford Village, NY (561:FS20)

4 runs: 1 dye color, 1 paper pressing; 9 ink colors, 3 runs from 2 magnesium plates and 1 beech woodblock:
1 red dye (on newly made white pulp base sheet); III
1 medium yellow, red, pink, violet, light blue, green, and fluorescent red; methods 21a, 23a, 16a; III
3 black; method 19b (birchwood); III
4 blue; methods 21a, 23a; III

139
Estoril Three II
1982
Relief, engraving, woodcut on white TGL handmade, hand-colored paper
66 x 52 (167.6 x 132.1)

signature: Signed and dated in pencil, lower right: F. Stella '82

inscriptions: Numbered in pencil, lower right, TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS8t-585

edition: 30

proofs: 10 AP, 3 CTP, RTP, PPI, PPII, A


Publisher: Tyler Graphics Ltd., Bedford Village, NY (562:FS21)

7 runs: 9 dye colors, 1 paper pressing; 6 ink colors, 6 runs from 5 magnesium plates and 1 pine woodblock:
1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III
2 magenta (allover texture); method 12; III
3 yellow (allover texture); methods 20, 21a, 23a; III
4 gold (thick line); methods 20, 21a, 23a; III
5 green (thick line, over 4); methods 21a, 23a (SR); III
6 red (thin line, over 5); methods 21a, 23a (TS); III
7 fluorescent green (border); method 19a (pinewood, TS); III

140
Estoril Five I
1982
Relief, woodcut on white TGL handmade, hand-colored paper
67 x 52 (170.2 x 132.1)

signature: Signed and dated in pencil, lower right: F. Stella '82

inscriptions: Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS8t-587

edition: 30
PROOFS 10 AP, 3 CTP, 6 PP, 2 WP, RTP, PPI, PPII, A
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (565:FS22)

7 runs: 9 dye colors, 1 paper pressing; 11 ink colors, 6 runs from 4 magnesium plates and 1 woodblock (plates 2, 4, and 5 reserved for cat. 140):
1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III
2 yellow (allover, flat); method 19b (birchwood); III
3 yellow, orange, light red, blue, and green (brush); methods 20, 23a, 16a; III
4 red; methods 20, 23a (same plate as run 3); III
5 light yellow-ocher (over yellow of 2); methods 21a, 23a; III
6 violet (thin line); methods 20, 21c, 23a; III
7 yellow-ocher (brush, over 3) and black (border); methods 21a, 23a, 16a, III

141

Estoril Five II
1982
Relief, engraving on white TGL handmade paper
66 x 52 (167.6 x 132.1)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’82
INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81583
EDITION 30
PROOFS 10 AP, TP, 4 CTP, 2 WP, RTP, PPI, PPII, A
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (564:FS23)

8 runs: 9 dye colors, 1 paper pressing; 12 ink colors, 7 runs from 5 magnesium plates (plate 1 reserved for cat. 142 run 1)
1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheet); III
2 magenta (allover texture); method 12; III
3 transparent gray (allover brush with wood-grain texture); methods 21a, 23a; III
4 violet (thin line); methods 20, 21a (same plate as run 3), 23a; III
5 yellow-orange, light orange, light violet, blue, and light green (brush); methods 20, 21a, 23a, 16a; III
6 red; methods 20, 21a (same plate as run 3), 23a; III
7 violet (border), yellow-ocher (brush, over light violet of 3); methods 21a, 23a, 16a; III
8 blue-green (brush, over yellow-ocher of 7); methods 21a (same plate as run 7), 23a; III

142

Imola Three I
1982
Relief, engraving on white TGL handmade paper
66 x 52 (167.6 x 132.1)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’82
INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81593
EDITION 30
PROOFS 10 AP, TP, 4 CTP, 2 WP, RTP, PPI, PPII, A
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (565:FS24)

5 runs: 5 colors; 5 runs from 4 magnesium plates (all plates reserved for cats. 142.1, 142.1a, 142.2):
1 black (allover texture); method 12 (same plate as cats. 139 run 1 and 141 run 1); III
2 silver (allover crayon texture); methods 21a, 21c, 23a; III
3 light yellow (thick line); methods 21c, 23a; III
4 white (over 3); methods 21c (same plate as run 3), 23a; III
5 black (thin line); methods 21c, 20a, 23a; III

142.1

Imola Three II
1984
Relief, woodcut on white TGL handmade, hand-colored paper
66 x 52 (167.6 x 132.1)
SIGNATURE Signed and dated in pencil, lower left: F. Stella ’84
INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower left.
142.2

Imola Three IV

1984

Relief, screenprint on white TLG, handmade, hand-colored paper

66 x 52 (167.6 x 132.1)

Signature Signed and dated in pencil, lower left: F. Stella ’84

Inscriptions Numbered in pencil, lower left. TGL blind stamp lower left. Workshop number inscribed on verso in pencil: FS81-667

Edition 30

Proofs 10 AP, 2 TP, 5 WP, RTP, PPI, PPII, A


Publisher Tyler Graphics Ltd., Bedford Village, NY (602:FS61)

14 runs: 2 dye colors, 1 paper pressing; 25 ink colors, 13 runs from 8 magnesium plates and 4 screens:
1 yellow and blue dyes (on newly made white pulp base sheet); III
2 dark blue; methods 21a, 21c, 23a; III
3 orange; methods 20, 21c, 23a; III
4 copper; methods 20, 21a, 23a; III
5 repeat of run 4
6 yellow, orange, and white; methods 21a, 23a, 16a; III
7 red; methods 20, 21c, 23a; III
8 orange and pink; methods 21a, 23a; III
9 brown, light blue, dark blue, blue-green, and green; methods 21a, 23a, 16a; III
10 yellow, dark yellow-ocher, dark red, blue-green, green, and white; methods 21a, 23a, 16a; III
11 red gloss enamel; method 294; VI
12 black; method 294; VI
13 tan; method 294; VI
14 gray; method 294; VI

142.3

Imola Five II

1983
Relief, woodcut on white TGL handmade, hand-colored paper
66 x 49 (167.6 x 124.5)

signature: Signed and dated in pencil, lower right: F. Stella '83

inscriptions: Numbered in pencil, lower right. TGL blind stamp lower left. Workshop number inscribed in pencil on verso: FS81-591

Edition 30

Proofs 10 AP, 2 TP, 2 CTP, WP, RTP, PPI, PPI, A


Publisher Tyler Graphics Ltd., Bedford Village, NY (577:FS36)

6 runs: 2 dye colors, 1 paper pressing; 13 ink colors, 5 runs from 4 magnesium plates and 1 woodblock:
1 yellow and green dyes (on newly made white pulp base sheet); III
2 red, violet, blue, green and black; methods 19 (beech wood), 16a; III
3 transparent white; methods 20, 23a; III
4 green and black; methods 20, 21a, 23a, 16a; III
5 light green, medium green, dark green, and black; methods 21a, 23a, 16a; III
6 light blue; methods 21a, 23a; III

142.3a

Imola Five II, State I

1983
Relief, screenprint, woodcut on white TLG handmade, hand-colored paper
66 x 49 (167.6 x 124.5)

signature: Signed and dated in pencil, lower left: F. Stella '83

inscription: Inscribed in pencil, lower left: State I. TGL blind stamp lower left. Workshop number inscribed in pencil on verso: FS81-591A

Edition 10

Proofs TP, WP, RTP


Publisher Tyler Graphics Ltd., Bedford Village, NY (578:FS37)

15 runs: 1 dye color, 1 paper pressing; 20 ink colors, 14 runs from 5 magnesium plates, 2 screens, and 1 woodblock:
1 red dye (on newly made white pulp base sheet); III
2 orange, red, violet, green, and black; methods 19b (beech wood), 16a; III
3 transparent white; methods 20, 23a; III
4 transparent thalo green; methods 20, 21a, 23a; 16a; III
5 dark green and black; methods 21a, 23a, 16a; III
6 yellow-orange; methods 21a, 23a; III
7 orange; method 29a; III
8 light blue; method 29a; III
9 dark blue; methods 29a (same screen as run 8), 27 (KT); VI
10 green; methods 29a (same screen as run 8), 27 (KT); VI
11 gray-violet; methods 29a (same screen as run 8), 27 (KT); VI
12 tan; methods 29a (same screen as run 8), 27 (KT); VI
13 dark green; methods 29a (same screen as run 8), 27 (KT); VI
14 black; methods 29a (same screen as run 8), 27 (KT); VI
15 blue and brown; methods 21a, 23a, 16a; III

143

Pergusa Three

1983
Relief, woodcut on white TLG, handmade, hand-colored paper
66 x 52 (167.6 x 132.1)

signature: Signed and dated in pencil, lower right: F. Stella '83

inscriptions: Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81-588

Edition 30

Proofs 18 AP, 2 TP, 5 CTP, 4 PP, WP, PPI, PPI, A


Publisher Tyler Graphics Ltd., Bedford Village, NY (575:FS34)

8 runs: 10 dye colors, 1 paper pressing; 30 ink colors, 7 runs from 5
FRANK STELLA PRINTS  PRINTING SEQUENCES

magnesium plates and 2 woodblocks with inlaid irregularly shaped magnesium plates:
1 yellow, yellow-ocher, red, magenta, light pink, light violet, purple, blue, green, and light yellow-green dyes (on newly made white pulp base sheet); III
2 orange (flat), red (flat), magenta (flat), violet (flat), green (flat, brush), gray, and black (flat); methods 19b (birchwood), 20, 23a, 16a; III
3 medium yellow (woodgrain), orange (brush), red (brush), dark magenta (brush), violet (brush), dark green (brush), and blue-black (woodgrain); methods 19a (birchwood), 20, 23a, 16a; III
4 yellow (crayon), red (crayon), pink (line), purple (line), blue (crayon), green (line), and white (crayon); methods 21a, 23a, 16a; III
5 red and black; methods 21a, 23a, 16a; III
6 blue; methods 21a, 23a; III
7 green; methods 21a, 23a; III
8 yellow, orange, red, dark blue, and white; methods 21a, 23a, 16a; III

143a
Pergusa Three, State I
1983
Relief, woodcut on white TGL handmade, hand-colored paper
66 x 52 (167.6 x 132.1)
signature Signed and dated in pencil, lower left: F. Stella '83
inscriptions Inscribed in pencil, lower left: State I. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FSSt-588A
edition 10
proofs TP, RTP
publisher Tyler Graphics Ltd., Bedford Village, NY (779:FS8)

9 runs: 10 dye colors, 1 paper pressing; 64 ink colors; 24 runs from 7 magnesium plates, 9 screens, and 1 woodblock:
1 yellow, light orange, red-orange, magenta, pale light purple, light violet, pale purple, blue, and yellow-green dyes (on newly made white pulp base sheets); III
2 orange, dark red, brown-red, violet, tan, and green; methods 19a (beech wood), 20, 23a, 16a; III
3 medium yellow, orange, dark magenta, blue, dark green, black, and gold; methods 19a (beech wood), 20, 23a, 16a; III
4 yellow, red, pink, purple, green, dark green, and white; methods 21a, 23a, 16a; III
5 yellow; methods 21a (same plate as run 4, printed over white area from run 4), 23a; III
6 red and black; methods 21a, 23a, 16a; III
7 blue; methods 21a, 23a; III
8 green; methods 21a, 23a; III
9 yellow, orange, red, dark blue, and white; methods 21a, 23a, 16a; III

143.1
Pergusa Three Double
1984
Relief, screenprint, woodcut, engraving on white TLG, handmade, hand-colored paper
Two sheets, hinged together: 102 x 66 (259.1 x 167.6); each: 52 x 66 (132.1 x 167.6)
signature Signed and dated in pencil, lower right: F. Stella '84
inscriptions Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FSSt-666
edition 30
proofs 10 AP, 3 TR, 2 WP, RTP, PPI, PPII, A
publisher Tyler Graphics Ltd., Bedford Village, NY (605:FS64)

25 runs: 10 dye colors, 1 paper pressing; 64 ink colors; 24 runs from 7 magnesium plates, 9 screens, and 1 woodblock:
1 yellow, light orange, red-orange, magenta, pale light purple, light purple, purple, blue, and yellow-green dyes (on newly made white pulp base sheets); III
2 silver (on bottom sheet); methods 12, 20, 21a, 23a; III
3 silver (on top sheet); methods 19a, 19b (birchwood); III
4 yellow (on bottom sheet); method 29a; III
5 yellow (on top sheet); method 29a; III
6 yellow-ocher, red, red-violet, blue, blue-green, and black (on top sheet); methods 21a, 23a, 16a; III
7 light yellow, medium yellow, green, and black (on top sheet); methods 21a, 23a, 16a; III
8 red and blue (on top sheet); methods 21a, 23a, 16a; III
9 light yellow, yellow-ocher, orange, light red, red, magenta, violet, blue, green, yellow-green, gray, and black (on top sheet); methods 20, 23a, 16a; III
10 light yellow, yellow-ocher, orange, light red, red, magenta, violet,
blue, green, yellow-green, gray, and black (on bottom sheet); methods 21a, 23a, 16; III
11 yellow, medium yellow, blue, and black (on bottom sheet); methods 21a, 23a, 16a; III
12 yellow-ocher, red, red-violet, yellow-green, and black (on bottom sheet); methods 21a, 23a, 16a; III
13 light blue (on top sheet); method 29a; VI
14 blue-green (on top sheet); method 29a; VI
15 light blue-green (on top sheet); method 29a; VI
16 black (on top sheet); method 29a; VI
17 red (on top sheet); method 29a; VI
18 medium yellow and red (on top sheet); methods 29a, 16c; VI
19 orange (on bottom sheet); method 29a; VI
20 violet (on bottom sheet); method 29a; VI
21 pink (on bottom sheet); method 29a; VI
22 green (on bottom sheet); method 29a; VI
23 yellow and red (on bottom sheet); methods 29a, 16c; VI
24 black (on bottom sheet); method 29a; VI
25 red (on bottom sheet); method 29a; VI

144

Shards I

1982

Lithograph and screenprint on 320 gram Arches Cover paper
45 1/2 x 39 3/4 (115.6 x 101)

signature Signed and dated in pencil, lower right: F. Stella '82

inscriptions Numbered in pencil, lower right

edition 100

proofs 20 AP, 6 TP, RTP, 4 PPII; elements reserved for cat. 149

printers John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.

publisher Petersburg Press, New York

43 runs from 33 aluminum plates and 2 screens:
1 gray (line); photo plate, from collage
2 gray; plate, crayon
3 beige; plate, rubbing crayon
4 yellow; plate, crayon
5 orange; plate, crayon
6 pink; plate, crayon
7 red; plate, crayon
8 yellow-green; plate, crayon
9 green; plate, crayon
10 blue; plate, crayon
11 green; plate, crayon
12 blue; plate, crayon
13 purple; plate, crayon
14 brown; plate, crayon
15 black; plate, crayon
16 semi-gloss white; photo screen, from rubbing crayon and film opaque on Mylar
17 semi-gloss white (over 16); same screen as 16
18 semi-gloss white (over 17); same screen as 16
19 high gloss white (over 18); same screen as 16, with certain areas blocked out
20 high gloss yellow (over 19); same screen as 16, with certain areas blocked out
21 semi-gloss white; photo screen, from rubbing crayon and stop-out varnish on Mylar
22 semi-gloss white (over 21); same screen as 21
23 semi-gloss white (over 22); same screen as 21
24 high gloss white (over 23); same screen as 21, with certain areas blocked out
25 high gloss yellow (over 24); same screen as 21, with certain areas blocked out
26 yellow-ocher; plate, rubbing crayon on coarse aluminum
27 lime green; plate, gum spatter, gum stop-out
28 red; plate, rubbing crayon, water wash
29 blue; plate, rubbing crayon, water wash
30 red; plate, rubbing crayon
31 black; plate, rubbing crayon, water wash
32 blue; plate, rubbing crayon
33 pink; plate, rubbing crayon
34 black; plate, crayon
35 black; plate, rubbing crayon
36 red; plate, rubbing crayon
37 green; plate, crayon
38 red; plate, rubbing crayon
39 orange to pink blend; plate, blended roll, rubbing crayon on coarse aluminum
40 green; plate, crayon on coarse aluminum
41 purple; plate, rubbing crayon
42 green; plate, crayon
43 green; plate, rubbing crayon
145
Shards II
1982
Lithograph and screenprint on 320 gram Arches Cover paper
39 ¾ x 45 ¼ (101 x 114.9)
signature: Signed and dated in pencil, lower right: F. Stella ’82
INSCRIPTIONS Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP, 6 TP, RTP, 4 PPII, C
PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
PUBLISHER Petersburg Press, New York

53 runs from 34 aluminum plates and 4 screens:
1 light gray (line); photo plate, from collage
2 medium gray; plate, crayon
3 white; plate, rubbing crayon
4 cream; plate, rubbing crayon
5 beige; plate, rubbing crayon
6 orange; plate, crayon
7 red; plate, crayon
8 red-orange; plate, crayon
9 magenta; plate, crayon
10 light blue; plate, crayon
11 blue-green; plate, crayon
12 yellow-green; plate, crayon
13 semi-gloss white; photo screen, from rubbing crayon and stop-out varnish on Mylar
14 semi-gloss white (over 13); same screen as 13
15 semi-gloss white (over 14); same screen as 13
16 high gloss yellow (over 15); same screen as 13, with certain areas blocked out
17 high gloss white (over 16); same screen as 13, with certain areas blocked out
18 semi-gloss white; photo screen, from rubbing crayon and litho transfer on Mylar
19 semi-gloss white (over 18); same screen as 18
20 semi-gloss white (over 19); same screen as 18
21 high gloss white (over 20); same screen as 18, with certain areas blocked out
22 high gloss yellow (over 21); same screen as 18, with certain areas blocked out
23 semi-gloss white; photo screen, from rubbing crayon and film opaque on Mylar
24 semi-gloss white (over 23); same screen as 23
25 semi-gloss white (over 24); same screen as 23
26 high gloss white (over 25); same screen as 23, with certain areas blocked out
27 yellow; plate
28 yellow; plate
29 yellow-green; plate, rubbing crayon
30 green; plate, crayon
31 blue; plate
32 brown; plate, crayon
33 red; plate
34 magenta; plate
35 pink; plate
36 orange; plate
37 fluorescent green; plate
38 Chinese orange; plate
39 Naples yellow; plate
40 black; plate, rubbing crayon
41 black; plate, crayon
42 black; plate, tusche wash
43 black; plate, crayon
44 black; plate, tusche wash
45 silver; plate, crayon
46 fluorescent orange (over 45); same plate as 45
47 orange to green blend; plate, blended roll, rubbing crayon

146
Shards III
1982
Lithograph and screenprint on 320 gram Arches Cover paper
45 ¼ x 39 ¾ (114.9 x 101)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’82
INSCRIPTIONS Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP, 10 TP, RTP, 4 PPII; elements reserved for cat. 150
PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
PUBLISHER Petersburg Press, New York

39 runs from 31 aluminum plates and 2 screens:
1 light gray (line); photo plate, from collage
FRANK STELLA PRINTS  PRINTING SEQUENCES

2 orange; plate, crayon
3 red; plate, crayon
4 magenta; plate, crayon
5 light blue (lines); plate, crayon
6 blue-green (lines); plate, crayon
7 yellow-green (lines); plate, crayon
8 ultramarine blue; plate, crayon
9 blue; plate, crayon
10 brown; plate, crayon
11 black; plate, crayon
12 black; plate, crayon
13 semi-gloss white; photo screen, from stop-out varnish, film opaque, rubbing crayon on Mylar
14 semi-gloss white (over 13); same screen as 13
15 semi-gloss white (over 14); same screen as 13
16 high gloss yellow (over 15); same screen as 13, with certain shapes blocked out
17 high gloss white (over 16); same screen as 13, with certain shapes blocked out
18 off-white; plate, gum stop-out
19 orange; plate, gum stop-out
20 orange; plate, rubbing crayon
21 brown; plate, rubbing crayon
22 umber/black; plate, rubbing crayon
23 intense blue; plate, rubbing crayon
24 black; plate, rubbing crayon
25 red-orange; plate, rubbing crayon
26 yellow; plate, gum stop-out
27 red; plate, rubbing crayon
28 pink; plate, rubbing crayon
29 glaze blue; plate, rubbing crayon
30 two-tone Chinese orange; plate
31 two-tone Chinese orange (over 30); same plate as 30
32 yellow; plate, rubbing crayon
33 deep purple; plate, rubbing crayon
34 wine red; plate
35 wine red (over 34); same plate as 34
36 blue; plate, crayon
37 thalo green; plate, crayon
38 high gloss yellow; photo screen, from film opaque on Mylar
39 white to green blend; plate, blended roll, lacquer over gum spatter

147
Shards IV
1982
Lithograph and screenprint on 320 gram Arches Cover paper
39 ¾ x 45 ¼ (101 x 114.9)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ‘82
INSCRIPTIONS Numbered in pencil, lower right
EDITION 100
PROOFS 20 AP, 6 TP, RTP, 4 PPH; elements reserved for cat. 151
PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
PUBLISHER Petersburg Press, New York

31 runs from 26 aluminum plates and 1 screen:
1 gray (line); photo plate, from collage
2 beige; plate, rubbing crayon
3 orange; plate, crayon
4 hot pink; plate, crayon
5 red; plate, crayon
6 magenta; plate, crayon
7 yellow-green; plate, crayon
8 ultramarine blue; plate, crayon
9 dark green; plate, crayon
10 deep purple; plate, crayon
11 black; plate, crayon
12 semi-gloss white; photo screen, from stop-out varnish, film opaque, rubbing crayon on Mylar
13 semi-gloss white (over 12); same screen as 12
14 semi-gloss white (over 13); same screen as 12
15 high gloss yellow (over 14); same screen as 12, with certain areas blocked out
16 high gloss white (over 15); same screen as 12, with certain areas blocked out
17 red; plate, rubbing crayon
18 pink; plate, rubbing crayon, water wash
19 red; plate, rubbing crayon, water wash
20 gold-ocher; plate, rubbing crayon
21 brown; plate, rubbing crayon
22 orange; plate, crayon
23 blue; plate, rubbing crayon
24 purple; plate, rubbing crayon
25 white; plate, rubbing crayon over gum stop-out
26 green; plate, crayon
27 white; plate, rubbing crayon
28 yellow; plate, rubbing crayon
29 gray blend; plate, blended roll, lacquer over gum stop-out
30 black; plate, crayon, rubbing crayon
31 white to blue blend; plate, blended roll, lacquer over gum stop-out

148
Shards V
1982
Lithograph and screenprint on 320 gram Arches Cover paper
39 3/4 x 45 1/4 (101 x 114.9)

signature: Signed and dated in pencil, lower left: F. Stella ’82
inscriptions: Numbered in pencil, lower left
edition 100
proofs: 20 AP; 6 TP, RTP; 4 PPII; elements reserved for cat. 152
printers: John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
publisher: Petersburg Press, New York

46 runs from 35 aluminum plates and 2 screens:
1 gray (line); photo plate, from collage
2 medium gray; plate, crayon
3 cream; plate, rubbing crayon
4 orange; plate, crayon
5 hot pink; plate, crayon
6 red; plate, crayon
7 light blue; plate, crayon
8 ultramarine blue; plate, crayon
9 green; plate, crayon
10 milori blue; plate, crayon
11 deep purple; plate, crayon
12 brown; plate, crayon
13 black; plate, crayon
14 semi-gloss white; photo screen, from stop-out varnish, rubbing crayon on Mylar
15 semi-gloss white (over 14); same screen as 14
16 semi-gloss white (over 15); same screen as 14
17 high gloss yellow (over 16); same screen as 14, with certain areas blocked out
18 high gloss white (over 17); same screen as 14, with certain areas blocked out
19 semi-gloss white; photo screen, from film opaque on Mylar
20 semi-gloss white (over 19); same screen
21 semi-gloss white (over 20); same screen as 19
22 high gloss white (over 21); same screen as 19
23 red; plate, rubbing crayon
24 red (over 23); same plate as 23
25 red (over 24); same plate as 23
26 yellow to black blend; plate, blended roll, lacquer over gum spatter
27 pink; plate, rubbing crayon, water wash
28 blue; plate, crayon
29 blue; plate, rubbing crayon
30 blue; plate, crayon
31 green; plate, rubbing crayon, water wash on coarse aluminum
32 green; plate, water wash
33 fluorescent green; plate, crayon, water wash on coarse aluminum
34 black; plate, crayon
35 yellow-orange; plate, rubbing crayon
36 yellow; plate, rubbing crayon
37 blue-green; plate, rubbing crayon
38 black; plate, water wash on coarse aluminum
39 black; plate, crayon
40 dark green; plate, crayon
41 orange; plate, rubbing crayon
42 red; plate, rubbing crayon
43 metallic green; plate, rubbing crayon
44 blue-green; plate, rubbing crayon
45 dark green; plate, crayon
46 brown; plate, rubbing crayon

149
Shards Variant Ia
1982
Lithograph and screenprint on 320 gram Arches Cover paper
45 1/2 x 39 3/4 (115.6 x 101)

signature: Signed and dated in pencil, lower right: F. Stella ’82
inscriptions: Numbered in pencil, lower right
edition 38
proofs: 10 AP, 4 TP, RTP, 4 PPII, C
printers: John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
publisher: Petersburg Press, New York
43 runs from 33 aluminum plates and 2 screens; elements same as cat. 144
1 gray (line); photo plate, from collage
2 gray; plate, crayon
3 beige; plate, rubbing crayon
4 yellow; plate, crayon
5 orange; plate, crayon
6 pink; plate, crayon
7 red; plate, crayon
8 yellow-green; plate, crayon
9 green; plate, crayon
10 blue; plate, crayon
11 green; plate, crayon
12 blue; plate, crayon
13 purple; plate, crayon
14 brown; plate, crayon
15 black; plate, crayon
16 semi-gloss white; photo screen, from rubbing crayon and film opaque on Mylar
17 semi-gloss white (over 16); same screen as 16
18 semi-gloss white (over 17); same screen as 16
19 high gloss white (over 18); same screen as 16, with certain areas blocked out
20 high gloss yellow (over 19); same screen as 16, with certain areas blocked out
21 semi-gloss white; photo screen, from rubbing crayon and stop-out varnish on Mylar
22 semi-gloss white (over 21); same screen as 21
23 semi-gloss white (over 22); same screen as 21
24 high gloss white (over 23); same screen as 21, with certain areas blocked out
25 high gloss yellow (over 24); same screen as 21, with certain areas blocked out
26 yellow-ocher; plate, rubbing crayon on coarse aluminum
27 yellow-orange; plate, gum spatter and gum stop-out
28 blue; plate, rubbing crayon and water wash
29 blue; plate, rubbing crayon and water wash
30 red; plate, rubbing crayon
31 black; plate, rubbing crayon and water wash
32 blue; plate, rubbing crayon
33 salmon; plate, rubbing crayon
34 black; plate, crayon
35 black; plate, rubbing crayon
36 red; plate, rubbing crayon
37 green; plate, crayon
38 red; plate, rubbing crayon
39 blue to red blend; plate, blended roll, rubbing crayon on coarse aluminum
40 orange; plate, crayon on coarse aluminum
41 green; plate, rubbing crayon
42 purple; plate, crayon
43 yellow; plate, rubbing crayon

150
Shards Variant Illa
1982
Lithograph and screenprint on 320 gram Arches Cover paper
45 ¼ x 39 ¾ (114.9 x 101)
signature Signed and dated in pencil, lower middle/left of center: F. Stella ’82
inscriptions Numbered in pencil, lower middle/left of center
dition 27
proofs 10 AP, 5 TR, RTP, 4 PPI, C
printers John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
publisher Petersburg Press, New York

50 runs from 33 aluminum plates and 3 screens; elements same as cat. 146, with the addition of 2 aluminum plates and 1 screen:
1 light gray (line); photo plate, from collage
2 orange; plate, crayon
3 red; plate, crayon
4 magenta; plate, crayon
5 light blue (lines); plate, crayon
6 blue-green (lines); plate, crayon
7 yellow-green (lines); plate, crayon
8 ultramarine blue; plate, crayon
9 blue; plate, crayon
10 brown; plate, crayon
11 black; plate, crayon
12 black; plate, crayon
13 semi-gloss white; photo screen, from stop-out varnish, film opaque, rubbing crayon on Mylar
14 semi-gloss white (over 13); same screen as 13
15 semi-gloss white (over 14); same screen as 13
16 high gloss yellow (over 15); same screen as 13, with certain shapes blocked out
17 high gloss white (over 16); same screen as 13, with certain shapes blocked out
18 off-white; plate, gum stop-out
19 orange; plate, gum stop-out
20 orange; plate, rubbing crayon
21 brown; plate, rubbing crayon
22 umber/black; plate, rubbing crayon
23 intense blue; plate, rubbing crayon
24 black; plate, rubbing crayon
25 red-orange; plate, rubbing crayon
26 yellow; plate, gum stop-out
27 red; plate, rubbing crayon
28 pink; plate, rubbing crayon
29 glaze blue; plate, rubbing crayon
30 two-tone Chinese orange; plate
31 two-tone Chinese orange (over 30); same plate as
32 yellow; plate, rubbing crayon
33 deep purple; plate, rubbing crayon
34 wine red; plate
35 wine red (over 34); same plate as 34
36 blue; plate, crayon
37 thalo green; plate, crayon
38 high gloss yellow; photo screen, from film opaque on Mylar
39 white to green blend; plate, blended roll, lacquer flat over gum spatter
40 black; photo plate, from vernis noir drawing on Mylar
41 green; plate, rubbing crayon
42 blue; plate, crayon on coarse aluminum
43 blue; plate, rubbing crayon on coarse aluminum
44 semi-gloss white; photo screen, from two crayon-on-aluminum plates printed in litho ink on Mylar
45 semi-gloss white (over 44); same screen as 44
46 semi-gloss white (over 45); same screen as 44
47 high gloss white (over 46); same screen as 44
48 blue; plate, crayon
49 metallic green; plate, rubbing crayon on coarse aluminum
50 red; plate, crayon

1982
Lithograph and screenprint on 320 gram Arches Cover paper
39 ¾ x 45 ¼ (101 x 114.9)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ‘82
INSCRIPTIONS Numbered in pencil, lower right
EDITION 49
PROOFS 10 AP, 4 TP, RTP, 4 PPII, C
PRINTERS John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
PUBLISHER Petersburg Press, New York
44 runs from 37 aluminum plates and 3 screens; elements same as cat.
147, with addition of 11 aluminum plates and 2 screens:
1 gray (line); photo plate, from collage
2 beige; plate, rubbing crayon
3 orange; plate, crayon
4 hot pink; plate, crayon
5 red; plate, crayon
6 magenta; plate, crayon
7 yellow-green; plate, crayon
8 ultra blue; plate, crayon
9 dark green; plate, crayon
10 deep purple; plate, crayon
11 black; plate, crayon
12 brown; plate, rubbing crayon
13 dirty yellow; plate, rubbing crayon over gum stop-out
14 fluorescent orange; plate, crayon
15 yellow; plate, rubbing crayon
16 brown (over 12); same plate as 12
17 blue to yellow, transparent blend; plate, blended roll, gum spatter and stop-out
18 black to yellow, transparent blend; plate, blended roll, gum spatter and stop-out
19 fluorescent green; plate, rubbing crayon, water wash
20 brown; plate, rubbing crayon
21 semi-gloss white; photo screen, from litho ink, rubbing crayon, stop-out varnish, film opaque on Mylar
22 semi-gloss white (over 21); same screen as 21
23 semi-gloss white (over 22); same screen as 21
24 gold Glitterflex; photo screen, from film opaque on Mylar
25 transparent black; photo screen, from rubbing crayon on Mylar
26 transparent red glaze; photo screen, from stop-out varnish on Mylar
27 brown; plate, rubbing crayon

151
Shards Variant IVa
28 black (over 27); same plate as 27
29 high gloss varnish; photo screen, from rubbing crayon, stop-out varnish on Mylar
30 high gloss varnish (over 29); same screen as 29
31 blue; plate, rubbing crayon
32 purple; plate, rubbing crayon
33 red; plate, water wash, rubbing crayon
34 black; plate, water wash, rubbing crayon
35 black; plate, crayon
36 cream yellow; plate, crayon, gum spatter
37 yellow; plate, rubbing crayon
38 white; plate, rubbing crayon
39 white; plate, rubbing crayon, gum spatter
40 brown; plate, rubbing crayon
41 green; plate, rubbing crayon
42 brown; plate, crayon
43 red; plate, rubbing crayon on coarse aluminum
44 red; plate, rubbing crayon on coarse aluminum

152

Shards Variant Va

1982
Lithograph and screenprint on 320 gram Arches Cover paper
39 3/4 x 45 1/4 (101 x 114.9)

Signature Signed and dated in pencil, lower left: F. Stella '82
Inscriptions Numbered in pencil, lower left
Edition 30
Proofs 10 AP, CTP, RTP, 4 PPI, C
Printers John Hutcheson, James Welty, Spencer Tomkins, and Norman Lassiter.
Publisher Petersburg Press, New York

49 runs from 37 aluminum plates and 2 screens; elements same as cat.
148 with addition of 2 aluminum plates:
1 gray (line); photo plate, from collage
2 medium gray; plate, crayon
3 cream; plate, rubbing crayon
4 orange; plate, crayon
5 hot pink; plate, crayon
6 red; plate, crayon
7 light blue; plate, crayon
8 ultramarine blue; plate, crayon
9 green; plate, crayon
10 milori blue; plate, crayon
11 deep purple; plate, crayon
12 brown; plate, crayon
13 black; plate, crayon
14 semi-gloss white; photo screen, from stop-out varnish, rubbing crayon on Mylar
15 semi-gloss white (over 14); same screen as 14
16 semi-gloss white (over 13); same screen as 14
17 high gloss yellow (over 16); same screen as 14, with certain areas blocked out
18 high gloss white (over 17); same screen as 14, with certain areas blocked out
19 semi-gloss white; photo screen, from film opaque on Mylar
20 semi-gloss white (over 19); same screen as 19
21 semi-gloss white (over 20); same screen as 19
22 high gloss white (over 21); same screen as 19
23 red; plate, rubbing crayon
24 red (over 23); same plate as 23
25 red (over 24); same plate as 23
26 yellow to black blend; plate, blended roll, lacquer over gum spatter
27 pink; plate, rubbing crayon, water wash
28 blue; plate, crayon
29 blue; plate, rubbing crayon
30 blue; plate, crayon
31 green; plate, rubbing crayon, water wash on coarse aluminum
32 green; plate, water wash
33 fluorescent green; plate, crayon, water wash on coarse aluminum
34 black; plate, crayon
35 yellow-orange; plate, rubbing crayon
36 yellow; plate, rubbing crayon
37 red; plate, rubbing crayon
38 black; plate, water wash on coarse aluminum
39 black; plate, crayon
40 dark green; plate, crayon
41 orange; plate, rubbing crayon
42 red; plate, rubbing crayon
43 metallic green; plate, rubbing crayon
44 red; plate, rubbing crayon
45 red; plate, crayon
46 brown; plate, rubbing crayon
47 black; plate, crayon
48 red; plate, rubbing crayon
49 brown; plate, rubbing crayon

153
Swan Engraving I
1982
Etching on white TGL handmade paper
65 ¾ x 5½ (167 x 129.5)
Signature Signed and dated in pencil, lower right: *F. Stella* '82
Inscriptions Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81-653
Edition 30
Proofs 10 AP, RTP, PPI, PPII, A, C
Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
Publisher Tyler Graphics Ltd., Bedford Village, NY (567:FS26)

1 run: 1 color; 1 run from 1 assembled plate made from 7 irregularly shaped magnesium plates:
1 black; methods 15a, 12, 20, 21c, 21a, 23b; III

154
Swan Engraving II
1982
Etching on white TGL handmade paper
66 ½ x 5½ (168.9 x 130.8)
Signature Signed and dated in pencil, lower left of center: *F. Stella* '82
Inscriptions Numbered in pencil, lower left. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81-652
Edition 30
Proofs 10 AP, 3 TP, RTP, PPI, PPII, A, C
Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
Publisher Tyler Graphics Ltd., Bedford Village, NY (568:FS27)

1 run: 1 color; 1 run from 1 assembled plate made from 7 irregularly shaped magnesium plates:
1 black; methods 15a, 12, 20, 21c, 23c; III

155
Swan Engraving III
1982
Etching, relief on white TGL handmade paper
66 x 5½ (167.6 x 130.8)
Signature Signed and dated in pencil, lower middle/right of center: *F. Stella* '82
Inscriptions Numbered in pencil, lower middle/right of center. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81-657
Edition 30
Proofs 10 AP, 2 TP, RTP, PPI, PPII, A, C
Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
Publisher Tyler Graphics Ltd., Bedford Village, NY (569:FS28)

1 run: 1 color; 1 run from 1 assembled plate made from 27 irregularly shaped magnesium plates:
1 black; methods 15a, 20, 21c, 23c; III

156
Swan Engraving IV
1982
Etching, relief on white TGL handmade paper
66 ¾ x 5½ (169.5 x 129.5)
Signature Signed and dated in pencil, lower right: *F. Stella* '82
Inscriptions Numbered in pencil, lower right. TGL blind stamp lower right. Workshop number inscribed in pencil on verso: FS81-654
Edition 30
Proofs 10 AP, 2 TP, RTP, PPI, PPII, A, C
Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
Publisher Tyler Graphics Ltd., Bedford Village, NY (570:FS29)
Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

Publisher: Tyler Graphics Ltd., Bedford Village, NY (573:FS32)

1 run; 1 color; 1 run from 1 assembled plate made from 13 irregularly shaped magnesium plates:
1 black; methods 15a, 20, 21c, 21a, 23b; III

159
Swan Engraving Square III
1982
Etching on white TGL handmade paper
52 x 54 (132.1 x 137.2)
Signature: Signed and dated in pencil, lower left of center: F. Stella '82
Inscriptions: Numbered in pencil, lower lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FSSt-659
Edition 20
Proofs 8 AP, 2 TP, RTP, PPI, PPII, A, C
Printers: Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
Publisher: Tyler Graphics Ltd., Bedford Village, NY (573:FS32)

1 run; 1 color; 1 run from 1 assembled plate made from 11 irregularly shaped magnesium plates:
1 black; methods 15a, 20, 21c, 21a, 23b; III

160
Swan Engraving Square IV
1982
Etching, relief on white TGL handmade paper
52 x 54 (132.1 x 137.2)
Signature: Signed and dated in pencil, middle/slightly left of center: F. Stella '82
Inscriptions: Numbered in pencil, middle/slightly left of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FSSt-658
Edition 20
FRANK STELLA PRINTS  PRINTING SEQUENCES

PROOFS 8 AP, 2 TP, RTP, PPI, PPII, A, C

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (574:FS33)

1 run: 1 color; 1 run from 1 assembled plate made from 11 irregularly shaped magnesium plates:
1 black; methods 15a, 20, 21c, 21a, 23c; III

161

Swan Engraving V

1985
Relief, etching, engraving on white TGL handmade paper
59 1/2 x 49 3/4 (151.1 x 126.4)

SIGNATURE Signed and dated in pencil, lower middle, right of center: F. Stella ’82

INSCRIPTIONS Numbered in pencil, lower middle/right of center of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS82-650

EDITION 25

PROOFS 8 AR, TP, RTP, PPI, PPII, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (607:FS66)

1 run: 1 color; 1 run from 1 assembled plate made from 32 irregularly shaped magnesium plates:
1 black; methods 15a, 20, 21a, 21c, 23c, 12; III

162

Yellow Journal

1982
Lithograph on white Arches Cover, mould-made paper
52 1/2 x 38 1/2 (133.5 x 97.8)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’82

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp

lower right. Workshop number inscribed in pencil on verso: FS82-649

EDITION 50

PROOFS 16 AP, 4 TP, 2 CTP, 2 WP, RTP, PPI, PPII, A


PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (566:FS25)

15 runs: 15 colors; 15 runs from 14 aluminum plates; plates reserved for state edition
1 pale yellow (flat); method 5a; IIa
2 blue (border); method 5a; IIa
3 silver-gray (allover open texture); method 5a; IIa
4 dark green; method 5a; IIa
5 black (allover brushed texture); method 5c; IIa
6 red (lines); method 5a; IIa
7 transparent blue varnish (over 2, 4); method 5a; IIa
8 clear varnish; method 5a (same plate as run 7); IIa
9 pale green-blue; method 5a; IIa
10 light orange-ocher; method 5a; IIa
11 light red; method 5a; IIa
12 white; method 5a; IIa
13 light green; method 5a; IIa
14 medium yellow; method 5a; IIa
15 red-brown; method 5a; IIa

162a

Yellow Journal, State I

1984
Lithograph on white Arches Cover, mould-made paper
52 1/2 x 38 1/2 (133.5 x 97.8)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’82

INSCRIPTIONS Numbered in pencil, lower right. Inscribed in pencil, lower right: State I. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS81-649A

EDITION 16

PROOFS 2 TP, 2 CTP, WP, RTP, A, C


PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (601:FS60)
20 runs: 20 colors; 20 runs from 19 aluminum plates:
1 light yellow; method 5a; IIa
2 yellow; method 5a; IIa
3 silver-gray; method 5a; IIa
4 dark green; method 5a; IIa
5 black; method 5c; IIa
6 red; method 5a; IIa
7 transparent blue varnish; method 5a; IIa
8 clear varnish; method 5a (same plate as run 7); IIa
9 light blue; method 5a; IIa
10 light orange-ocher; method 5a; IIa
11 light red; method 5a; IIa
12 white; method 5a; IIa
13 light green; method 5a; IIa
14 medium yellow; method 5a; IIa
15 medium red; method 5a; IIa
16 green; method 5a; IIa
17 brown; method 5a; IIa
18 blue; method 5a; IIa
19 green; method 5a; IIa
20 medium blue; method 5a; IIa

163
Green Journal
1985
Etching, screenprint, relief on white TGL handmade paper
66 x 51 (167.6 x 129.5)
signature Signed and dated in pencil, lower right: F. Stella '85
inscriptions Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS83-596
edition 25
proofs 8 AP, 4 TP, RTP, PPI, PPII, A
printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Screen prep: Reeves and Strianese. Proofing and edition printing: Reeves, Strianese, Konopaki, Cross, Tyler, and Mark Mahaffey. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher Tyler Graphics Ltd., Bedford Village, NY (576:FS35)
1 run: 2 colors; 1 run from 1 assembled plate made from 24 irregularly shaped magnesium plates:
1 blue and black; methods 15a, 12, 21c, 23c, 16a; III

164
Swan Engraving Blue
1983
Etching, relief, engraving on buff TGL handmade paper
38 ¾ x 31 ½ (98.4 x 80)
signature Signed and dated in pencil, lower right: F. Stella '83
inscriptions Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS82-664
edition 30
proofs 6 AP, 9 TP, WP, RTP, PPI, PPII, SP, A
printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher Tyler Graphics Ltd., Bedford Village, NY (576:FS35)
2 runs: 3 colors; 2 runs from 1 assembled plate made from 5 irregularly shaped magnesium plates, and 1 screen
1 green and black; methods 15a, 20, 21a, 21c, 23b, 16a; III
2 yellow; method 28 (SR); VI

165
Swan Engraving Circle I
1983
Etching, relief, engraving on white TGL handmade paper
52 (132.1) diameter
signature Signed and dated in pencil, lower right: F. Stella '83
inscriptions Numbered in pencil, lower right. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS83-666
edition 5
proofs 2 AP, 2 TP, 2 CTP, 2 WP, RTP, PPI, PPII, A
printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
165a
Swan Engraving Circle I, State I
1983
Etching, relief, engraving, woodcut on light yellow TGL handmade paper
52 (132.1) diameter
signature Signed and dated in pencil, lower right: F. Stella '83
inscriptions Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8tr-660A
edition 5
proofs TP, A
printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher Tyler Graphics Ltd., Bedford Village, NY (590:FS49)

165b
Swan Engraving Circle I, State II
1983
Etching, relief, engraving on gray TGL handmade paper
52 (132.1) diameter
signature Signed and dated in pencil, lower right: F. Stella '83
inscriptions Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8tr-660B
edition 5
proofs TP, A
printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher Tyler Graphics Ltd., Bedford Village, NY (589:FS48)

165c
Swan Engraving Circle I, State III
1983
Etching, relief, engraving on light blue TGL handmade paper
52 (132.1) diameter
signature Signed and dated in pencil, lower right: F. Stella '83
inscriptions Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8tr-660C
edition 5
proofs TP, A
printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher Tyler Graphics Ltd., Bedford Village, NY (592:FS50)
165d
Swan Engraving Circle I, State IV
1983
Etching, relief, engraving, woodcut on light green TGL handmade paper
52 (132.1) diameter
signature: Signed and dated in pencil, lower right: F. Stella ’83
inscriptions: Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8r-660D
edition 5
proofs A
printers: Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher: Tyler Graphics Ltd., Bedford Village, NY (593:FS52)

4 runs; 5 colors; 4 runs from 1 assembled plate made from 14 irregularly shaped magnesium plates, and 3 magnesium plates:
1 red-brown and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III
2 gold; methods 21a, 23a; III
3 brown; methods 21a, 23a; III
4 black; methods 21a, 23a; III

165e
Swan Engraving Circle I, State V
1983
Etching, relief, engraving on light mauve TGL handmade paper
52 (132.1) diameter
signature: Signed and dated in pencil, lower right: F. Stella ’83
inscriptions: Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8r-660E
edition 5
proofs A
printers: Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher: Tyler Graphics Ltd., Bedford Village, NY (594:FS53)

1 run; 1 color; 1 run from 1 assembled plate made from 8 irregularly shaped magnesium plates:
1 black; methods 15a, 12, 20, 21a, 21c, III

166
Swan Engraving Circle II
1983
Etching, relief, engraving on white TGL handmade paper
52 (132.1) diameter
signature: Signed and dated in pencil, upper right of center: F. Stella ’83
inscriptions: Numbered in pencil, upper right of center. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8r-661
edition 5
proofs 2 AP, 2 TP, CTP, RTP, PPI, PPII, A
printers: Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
publisher: Tyler Graphics Ltd., Bedford Village, NY (595:FS54)

1 run: 1 color; 1 run from 1 assembled plate made from 8 irregularly shaped magnesium plates:
1 black; methods 15a, 12, 20, 21a, 21c, III

166a
Swan Engraving Circle II, State I
1983
Etching, relief, engraving on light yellow TGL handmade paper
52 (132.1) diameter
signature: Signed and dated in pencil: F. Stella ’83
inscriptions: Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS8r-662A
edition 5
proofs A
printers: Papermaking: Steve Reeves and Tom Strianese. Plate...
preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

Publisher: Tyler Graphics Ltd., Bedford Village, NY (596:FS55)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:
1 blue, dark blue, and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III
2 silver; methods 21a, 23a; III
3 green; methods 21a, 23a; III
4 black; methods 21a, 23a; III

166b
Swan Engraving Circle II, State II
1983
Etching, relief, engraving on medium yellow TGL handmade paper
52 (132.1) diameter

Signature Signed and dated in pencil: F. Stella '83

Inscriptions Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS81-661B

Edition 5

Proofs A

Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

Publisher: Tyler Graphics Ltd., Bedford Village, NY (598:FS57)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:
1 magenta, light blue, and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III
2 gold; methods 21a, 23a; III
3 yellow; methods 21a, 23a; III
4 black; methods 21a, 23a; III

166c
Swan Engraving Circle II, State III
1983
Etching, relief, engraving on light yellow-orange TGL handmade paper
52 (132.1) diameter

Signature Signed and dated in pencil: F. Stella '83

Inscriptions Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS81-661C

Edition 5

Proofs A

Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

Publisher: Tyler Graphics Ltd., Bedford Village, NY (599:FS58)

4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:
1 brown, light blue, and black; methods 15a, 12, 20, 21a, 21c, 23c, 16a; III
2 gold; methods 21a, 23a; III
3 magenta; methods 21a, 23a; III
4 black; methods 21a, 23a; III

166d
Swan Engraving Circle II, State IV
1983
Etching, relief, engraving on light pink-gray TGL handmade paper
52 (132.1) diameter

Signature Signed and dated in pencil: F. Stella '83

Inscriptions Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS81-661D

Edition 5

Proofs A

Printers Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.

Publisher: Tyler Graphics Ltd., Bedford Village, NY (599:FS58)
4 runs: 6 colors; 4 runs from 1 assembled plate made from 8 irregularly shaped magnesium plates, and 3 magnesium plates:
1 purple, green, and black; methods 15d, 12, 20, 21a, 21c, 23c, 16a; III
2 silver; methods 21a, 23a; III
3 light blue; methods 21a, 23a; III
4 black; methods 21a, 23a; III

166e
Swan Engraving Circle II, State V
1983
Etching, relief, engraving on light green TGL handmade paper
52 (132.1) diameter
SIGNATURE Signed and dated in pencil: F. Stella '83
INSCRIPTIONS Numbered in pencil. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS81-666E
EDITION 5

PROOFS CTP, A

PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (608:FS67)

1 run: 2 colors; 1 run from 1 assembled plate made from 3 irregularly shaped magnesium plates:
1 tan and black; methods 15a, 20, 21a, 23c, 16a; III

168
Swan Engraving Framed II
1985
Relief, etching on light tan TGL handmade paper
57 ½ x 42 ½ (146.1 x 108)
SIGNATURE Signed and dated in pencil, lower left: F. Stella '84
INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS82-666
EDITION 15

PROOFS 6 AP, 2 TP, 6 CTP, RTP, PPI, PPII, A
PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (609:FS68)

1 run: 3 colors; 1 run from 1 assembled plate made from 40 irregularly shaped magnesium plates:
1 brown, dark brown, and blue; methods 15a, 20, 21a, 23c, 16a; III

167
Swan Engraving Framed I
1985
Relief, etching on white TGL handmade paper
51 ½ x 39 ½ (130.8 x 100.3)
SIGNATURE Signed and dated in pencil, lower right: F. Stella '84
INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS81-662
EDITION 20

PROOFS 8 AP, RTP, PPI, PPII, A
PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (608:FS67)
169
Swan Engraving Blue, Green, Grey
1985
Relief, etching on white TGL handmade paper
66 x 51 (167.6 x 129.5)
signature: Signed and dated in pencil, lower left: F. Stella 84
INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FS82-665
EDITION 20
PROOFS 10 AP, RTP, PPI, PPII, SP, A
PRINTERS Papermaking: Steve Reeves and Tom Strianese. Plate preparation and processing: Kenneth Tyler and Pete Duchess. Proofing and edition printing: Rodney Konopaki and Bob Cross. Magnesium plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Duane Mitch, Roger Campbell, Lee Funderburg, Konopaki, and Cross.
PUBLISHER Tyler Graphics Ltd., Bedford Village, NY (610:FS69)

1 run: 5 colors; 1 run from 1 assembled plate made from 33 irregularly shaped magnesium plates:
1 blue, dark blue, green, gray, and black; methods 15a, 20, 21a, 21c, 23c, 16a; III

170
A. Had Gadya: Front Cover
1984
Hand-coloring and collage with lithograph, linocut, and silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
42 1/2 x 33 3/4 (108 x 86)
signature: Signed and dated in pencil, lower center: F. Stella 84
INSCRIPTIONS Numbered in pencil, lower center.
EDITION 60
PROOFS 10 AP
PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut and hand-painted)
Hand-painted in 1 color and printed in 3 runs from 2 linoleum blocks and 1 aluminum plate:
1 white; linoleum block cut from lithographic crayon drawing
2 black; hand painted
3 white; linoleum block cut from lithographic crayon drawing
4 blue; lithographic plate drawn with lithographic crayon

COLLAGE (shaped, hand-cut)
Printed in 8 runs from 1 screen, 4 linoleum blocks, 3 aluminum plates:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 purple; linoleum block cut from flashe drawing
3 light green; lithographic pale drawn with tusche wash
4 magenta; lithographic plate drawn with tusche wash
5 orange; linoleum block cut from lithographic crayon
6 brown; lithographic plate drawn with tusche wash and lithographic crayon
7 dark green; linoleum block cut from lithographic crayon drawing
8 light blue-green; linoleum block cut from lithographic crayon drawing

171
1. One Small Goat Papa Bought for Two Zuzim
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
52 3/8 x 51 1/4 (133 x 130.2)
signature: Signed and dated in pencil, lower right: F. Stella 84
INSCRIPTIONS Numbered in pencil, lower right
EDITION 60
PROOFS 10 AP
PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut)
Hand-painted in 1 colour:
1 green; hand-painted

COLLAGE (shaped, hand-cut)
Printed in 15 runs from 7 screens, 4 linoleum blocks, 4 aluminum plates:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 high gloss white; silkscreen photographically transferred from
lithographic crayon drawing on mylar
3 black; silkscreen photographically transferred from flashe drawing
on Mylar
4 light blue-green; silkscreen photographically transferred from
lithographic crayon drawing on Mylar
5 olive green; silkscreen photographically transferred from
lithographic crayon drawing on Mylar
6 light yellow; silkscreen photographically transferred from
lithographic crayon drawing on Mylar
7 cream yellow; silkscreen photographically transferred from
lithographic crayon drawing on Mylar
8 fluorescent pink; linoleum block cut from lithographic crayon
drawing
9 black; lithographic plate drawn with lithographic crayon
10 thalo blue (transparent); linoleum block cut from lithographic
crayon drawing
11 ultramarine blue; lithographic plate drawn with lithographic crayon
12 purple; linoleum block cut from flashe drawing
13 yellow; lithographic plate drawn with tusche wash and lithographic
crayon
14 medium brown; linoleum block cut from lithographic crayon
drawing
15 chrome yellow; lithographic plate drawn with tusche wash and
lithographic crayon

172

2. A Hungry Cat Ate Up the Goat
1984
Hand-coloring and collage with lithograph, linocut, silkscreen,
rubber relief on T. H. Saunders paper (background) and shaped,
hand-cut Somerset paper (collage)
45 1/2 x 53 1/2 (115.6 x 135.9)
SIGNATURE Signed and dated in pencil, lower left: F. Stella ’84
INSCRIPTIONS Numbered in pencil, lower left
EDITION 60
PROOFS 10 AP
PRINTERS Lithography, linoleum block, rubber relief, and collage:
Bruce Porter, Spencer Tomkins, and Jim Welty at Frank Stella’s studio
in New York. Silkscreen: Bob Blanton and Bill Wygonik at Brand X,
New York.
PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut, hand-painted)
Hand-painted in 1 color and printed in 5 runs from 4 screens and 1
aluminum plate:
1 green-brown; hand painted
2 dark red; silkscreen photographically transferred from flashe and
lithographic crayon drawing on Mylar
3 medium pink; silkscreen photographically transferred from flashe and
lithographic crayon drawing on Mylar
4 brown glaze (transparent); silkscreen with lacquer film cut from
lithographic crayon drawing on mylar used for fifth run
5 red-brown; silkscreen photographically transferred from lithographic
crayon drawing on mylar, printed over silkscreen with lacquer film
used for fourth run
6 purple; lithographic plate drawn with lithographic crayon

COLLAGE (shaped and hand-cut):
Printed in 22 runs from 7 screens, 4 linoleum blocks, 10 aluminum
plates, 1 rubber relief;
1 white; silkscreen photographical transferred from flashe drawing on
Mylar
2 gloss white; silkscreen photographically transferred from flashe
drawing on Mylar
3 dark purple; linoleum block cut from flashe drawing
4 bright green; lithographic plate drawn with tusche wash and
lithographic crayon
5 white; silkscreen photographically transferred from flashe drawing
on Mylar
6 cream white; silkscreen photographically transferred from
lithographic crayon drawing on Mylar
7 gloss white; silkscreen photographically transferred from flashe
drawing on Mylar
8 dark green; silkscreen photographically transferred from
lithographic crayon drawing Mylar
9 black; linoleum block cut from lithographic crayon drawing
10 dark red; silkscreen photographically transferred from lithographic
crayon drawing on Mylar
11 brown: lithographic plate drawn with lithographic crayon
12 light blue-gray; lithographic plate drawn with tusche wash
13 green-blue; lithographic plate drawn with tusche wash and
lithographic crayon
14 green-yellow; lithographic plate drawn with tusche wash and
lithographic crayon
15 blue-gray; lithographic plate drawn with lithographic crayon
16 pink-gray; linoleum block cut front lithographic crayon drawing
17 fluorescent red; lithographic plate drawn with lithographic crayon
18 fluorescent magenta pink; rubber relief
19 black; lithographic plate drawn with lithographic crayon drawing
20 fluorescent magenta pink; linoleum block cut from lithographic
crayon drawing
FRANK STELLA PRINTS   PRINTING SEQUENCES

173

3. Then Came aa Dog and Bit the Cat
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
53 1/2 x 51 3/8 (135.9 x 131.1)

SIGNATURE Signed and dated in pencil, lower middle/right side: F. Stella ’84

INSCRIPTIONS Numbered in pencil, lower middle/right side

EDITION 60

PROOFS 10 AP


PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, and hand-painted)
Hand-painted in 1 color and printed in 1 run from 1 photo screen:
1 medium red; hand-painted
2 red; silkscreen photographically transferred from lithographic crayon drawing on Mylar
N.B. The second color was the final run on the image and printed after the collage was fixed to the background sheet.

COLLAGE (shaped, hand-cut)
Printed in 22 runs from 6 screens, 7 linoleum blocks, 9 aluminum plates:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 gloss white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
3 black; silkscreen photographically transferred from flashe drawing on Mylar
4 medium red; silkscreen photographically transferred from flashe drawing on Mylar
5 gray-olive green; silkscreen photographically transferred from flashe drawing on Mylar
6 light blue; silkscreen transferred from flashe drawing on Mylar
7 dark blue; linoleum block cut from flashe drawing
8 bright pink; linoleum block cut from flashe drawing
9 dark olive green; lithographic plate drawn with tusche wash and lithographic crayon
10 light grey-ocher; linoleum block cut from lithographic crayon drawing
11 fluorescent orange; lithographic plate drawn with tusche wash and lithographic crayon
12 dark ochre; linoleum block cut from lithographic crayon drawing
13 bright green; lithographic plate drawn with tusche wash and lithographic crayon
14 light ultramarine blue: lithographic plate drawn with tusche wash and lithographic crayon
15 dark ultramarine blue; linoleum block cut from lithographic crayon drawing
16 brown; lithographic plate drawn with lithographic crayon
17 red-brown; linoleum block cut from lithographic crayon drawing
18 black; lithographic plate drawn with lithographic crayon
19 fluorescent orange; lithographic plate drawn with tusche wash
20 black; lithographic plate drawn with lithographic crayon
21 light green; linoleum block cut from lithographic crayon drawing
22 black; lithographic plate drawn with lithographic crayon drawing

174

4. Then Came a Stick and Beat the Dog
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
52 7/8 x 52 3/8 (134.3 x 134)

SIGNATURE Signed and dated in pencil, lower left: F. Stella ’84

INSCRIPTIONS Numbered in pencil, lower left

EDITION 60

PROOFS 10 AP


PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-colored)
Hand-painted in 1 color and printed in 3 runs from 2 screens and 1 aluminum plate:
1 red-purple; hand painted
2 silver; silkscreen photographically transferred from lithographic crayon drawing on Mylar
3 transparent glaze; silkscreen with lacquer film photographically
transferred from lithographic crayon drawing on Mylar
4 medium red; lithographic plate drawn with lithographic crayon

COLLAGE (shaped, hand-cut)
Printed in 33 runs from 19 screens, 10 aluminum plates, 4 linoleum blocks:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 gloss white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
3 purple; silkscreen photographically transferred from flashe drawing on Mylar
4 silver; silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 black; silkscreen photographically transferred from flashe drawing on Mylar
6 warm black; silkscreen photographically transferred from flashe drawing on Mylar
7 light blue; silkscreen photographically transferred from flashe on Mylar
8 green; silkscreen photographically transferred from flashe drawing on Mylar
9 red; silkscreen photographically transferred flashe drawing on Mylar
10 off-white; silkscreen photographically transferred from flashe drawing on Mylar
11 light blue; silkscreen photographically transferred from flashe drawing on Mylar
12 gray-ocher; photographically transferred from flashe drawing on Mylar
13 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar
14 bright pink; silkscreen photographically transferred from flashe drawing on Mylar
15 dark blue; silkscreen photographically transferred from flashe drawing on Mylar
16 gray-brown; silkscreen photographically transferred from flashe drawing on Mylar
17 fluorescent green; silkscreen photographically transferred from flashe drawing on Mylar
18 black; silkscreen photographically transferred from flashe drawing on Mylar
19 brown; silkscreen photographically transferred from flashe drawing on Mylar
20 dark green; lithographic plate drawn with lithographic crayon
21 chrome yellow; lithographic plate drawn with lithographic crayon
22 light purple; linoleum block cut from lithographic crayon drawing
23 light gray-blue; lithographic plate drawn with tusche wash and lithographic
24 pink; linoleum block cut from lithographic crayon drawing
25 blue-gray; linoleum block cut from lithographic crayon drawing
26 red-orange; lithographic plate drawn with tusche wash and lithographic crayon
27 brown; linoleum block cut from flashe drawing
28 gray-green; lithographic plate drawn with tusche wash and lithographic crayon
29 light blue; lithographic plate drawn with tusche wash and lithographic crayon
30 black; lithographic plate sprayed with tusche lacquer
31 magenta; lithographic plate drawn with tusche wash and lithographic crayon
32 red; lithographic plate drawn with lithographic crayon
33 medium red; lithographic plate drawn with lithographic crayon

175
5. Then Came a Fire and Burnt the Stick
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
52 x 52 ¾ (132.1 x 134)

SIGNATURE Signed and dated in pencil, lower left: F. Stella '84
INSCRIPTIONS Numbered in pencil, lower left
EDITION 60
PROOFS 10 AP
PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (hand-cut and hand-painted)
Hand painted in 2 colors and printed in 4 runs from 2 screens and 2 aluminum plates:
1 yellow-orange; hand painted
2 brown; hand painted
3 gray-pink; silkscreen photographically transferred from lithographic crayon drawing on Mylar
4 blue; silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 dark red; lithographic plate drawn with lithographic crayon
6 metallic blue: lithographic plate drawn with lithographic crayon

COLLAGE (shaped, hand-cut):
Printed in 36 runs from 11 screens, 14 aluminum plates, 11 linoleum blocks:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 gloss white; silkscreen photographically transferred from flashe drawing on Mylar
3 black; silkscreen photographically transferred from flashe drawing on Mylar
4 white-green; silkscreen photographically transferred from flashe drawing on Mylar
5 black; silkscreen photographically transferred from flashe drawing on Mylar
6 gray-brown; silkscreen photographically transferred from flashe drawing on Mylar
7 light gray-blue; silkscreen photographically transferred from flashe drawing on Mylar
8 dark gray-blue; silkscreen photographically transferred from flashe drawing on Mylar
9 medium red; silkscreen photographically transferred from flashe drawing on Mylar
10 fluorescent red; silkscreen photographically transferred from lithographic crayon drawing on Mylar
11 fluorescent orange; silkscreen photographically transferred from lithographic crayon drawing on Mylar
12 peach; lithographic plate drawn with tusche wash and lithographic crayon
13 gray-red-brown; lithographic plate drawn with tusche wash and lithographic crayon
14 black; lithographic plate drawn with lithographic crayon
15 black; lithographic plate drawn with tusche wash and lithographic crayon
16 purple; lithographic plate drawn with tusche wash
17 black; lithographic plate drawn with tusche wash
18 purple; linoleum block cut from lithographic crayon drawing
19 light blue; linoleum block cut from lithographic crayon drawing
20 bright pink; lithographic plate drawn with tusche wash
21 black; lithographic plate drawn with tusche wash and lithographic crayon
22 dark green; linoleum block cut from flashe drawing
23 orange; lithographic plate drawn with tusche wash
24 olive green; linoleum block cut from lithographic crayon drawing
25 red-brown; linoleum block cut from lithographic crayon drawing
26 gray-brown; linoleum block cut from lithographic crayon drawing
27 red; linoleum block cut from lithographic crayon drawing
28 off-white; linoleum block cut from lithographic crayon drawing
29 cream; linoleum block cut from lithographic crayon drawing
30 red; lithographic plate drawn with lithographic crayon
31 peach glaze (transparent); lithographic plate drawn with tusche wash
32 yellow; lithographic plate drawn with tusche wash and lithographic crayon
33 yellow glaze (transparent); linoleum block cut from lithographic crayon drawing
34 fluorescent orange; lithographic plate drawn with tusche wash and lithographic crayon
35 black; lithographic plate drawn with lithographic crayon
36 red; linoleum block from lithographic crayon drawing

176

6. Then Water Came and Quenched the Fire
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
5 4 x 3 1 8 (137.2 x 131.1)

SIGNATURE Signed and dated in pencil, lower center: F. Stella ’84
INSRIPTIONS Numbered in pencil, lower center

EDITION 60

PROOFS 10 AP

PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-painted)
Hand-painted in 1 color and printed in 5 runs from 5 screens:
1 bright yellow; hand painted
2 light pink; silkscreen photographically transferred from flashe drawing on Mylar
3 medium pink: silkscreen photographically transferred from flashe drawing on Mylar
4 red-orange; silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 light green; silkscreen photographically transferred from lithographic crayon drawing on Mylar
6 thalo blue; silkscreen photographically transferred from lithographic crayon drawing on Mylar
N.B. The sixth color was the final run on the image and printed after the collage was fixed to the background sheet.

COLLAGE (shaped, hand-cut)
Printed in 19 runs from 8 screens, 6 linoleum blocks, 5 aluminum
plates:
1 white; silkscreen photographically transferred flashe drawing on Mylar
2 gray-black; silkscreen photographically transferred flashe drawing on Mylar
3 black; silkscreen photographically transferred from flashe drawing on Mylar
4 light olive green; silkscreen photographically transferred from flashe drawing on Mylar
5 medium yellow-orange; silkscreen photographically transferred from flashe drawing on Mylar
6 light blue; silkscreen photographically transferred from flashe drawing on Mylar
7 light green; silkscreen photographically transferred from flashe drawing on Mylar
8 olive green; linoleum block cut from lithographic crayon drawing
9 light red; lithographic plate drawn with tusche wash
10 dark blue; lithographic plate drawn with tusche wash and lithographic crayon
11 red-purple; linoleum block cut from lithographic crayon drawing
12 red-brown; linoleum block cut from flashe drawing
13 bright yellow; lithographic plate drawn with tusche wash
14 bright red; linoleum block cut from lithographic crayon drawing
15 bright green; lithographic plate drawn with lithographic crayon
16 dark blue; linoleum block cut from lithographic crayon drawing
17 white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
18 gray-brown; linoleum block cut from lithographic crayon drawing
19 red-purple; lithographic plate drawn with lithographic crayon

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7. Then Came an Ox and Drank the Water
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
54 x 52 3/8 (137.2 x 133)

signature Signed and dated in pencil, lower center: F. Stella '84
inscriptions Numbered in pencil, lower center

edition 60
proofs 10 AP


publisher Waddington Graphics, London

background sheet (shaped, hand-cut, hand-painted)
Hand-painted in 1 color and printed in 5 runs from 4 screens and 1 aluminum plate:
1 light bright green; hand painted
2 yellow-beige; silkscreen photographically transferred from flashe drawing on Mylar
3 light blue; silkscreen photographically transferred from lithographic crayon drawing on Mylar
4 copper; silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 bright green; silkscreen photographically transferred flashe drawing on Mylar
6 dark brown; lithographic plate drawn with lithographic crayon

N.B. The sixth color was the final run on the image and printed after the collage was fixed to the background sheet.

collage (shaped, hand-cut)
Printed in 38 runs from 18 screens, 12 aluminum plates, 8 linoleum blocks:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 medium ultramarine blue; silkscreen photographically transferred from flashe drawing on Mylar
3 gray-green; silkscreen photographically transferred from flashe drawing on Mylar
4 gray-blue-green; silkscreen photographically transferred from flashe drawing on Mylar
5 black; silkscreen photographically transferred from flashe drawing on Mylar
6 orange; silkscreen photographically transferred from flashe drawing on Mylar
7 fluorescent orange; silkscreen photographically transferred from flashe drawing on Mylar
8 fluorescent light orange; silkscreen photographically transferred from flashe drawing on Mylar
9 cream; silkscreen photographically transferred from flashe drawing on Mylar
10 light green; silkscreen photographically transferred from lithographic crayon drawing on Mylar
11 soft gray; silkscreen photographically transferred from lithographic crayon drawing on Mylar
12 light ochre; silkscreen photographically transferred from flashe drawing on Mylar
13 magenta; lithographic plate drawn with tusche wash and lithographic crayon
14 purple-red; linoleum block cut from flashe drawing
15 red-orange; linoleum block cut from flashe drawing
16 yellow; linoleum block cut from lithographic crayon drawing
17 gray; lithographic plate drawn with dry brush tusche
18 purple; lithographic plate drawn with lithographic crayon
19 black; lithographic plate sprayed with tusche lacquer
20 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar
21 fluorescent green; lithographic plate drawn with tusche wash and lithographic crayon
22 dark red; linoleum block cut from lithographic crayon drawing
23 black; lithographic plate drawn with lithographic crayon
24 white; silkscreen photographically transferred from lithographic crayon drawing in Mylar
25 green; lithographic plate drawn with lithographic crayon
26 light green-blue; lithographic plate with tusche wash and lithographic crayon
27 copper; silkscreen photographically transferred from lithographic crayon drawing on Mylar
28 deep purple; linoleum block cut from lithographic crayon drawing
29 white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
30 black; lithographic plate sprayed with tusche lacquer
31 peach; silkscreen photographically transferred from flashe drawing on Mylar

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8. The Butcher Came and Slew the Ox
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)
56 ⅜ x 53 ⅜ (144.5 x 135.6)
SIGNATURE Signed and dated in pencil, lower-middle, right: F. Stella '84
INSCRIPTIONS Numbered in pencil, lower-middle, right
EDITION 60
PROOFS 10 AP
PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-painted)
Hand-painted in 2 colors and 3 runs from 2 screens and 1 aluminum plate:
1 turquoise blue; hand-painted
2 warm blue; hand-painted
3 white; silkscreen photographically transferred from lithographic crayon drawing on Mylar
4 black; silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 ultramarine blue; lithographic plate drawn with a lithographic crayon

COLLAGE (shaped, hand-cut)
Printed 29 runs from 10 screens, 7 linoleum blocks, 12 aluminum plates:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 black; silkscreen photographically transferred from flashe drawing on Mylar
3 light gray-red-brown; silkscreen photographically transferred from flashe drawing on Mylar
4 green-ocher; silkscreen photographically transferred from flashe drawing on Mylar
5 orange; silkscreen photographically transferred from flashe drawing on Mylar
6 medium green; silkscreen photographically transferred from flashe drawing on Mylar
7 peach; silkscreen photographically transferred from flashe drawing on Mylar
8 medium yellow; linoleum block cut from flashe drawing
9 red-orange; lithographic plate drawn with tusche wash
10 yellow; lithographic plate drawn with tusche wash
11 deep red; lithographic plate drawn with lithographic crayon
12 pink; silkscreen photographically transferred from flashe drawing on Mylar
13 gray-pink; silkscreen photographically transferred from flashe drawing on Mylar
14 gray-green; lithographic plate drawn with dry-brush tusche
15 medium green; lithographic plate drawn with lithographic crayon
16 pink; linoleum block cut from lithographic crayon drawing
17 gray-olive green; lithographic plate drawn with dry-brush tusche
18 black; lithographic plate sprayed with tusche lacquer
19 black; linoleum block cut from lithographic crayon drawing
20 red; linoleum block cut from lithographic crayon drawing
21 purple; lithographic plate drawn with lithographic crayon
22 purple; linoleum block cut from lithographic crayon drawing
23 black; silkscreen photographically transferred from acetate grid lines
24 yellow; lithographic plate drawn with lithographic crayon
25 red; lithographic plate drawn with lithographic crayon
26 orange; lithographic plate drawn with lithographic crayon
27 ultramarine blue; lithographic plate drawn with lithographic crayon
28 light blue; linoleum block cut from flashe drawing
29 light green; linoleum block cut from flashe drawing

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9. Then Came Death and Took the Butcher

1984

Hand-coloring and collage with lithograph, linocut, silkscreen, rubber relief on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

58 3/8 x 47 1/2 (148.9 x 120.7)

signature Signed and dated in pencil, lower-middle, right: F. Stella '84

inscriptions Numbered in pencil, lower-middle, right

edition 60

proofs 10 AP


publisher Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, and hand-painted)

Hand-painted in 1 color:

1 black; hand painted

COLLAGE I (shaped, hand-cut)

Printed in 13 runs 13 runs from 7 screens, 3 linoleum blocks, 3 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 black; silkscreen photographically transferred from acetate grid lines
3 black; linoleum block cut from flashe drawing
4 blue-gray; silkscreen photographically transferred flashe drawing on Mylar
5 light green; silkscreen photographically transferred flashe drawing on Mylar
6 beige; silkscreen photographically transferred from flashe drawing on Mylar
7 pink; silkscreen photographically transferred from flashe drawing on Mylar
8 black; lithographic plate drawn with lithographic crayon
9 dark red-brown; silkscreen photographically transferred from lithographic crayon drawing on Mylar
10 hot pink; linoleum block cut from lithographic crayon drawing
11 gray; lithographic plate drawn with tusche wash and lithographic crayon
12 orange; linoleum block cut from lithographic crayon drawing
13 purple; lithographic plate drawn with lithographic crayon

COLLAGE II (shaped, hand-cut)

Printed in 11 runs from 2 screens, 2 linoleum blocks, 1 rubber relief, 6 aluminum plates:

1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 pink; linoleum block cut from lithographic crayon drawing
3 black; rubber relief
4 cream yellow; silkscreen photographically transferred from flashe drawing on Mylar
5 fluorescent yellow; lithographic plate drawn with tusche wash
6 black; lithographic plate drawn with lithographic crayon
7 chrome yellow; lithographic plate drawn with lithographic crayon
8 fluorescent red; lithographic plate drawn with lithographic crayon
9 light blue; linoleum block cut from lithographic crayon drawing
10 blue; lithographic plate drawn with dry-brush tusche
11 red; lithographic plate drawn with lithographic crayon

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10. And the Holy One, Blessed Be He, Came and Smote the Angel of Death

1984

Hand-coloring and collage with lithograph, linocut, silkscreen on T. H. Saunders paper (background) and shaped, hand-cut Somerset paper (collage)

51 x 41 3/8 (129.5 x 105.1)

signature Signed and dated in pencil, lower center: F. Stella ’84

inscriptions Numbered in pencil, lower center

edition 60

proofs 10 AP


publisher Waddington Graphics, London
BACKGROUND SHEET (shaped, hand-cut, hand-painted)
Hand-painted in 1 color and printed in 11 runs from 4 screens, 4 linoleum blocks, 3 aluminum plates:
1 brown; silkscreen photographically transferred from flashe drawing on Mylar
2 olive green; silkscreen photographically transferred from flashe drawing on Mylar
3 gray-pink; hand painted
4 light green; linoleum block cut from lithographic crayon drawing
5 dark green; linoleum block cut from lithographic crayon drawing
6 ocher; lithographic plate drawn with lithographic crayon drawing
7 orange; linoleum block cut from lithographic crayon drawing
8 white-pink; silkscreen photographically transferred from flashe drawing on Mylar
9 light pink; silkscreen photographically transferred from flashe drawing on Mylar
10 light blue; lithographic plate drawn with lithographic crayon
drawing
11 hot pink; lithographic crayon drawn with tusche wash
12 medium blue; linoleum block cut from lithographic crayon
drawing

COLLAGE (shaped, hand-cut)
Printed in 28 runs from 11 screens, 10 aluminum plates, 7 linoleum blocks:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 warm white; silkscreen photographically transferred from flashe
drawing on Mylar
3 orange-brown; silkscreen photographically transferred from flashe
drawing on Mylar
4 fluorescent orange; silkscreen photographically transferred from
flashe drawing on Mylar
5 yellow; silkscreen photographically transferred from lithographic
crayon drawing on Mylar
6 red-orange; lithographic plate drawn with lithographic crayon on
Mylar
7 brown; linoleum block cut from lithographic crayon drawing
8 gray-pink; silkscreen photographically transferred from flashe
drawing on Mylar
9 light ocher; lithographic plate drawn with tusche wash and
lithographic crayon
10 white; linoleum block cut from lithographic crayon drawing
11 black; linoleum block cut from lithographic crayon drawing
12 purple; lithographic plate drawn with lithographic crayon
13 white; silkscreen photographically transferred from flashe drawing
on Mylar
14 blue-green; linoleum block cut from flashe drawing
15 black; lithographic plate drawn with lithographic crayon
16 off-white glaze (transparent); lithographic plate drawn with tusche
wash
17 magenta; silkscreen photographically transferred from lithographic
crayon drawing on Mylar
18 dark red; silkscreen photographically transferred from lithographic
crayon drawing on Mylar
19 pink; lithographic plate drawn with lithographic crayon drawing
20 bright green; linoleum block cut from lithographic crayon drawing
21 orange; lithographic plate drawn with lithographic crayon
22 black; lithographic plate drawn with lithographic crayon
23 deep red; silkscreen photographically transferred from flashe
drawing on Mylar
24 cream; silkscreen photographically transferred from flashe drawing
on Mylar
25 yellow; lithographic plate drawn with tusche wash and lithographic
crayon
26 light olive green; linoleum block cut from lithographic crayon
drawing
27 red; lithographic plate drawn with tusche wash
28 light blue; Linoleum block cut from lithographic crayon drawing

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B. Had Gadya: Back Cover
1984
Hand-coloring and collage with lithograph, linocut, silkscreen on
T. H. Saunders paper (background) and shaped, hand-cut Somerset
paper (collage)
60 ¼ x 53 ⅛ (153 x 134.9)
SIGNATURE Signed and dated in pencil, lower right of center: F. Stella
84
INSCRIPTIONS Numbered in pencil, lower right of center
EDITION 60
PROOFS 10 AP
PRINTERS Lithography, linoleum block, and collage: Bruce Porter,
Spencer Tomkins, and Jim Welty at Frank Stella’s studio in New York.
PUBLISHER Waddington Graphics, London

BACKGROUND SHEET (shaped, hand-cut, hand-painted)
Hand-painted in 2 colors and printed in 2 runs from 2 aluminum
plates:
1 cream white; hand painted
2 white; hand painted
3 ultramarine blue; lithographic plate
4 gray-blue; lithographic plate drawn with tusche wash

COLLAGE (shaped, hand-cut)
Printed in 16 runs 16 runs from 7 screens, 1 linoleum block, 8 aluminum plates:
1 white; silkscreen photographically transferred from flashe drawing on Mylar
2 blue; silkscreen photographically transferred from flashe drawing on Mylar
3 ochre; silkscreen photographically transferred from flashe drawing on Mylar
4 beige; silkscreen photographically transferred from flashe drawing on Mylar
5 warm light blue; silkscreen photographically transferred from flashe
drawing on Mylar
6 bright yellow; silkscreen photographically transferred from flashe
drawing on Mylar
7 black; silkscreen photographically transferred from flashe drawing on Mylar
8 blue-black; linoleum block from flashe drawing
9 black; lithographic plate splattered with tusche wash
10 warm black; lithographic plate drawn with lithographic crayon
11 deep ultramarine blue; lithographic plate drawn with tusche wash
12 light green; lithographic plate drawn with tusche wash
13 orange; lithographic plate drawn with tusche wash
14 light blue; lithographic plate drawn with tusche wash
15 blue; lithographic plate drawn with tusche wash and lithographic crayon
16 burnt umber; lithographic plate drawn with lithographic crayon

typography and proofing: Reeves and Strianese. Reworking and proofing:
Campbell and Funderburg, Edition printing: Hutcheson
and Jim Lefkowitz. Stencil proofing and edition printing: Kenneth
Tyler, assisted by Michael Mueller, Hutcheson, Paul Imboden, and
Lefkowitz. Stencil proofing, edition printing, and hand-coloring:
Tyler and Hutcheson assisted by Lefkowitz, and Marabeth Cohen
PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS70)

15 runs: 25 colors; 15 runs from 2 magnesium plates, 2 woodblocks, 3
screens, and 1 stencil:
1 yellow, orange, and red; methods 21a, 23a, 23b, 16a; III
2 red and black; methods 21a, 23a, 16a; III
3 light blue and blue-green; methods 19a, 19b (fir plywood); 16a; III
4 matte varnish; methods 19a, 19b (fir plywood); III
5 brown, light blue, blue, yellow-green, green, blue-green, and black;
methods 19a, 19b (same block as run 4), 16a; III
6 gray; methods 29a, 27; VI
7 medium green; methods 29a, 27; VI
8 white; methods 29a (same screen as run 7), 27; VI
9 yellow; methods 29a, 27; VI
10 dark green; methods 29a (same screen as run 9), 27; VI
11 black; methods 29a (same screen as run 9), 27; VI
12 dark green; methods 29a (same screen as run 6), 27; VI
13 transparent base and yellow ochre oil Paintstik; methods 29a (same
color screen as run 7), 27; VI
14 transparent base and light blue oil Paintstik; methods 29a (same
color screen as run 7), 27; VI
15 dark green oil Paintstik; method 32a
For runs 13 and 14, the oil Paintstik was applied to the screen by
hand and squeegeed through the screen with transparent base. After
printing, the print was hand-colored using dark green, white, gray,
and black oil Paintstiks.

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La penna di hu
1988
Relief, etching, woodcut, screenprint, stencil, hand-coloring on white
TGL handmade paper
55 ½ x 66 (141.0 x 167.6)

signature Signed and dated in pencil, lower right: F. Stella ‘88
inscriptions Numbered in pencil, lower right: TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS86-87
edition 50
proofs 12 AP, 5 TP, 6 CTP, 3 WP, RTP, PPI, PPII, SP
printers Papermaking: Tom Strianese, Marcella Morgese, and
Tom DeBolt. Magnesium plate preparation and processing:
Kenneth Tyler and Pete Duchess. Initial proofing: Steve Reeves and
Strianese. Reproofing: Strianese, Morgese, Roger Campbell, and

183
La penna di hu (black and white)
1988
77 ½ x 38 ¾ (196.9 x 149.2)

signature Signed and dated in pencil, lower middle, right of center:
F. Stella ‘88
inscriptions Numbered in pencil, lower middle, right of center.
TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS87-89
edition 42
proofs 14 AP, 2 TP, 4 CTP, 2 WP, RTP, PPI, PPII, SP, A
**FRANK STELLA PRINTS  PRINTING SEQUENCES**

PRINTERS Papermaking: Tom Strianese, Tom DeBolt, and Marcella Morgese. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Copper plate preparation and processing: Mark Mahaffey. Proofing and edition printing: Mahaffey, Bob Cross, Anthony Kirk, and DeBolt, assisted by John Hutcheson and Jim Lefkowitz. Magnesium and copper plates used to make the assembled plate were cut and mounted on plywood backing by the artist assisted by Tyler, Steve Reeves, Strianese, Rodney Konopaki, Cross, Mahaffey, and Michael Herstand.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS71)

1 run: 2 colors; 1 run from 1 assembled plate made from 33 irregularly shaped plates (20 magnesium, 13 copper):
1 red-black and blue-black; methods 15a, 9(MM), 21a, 23c, 16a; III

184

**Bene come il sale**

1989

Etching, aquatint, relief on white TGL handmade paper
77 1/2 x 58 3/4 (196.9 x 149.2)

**signature** Signed and dated in pencil, lower left: F. Stella '89

**inscriptions** Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS86-899

**edition** 50

**proofs** 18 AP, TP, 3 CTP, 4 WP, RTP, PPI, PPH, SP, A

PRINTERS Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Copper plate preparation and processing: Anthony Kirk and Mark Mahaffey. Proofing: Kirk, Mahaffey, and Tyler, assisted by Bob Cross, Brian Maxwell, Doug Humes, and Tom DeBolt. Edition printing: Kirk, Mahaffey, Maxwell, and Humes. The magnesium and copper plates used to make the assembled plates were cut and mounted on plywood backing by Mahaffey and Kirk.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS73)

3 runs: 18 colors; 3 runs from 1 irregularly shaped magnesium plate, 1 assembled plate made from 3 irregularly shaped plates (2 magnesium, 1 copper), and 1 assembled plate made from 12 irregularly shaped magnesium plates:
1 light yellow, medium yellow, fluorescent yellow, yellow-orange, orange, red, fluorescent pink, purple, ultramarine blue, and fluorescent green; methods 15a, 6, 21a, 21c, 23c, 16a; III
2 fluorescent yellow, fluorescent red, fluorescent pink, purple, blue, fluorescent green, and black; methods 15a, 15d, 9, 20, 21a, 21c, 16a; III
3 black; methods 6, 21a, 23b; III

**184a**

**Bene come il sale, State I**

1989

Etching, aquatint, relief on white TGL handmade paper
76 x 59 (193.0 x 149.9)

**signature** Signed and dated in pencil, lower right: F. Stella '89

**inscriptions** Numbered in pencil, lower right. Inscribed in pencil, lower right: State I. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS88-908A

**edition** 9

**proofs** 2 AP, 2 TP, RTP

PRINTERS Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler, Pete Duchess, and Anthony Kirk. Copper plate preparation and processing: Kirk. Proofing: Kirk, Mark Mahaffey, Tyler, Brian Maxwell, and Doug Humes. Edition printing: Kirk, Maxwell, and Humes. The magnesium plates used to make the assembled plates were cut and mounted by Mahaffey and Kirk.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS74)

5 runs: 12 colors; 5 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:
1 yellow, light yellow-orange, magenta, and pink; methods 10, 16a; III
2 blue and green; methods 10, 16a; III
3 purple, transparent light gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III
4 silver and black; methods 15a, 20, 21a, 21c; III
5 dark green; methods 15a, 21a, 21c (same plate as run 4); III

For run 5, one of the irregularly shaped magnesium plates was removed from the assembled plate and the plate was printed off-register over the previous run.

**184b**

**Bene come il sale, State II**

1989

Etching, aquatint, relief on white TGL handmade paper
76 x 59 (193.0 x 149.9)

**signature** Signed and dated in pencil, lower middle, left of center (vertically): F. Stella '89

**inscriptions** Numbered in pencil, lower middle, left of center (vertically). Inscribed in pencil, lower left: State II. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS88-908B

**edition** 5
FRANK STELLA PRINTS  PRINTING SEQUENCES

PROOFS 2 AP, TP, RTP

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS75)

4 runs: 11 colors; 4 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:
1 yellow, light yellow orange, red, magenta, and pink; methods 10, 16a; III
2 blue and green; methods 10, 16a; III
3 purple, dark gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III
4 black; methods 15a, 20, 21a, 21c; III

184c

Bene come il sale, State III

Etching, aquatint, relief on white TGL handmade paper
76 x 59 (193.0 x 149.9)

SIGNATURE Signed and dated in pencil, lower middle, left of center (vertically): F. Stella ’89

INSCRIPTIONS Numbered in pencil, lower middle, left of center (vertically). Inscribed in pencil, lower left: State III. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS88-908C

EDITION 6

PROOFS 2 AP, 2 TP, RTP

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS76)

4 runs: 10 colors; 4 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:
1 light yellow orange, magenta, pink, and green; methods 10, 16a; III
2 blue and green; methods 10, 16a; III
3 purple, dark gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III
4 black; methods 15a, 20, 21a, 21c; III

184d

Bene come il sale, State IV

Etching, aquatint, relief on white TGL handmade paper
76 x 59 (193.0 x 149.9)

SIGNATURE Signed and dated in pencil, lower middle, left of center (vertically): F. Stella ’89

INSCRIPTIONS Numbered in pencil, lower middle, left of center (vertically). Inscribed in pencil, lower left: State IV. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS88-908D

EDITION 9

PROOFS 2 AP, TP, RTP

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS77)

5 runs: 12 colors; 5 runs from 2 irregularly shaped copper plates, 1 assembled plate made from 7 irregularly shaped magnesium plates, and 1 assembled plate made from 6 irregularly shaped magnesium plates:
1 light yellow orange, magenta, pink, and green; methods 10, 16a; III
2 blue and green; methods 10, 16a; III
3 purple, dark gray, and black; methods 15a, 21a, 21c, 9, 20, 23a, 23c, 16a; III
4 white and black; methods 15a, 20, 21a, 21c, 16a; III
5 blue; methods 15a, 21a, 21c (same plate as run 4); III

For run 5, one of the irregularly shaped magnesium plates was removed from the assembled plate and the plate was printed off register over the previous run.
185

**Giufà e la berretta rossa**

1989

Etching, aquatint, relief, engraving on white TGL handmade paper

77 ¾ x 58 (197.5 x 147.3)

**signature:** Signed and dated in pencil, lower right: *F. Stella '89*

**inscriptions:** Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS87-896

**edition:** 50

**proofs:** 18 AP, 2 TP, 4 CTP, 2 WP, RTP, PPI, PPII, A

**printers:** Papermaking: Tom Strianese, Paul Imboden, and John Fulton. Magnesium plate preparation and processing: Kenneth Tyler and Pete Duchess. Copper plate preparation and processing: Anthony Kirk. Proofing and edition printing: Kirk and Mark Mahaffey, assisted by Tom DeBolt, John Hutcheson, Jim Lefkowitz, Brian Maxwell, and Doug Humes. The magnesium and copper plates used to make the assembled plates were cut and mounted on plywood backing by Mahaffey.

**publisher:** Tyler Graphics Ltd., Mount Kisco, NY (FS72)

3 runs: 14 colors; 3 runs from 1 assembled plate made from 7 irregularly shaped copper plates and 1 assembled plate made from 32 irregularly shaped plates (29 magnesium, 3 copper):

1 yellow, orange, blue, and metallic blue; methods 15a, 9, 16a; III

2 light orange, magenta, purple, blue, and green; methods 15a, 10, 16a (same plate as run 1); III

3 purple, blue, dark blue, silver-gray, and black; methods 15a, 15d, 6, 9, 11c, 12, 20, 21a, 21c, 23a, 23c, 16a; III

The magnesium and copper plates used to make the assembled plates were cut and mounted on plywood backing by Mahaffey. For run 1, 5 of the 7 copper plates of the assembled plate were printed. For run 2, the remaining 2 copper plates were inserted onto the assembled plate, without removing the paper, and the entire plate was printed.

186

**The Great Heidelberg Tun**

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers

74 ¾ x 54 ¾ (190 x 139)

**signature:** Signed and dated in pencil, lower right: *F. Stella '88*

**inscriptions:** Numbered, lower right

**edition:** 60

**proofs:** 10 AP, 4 PP


**publisher:** Waddington Graphics, London

**FIRST LEVEL: BACKGROUND SHEET**

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 18 runs:

1 white texture: silkscreen photographically transferred from flashe drawing on Mylar

2 black grid: silkscreen photographically transferred from pen drawing on Mylar

3 fluorescent pink: silkscreen photographically transferred from flashe drawing on Mylar

4 fluorescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

5 light fluorescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

6 light fluorescent pink: silkscreen photographically transferred from flashe drawing on Mylar

7 cream tint: linoleum black cut from shape traced on Mylar

8 silver: lithographic plate drawn with lithographic crayon

9 pink: lithographic plate drawn with lithographic crayon

10 purple: lithographic plate drawn with lithographic crayon

11 black: lithographic plate drawn with lithographic crayon

12 yellow: lithographic plate drawn with lithographic crayon

13 black: silkscreen photographically transferred from flashe drawing on Mylar

14 gray tint: linoleum block cut from shape traced on Mylar

15 white: silkscreen photographically transferred from flashe drawing on Mylar

16 white dot pattern: silkscreen photographically transferred from photo negative

17 purple texture: lithographic plate transferred from paper with lithographic rubbing crayon

18 black: lithographic plate sprayed with lacquer paint

Hand-colored with turquoise-green flashe

**SECOND LEVEL: COLLAGE**

T. H. Saunders 410 gsm Cold Pressed paper

Printed in 17 runs:

1 light yellow: silkscreen photographically transferred from flashe drawing on Mylar

2 bright white texture: silkscreen photographically transferred from flashe drawing on Mylar

3 orange-red: silkscreen photographically transferred from flashe
drawing on Mylar
4 dark black-green: silkscreen photographically transferred from flashe drawing on Mylar
5 ultramarine blue: silkscreen photographically transferred from flashe drawing on Mylar
6 black spray: lithographic plate sprayed with lacquer paint through template
7 black: lithographic plate drawn with lithographic crayon
8 brown: lithographic plate drawn with lithographic crayon
9 red: lithographic plate drawn with lithographic crayon
10 orange: lithographic plate drawn with tusche wash
11 red: lithographic plate drawn with tusche wash and lithographic crayon
12 ultramarine blue: lithographic plate drawn with tusche wash
13 purple: lithographic plate drawn with tusche wash
14 gray-purple: lithographic plate drawn with lithographic crayon
15 black lithographic plate drawn with lithographic crayon
16 white: silkscreen photographically transferred from linoleum block printed on Mylar
17 green: silkscreen photographically transferred from linoleum block printed on Mylar
Hand-colored pochoir with green and white acrylic

THIRD LEVEL: COLLAGE
Somerset 300 gsm Cold Pressed textured paper
Above center: Hand-colored with yellow flashe and overlaid with brown Moriki paper, agate-brown Dieu Donné paper hand-sprayed with black flashe and white T. H. Saunders paper hand-cut to “wave” shape
Upper right side: Hand-colored with orange-brown flashe printed in red and silver-blue from lithographic plates, and hand-colored with dark green watercolor

MARBLING
Somerset 300 gsm Cold Pressed textured paper
Blue, green and black oil paints with yellow, pink and orange fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

187

The Pacific
1989
Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers
75 x 54 ¾ (190.5 x 139)
18 dark purple: lithographic plate drawn with tusche wash
19 silver: linoleum block cut from lithographic crayon drawing
20 red line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
21 bright red: lithographic plate drawn with lithographic crayon
22 black: lithographic plate drawn with tusche wash
23 gray-green: lithographic plate drawn with tusche wash and lithographic crayon
24 orange umber: lithographic plate sprayed with lacquer paint

THIRD LEVEL: COLLAGE
Top left corner: Somerset 300 gsm Cold Pressed textured paper
Hand-colored with turquoise flashe and printed in 4 runs:
1 white texture: silkscreen photographically transferred from flashe drawing on Mylar
2 bright yellow: silkscreen photographically transferred from flashe drawing on Mylar
3 brown: lithographic plate drawn with tusche wash
4 black: lithographic plate drawn with tusche wash and lithographic crayon
Lower center: Somerset 300 gsm Cold Pressed paper
Marbled (see below) and printed in 1 run:
1 black: lithographic plate drawn with lithographic crayon
Bottom right corner: T. H. Saunders 410 gsm Cold Pressed paper
Printed in 5 runs:
1 white: silkscreen photographically transferred from linoleum block printed and Mylar
2 gray line: lithographic plate drawn with lithographic
3 pink: linoleum block cut from lithographic crayon drawing
4 black: lithographic plate drawn with lithographic crayon
5 tint: linoleum block cut from shape traced on Mylar

MARBLING
Somerset 300 gsm Cold Pressed textured paper
Circular grid: Red, yellow, purple, blue and black oil paints with red and yellow fluorescent pigments dispersed in Winsor & Newton Liquin painting medium
Lower center: Orange, green, blue, ochre, red and black oil paints dispersed in Winsor & Newton Liquin painting medium

188
Squid
1989
Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers
74 7/8 x 55 (190 x 139.5)
Signature: Signed and dated in pencil, lower center: F. Stella '88
Inscriptions: Numbered, lower center
Edition: 60
Proofs: 10 AP, 4 PP
Publisher: Waddington Graphics, London

FIRST LEVEL: BACKGROUND SHEET
T. H. Saunders 638 gsm Cold Pressed paper
Printed in 24 runs:
1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 white texture: silkscreen photographically transferred from flashe drawing on Mylar
3 black grid: silkscreen photographically transferred from pen drawing on Mylar
4 dark green: silkscreen photographically transferred from flashe drawing on Mylar
5 blended colors “mezzotint”: dark blue, red-orange, ochre and bright yellow-green: silkscreen photographically transferred from flashe drawing on Mylar
6 cerise “mezzotint”: silkscreen photographically transferred from flashe drawing on Mylar
7 blue-green: lithographic plate sprayed with lacquer paint
8 dark thalo blue: lithographic plate drawn with lithographic crayon
9 gray-violet: linoleum block cut from lithographic crayon drawing
10 purple: linoleum block cut from lithographic crayon drawing
11 thalo green: lithographic plate drawn with lithographic crayon
12 light pearl lavender: silkscreen photographically transferred from flashe drawing on Mylar
13 dark pearl lavender: silkscreen photographically transferred from flashe drawing on Mylar
14 black: lithographic plate sprayed with lacquer paint through template
15 purple texture: lithographic plate transferred from paper with lithographic rubbing crayon
16 black: lithographic plate sprayed with lacquer paint
17 red-orange: lithographic plate sprayed with lacquer paint
18 gray tint: lithographic plate sprayed with lacquer paint
19 blue-black: lithographic plate sprayed with lacquer paint
20 red: lithographic plate sprayed with lacquer paint
21 black: lithographic plate sprayed with lacquer paint
22 fluorescent yellow: lithographic plate sprayed with lacquer paint
23 black: lithographic plate drawn with lithographic crayon
24 Prussian blue: lithographic plate drawn with lithographic crayon

SECOND LEVEL: COLLAGE
T.H. Saunders 410 gsm Cold Pressed paper
Hand-colored with orange and bright red flashe and printed in 1 run:
1 red-purple: silkscreen photographically transferred from flashe drawing on Mylar
Hand-colored with pink flashe, hand-sprayed with black flashe and hand-colored with yellow flashe

THIRD LEVEL: COLLAGE
Lower right corner: T. H. Saunders 410 gsm Cold Pressed paper
Hand-colored with pink flashe and printed in 11 runs:
1 white: silkscreen transferred from flashe drawing on Mylar
2 ochre: linoleum block cut from lithographic crayon drawing
3 orange: linoleum block cut from lithographic crayon drawing
4 light pink: silkscreen photographically transferred from flashe drawing on Mylar
5 dark pink: silkscreen photographically transferred from flashe drawing on Mylar
6 orange: silkscreen photographically transferred from flashe drawing on Mylar
7 blue: silkscreen photographically transferred from flashe drawing on Mylar
8 bright green: silkscreen photographically transferred from flashe drawing on Mylar
9 purple: lithographic plate drawn with lithographic crayon
10 black: lithographic plate sprayed with lacquer paint
11 orange: lithographic plate sprayed with lacquer paint

MARBLING
Somerset 300 gsm Cold Pressed textured paper
Black and blue oil paints with magenta, orange and red fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

189
The Quarter-Deck
1989
Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders, Somerset, Arches, and Cranes Parchment papers
75 x 55 ¾ (190.5 x 141.5)
SIGNATURE Signed and dated in pencil, lower center: F. Stella ’89
INSCRIPTIONS Numbered, lower center
EDITION 60
PROOFS 10 AP, 4 PP
PUBLISHER Waddington Graphics, London

FIRST LEVEL: BACKGROUND SHEET
T.H. Saunders 614 gsm Cold Pressed paper
Overlaid with white Moriki and printed in 1 run:
1 black line: lithographic plate drawn with lithographic crayon

SECOND LEVEL: COLLAGE
T. H. Saunders 410 gsm Cold Pressed paper
Printed in 19 runs:
1 white grid: silkscreen photographically transferred from pen drawing on Mylar
2 black grid: silkscreen photographically transferred from pen drawing on Mylar
3 white texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
4 light blue-red: silkscreen photographically transferred from flashe drawing on Mylar
5 blue-green: silkscreen photographically transferred from flashe drawing on Mylar
6 light green-blue: silkscreen photographically transferred from flashe drawing Mylar
7 green: silkscreen photographically transferred from flashe drawing on Mylar
8 blended colors: dark green, grey red, yellow and light green: silkscreen photographically transferred from flashe drawing on Mylar
9 blended colors “mezzotint”: bright yellow-green, yellow, red and bright purple: silkscreen photographically transferred from lithographic crayon rubbing on Mylar
10 bright red-magenta line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
11 cream: silkscreen photographically transferred from flashe drawing on Mylar
12 bright orange: silkscreen photographically transferred from flashe drawing on Mylar
13 pink: silkscreen photographically transferred from flashe drawing on Mylar
14 gray texture: silkscreen photographically transferred from flashe drawing on Mylar
15 bright green: silkscreen photographically transferred from flashe drawing on Mylar
16 purple: lithographic plate drawn with lithographic crayon
17 off-pink: lithographic plate sprayed with lacquer paint
18 purple texture: lithographic plate transferred from lithographic crayon drawing on Mylar
19 black: lithographic plate sprayed with lacquer paint

THIRD LEVEL: COLLAGE

Upper left section: T. H. Saunders 410 gsm Cold Pressed paper
Printed in 9 runs:
1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 tan line: silkscreen photographically transferred from flashe drawing on Mylar
3 red stripes: silkscreen photographically transferred from flashe drawing on Mylar
4 blue: silkscreen photographically transferred from flashe drawing on Mylar
5 green texture: lithographic plate drawn with lithographic crayon
6 green glaze: lithographic plate sprayed with lacquer paint
7 red line: lithographic plate drawn with lithographic crayon
8 metallic blue line: lithographic plate drawn with lithographic crayon
9 dark blue: linoleum block cut from lithographic crayon drawing
Hand-colored with yellow and brown flashe with green watercolor
Blue cellophane insert glued to underside of print

Below center: Arches 300 gsm Hot Pressed paper
Hand-colored with pink flashe wash and printed in 2 runs:
1 pink: lithographic plate drawn with tusche wash
2 black line: lithographic plate drawn with lithographic crayon

Lower left section: T. H. Saunders 410 gsm Cold Pressed paper
Printed in 4 runs:
1 light burnt orange: lithographic plate sprayed with lacquer paint
2 medium burnt orange: lithographic plate sprayed with lacquer paint
3 dark burnt orange: lithographic plate drawn with tusche wash
4 graphite line: lithographic plate drawn with lithographic crayon

Lower right section A: T. H. Saunders 410 gsm Cold Pressed paper
Printed in 3 runs:
1 white: silkscreen photographically transferred from lithographic crayon drawing on Mylar
2 black line: lithographic plate drawn with lithographic crayon
3 gray: lithographic plate drawn with tusche wash
Overlaid with:

Lower right section B: Cranes Parchment 120 lbs Hot Pressed white paper
Printed 7 runs:
1 white line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
2 beige line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
3 black line: lithographic plate drawn with lithographic crayon
4 burnt orange line: lithographic plate drawn with lithographic crayon
5 fluorescent green line: lithographic plate drawn with lithographic crayon
6 graphite line: lithographic plate drawn with lithographic crayon
7 fluorescent orange: linoleum block cut from lithographic crayon drawing

Overlaid with:

Lower right section C: Cranes Parchment 120 lbs Hot pressed white paper
Printed in 7 runs:
1 white line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
2 brown: silkscreen photographically transferred from flashe drawing on Mylar
3 black line: linoleum block cut from lithographic crayon drawing
4 black: lithographic plate sprayed with lacquer paint
5 fluorescent green line: lithographic plate drawn with lithographic crayon
6 purple: lithographic plate drawn with tusche wash
7 brown: lithographic plate sprayed with lacquer paint

MARBLING

Somerset 300 gsm Cold Pressed textured paper
Green, blue, blue-green, brown and red oil paints with yellow, fire-red, magenta, pink and orange fluorescent pigments dispersed in Winsor & Newton Liquin painting medium
The Counterpane

1989
Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders, Somerset, Cranes Parchment, and Japanese Ogura papers
71 x 51 (180.5 x 129.3)
signature Signed and dated in pencil, lower right: F. Stella ’89
inscriptions Numbered, lower right
edition 60
proofs 10 AP, 4 PP
publisher Waddington Graphics, London

FIRST LEVEL: BACKGROUND SHEET
T. H. Saunders gsm Hot Pressed paper
Printed in 1 run:
1 cream: silkscreen photographically transferred from linoleum block printed on Mylar
Hand-colored with jet black gouache

SECOND LEVEL: FOREGROUND SHEET
T. H. Saunders 410 gsm Cold Pressed paper
Printed in 14 runs:
1 white grid: silkscreen photographically transferred from pen drawing on Mylar
2 black grid: silkscreen photographically transferred from pen drawing on Mylar
3 fluorescent yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar
4 light blue line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 light blue texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
6 gray texture: silkscreen photographically transferred from flashe drawing on Mylar
7 black: silkscreen photographically transferred from flashe drawing on Mylar
8 black: silkscreen photographically transferred from mylar sprayed with lacquer
9 red: lithographic plate drawn with lithographic crayon
10 light blue: lithographic plate drawn with lithographic crayon
11 ultramarine blue: lithographic plate drawn with lithographic crayon
12 thalo blue: lithographic plate drawn with lithographic crayon
13 dark blue: lithographic plate drawn with lithographic crayon
14 black: lithographic plate sprayed with lacquer paint
Hand-colored with gray-brown flashe wash

THIRD LEVEL: COLLAGE
Upper left and right edges: Somerset 300 gsm Cold Pressed textured paper
Painted with gesso, overlaid with variegated copper leaf and finished with Incralac copper sealant

Upper center: Cranes Parchment 120 lbs Hot Pressed cream paper
Printed in 1 run:
1 red: lithographic plate drawn with lithographic crayon

Below center right: Cranes Parchment 120 lbs Hot Pressed white paper
Printed in 6 runs:
1 yellow ochre stain: silkscreen photographically transferred flashe drawing on mylar
2 varnish stain: silkscreen photographically transferred from flashe drawing on mylar
3 gray texture: silkscreen photographically transferred from flashe on mylar
4 black: silkscreen photographically transferred from flashe drawing on mylar
5 red: lithographic plate drawn with lithographic crayon
6 magenta: linoleum block cut from lithographic crayon drawing

Lower center: Cranes Parchment 120 lbs Hot Pressed cream paper overlaid with Japanese Ogura 108 gsm Cold Pressed paper
Hand-colored with brown and purple flashe with white flashe sprayed through a template

MARBLING
Somerset 300 gsm Cold Pressed textured paper
Blue stripes: Blue, yellow-ocher and dark blue oil pants with magenta, orange, red, yellow and green fluorescent pigments dispersed in Winsor & Newton Liquin painting medium
Green stripes: Dark green, yellow-ocher, purple, blue and green oil paints dispersed in mineral spirits
191

The Whale as a Dish

1989

Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders, Somerset, Cranes Parchment, and Japanese Ogura papers

67 ¾ x 54 ¾ (172.1 x 138)

signature: Signed and dated in pencil, lower right; F. Stella '89

INSCRIPTIONS: Numbered, lower right

EDITION: 60

PROOFS: 10 AP, 4 PP


FIRST LEVEL BACKGROUND SHEET

T. H. Saunders 624 gsm Cold Pressed paper

Hand-colored with light bright yellow flashe

SECOND LEVEL, COLLAGE

T. H. Saunders 410 gsm Cold Pressed paper

Printed 4 runs:

1 white grid: silkscreen photographically transferred from pen drawing on Mylar
2 black grid: silkscreen photographically transferred from pen drawing on Mylar
3 black: lithographic plate sprayed with lacquer paint
4 black: lithographic plate drawn with lithographic crayon

Hand-colored with umber brown and yellow flashe wash

THIRD LEVEL: COLLAGE

Top center: Somerset 300 gsm Cold Pressed textured paper

Printed in 2 runs:

1 blue-black photo texture: photo-sensitized lithographic plate made from photographed drawing
2 black photo texture: photo-sensitized lithographic plate made from photographed drawing

Left section of circle: T. H. Saunders 410 gsm Hot Pressed paper

Printed in 7 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 yellow-green: lithographic plate drawn with lithographic crayon
3 ultramarine blue: lithographic plate drawn with lithographic crayon
4 light red-purple: lithographic plate drawn with lithographic crayon
5 dark red-purple: lithographic plate drawn with lithographic crayon
6 blue-green: linoleum block cut from lithographic crayon drawing
7 black: lithographic plate sprayed with lacquer paint through template

Upper center and center right: T. H. Saunders 410 gsm Hot Pressed paper

Printed in 11 runs:

1 white texture: silkscreen photographically transferred from flashe drawing on Mylar
2 light gray grid: silkscreen photographically transferred from pen drawing on Mylar
3 black grid: silkscreen photographically transferred from pen drawing on Mylar
4 black: lithographic plate drawn with tusche wash
5 black: lithographic plate drawn with lithographic crayon
6 dark purple: lithographic plate drawn with lithographic crayon
7 yellow: lithographic plate drawn with lithographic crayon
8 burnt orange texture: lithographic plate drawn with lithographic crayon
9 black texture: lithographic plate drawn with lithographic crayon
10 bright purple: linoleum block cut from lithographic crayon drawing
11 bright purple texture: linoleum block cut from lithographic crayon drawing

Hand-colored through a matrix with copper pigment dispersed in varnish

Below center: T. H. Saunders 638 Cold Pressed paper

Printed in 1 run:

1 black: lithographic plate sprayed with lacquer paint

FOURTH LEVEL: COLLAGE

Upper right section: Cranes Parchment 120 lbs Hot Pressed white paper overlaid with Japanese Ogura 108 gsm Cold Pressed paper

Hand-colored with brown and purple flashe with white flashe sprayed through a template

MARBLING

Somerset 300 gsm Cold Pressed textured paper

Light blue, black, yellow-ocher, green and red-brown oil paints with fire orange, magenta and yellow fluorescent pigments dispersed in Winsor & Newton Liquin painting medium
192

Ahab

1989

Silkscreen, lithography, and linoleum block with marbling and collage on T. H. Saunders and Somerset papers

73 ¾ x 54 ¾ (187 x 139)

Signature: Signed and dated in pencil, lower right: F. Stella '88

Inscriptions: Numbered, lower right

Edition 60

Proofs: 10 AP, 4 PP


Publisher: Waddington Graphics, London

First Level: Background Sheet

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 11 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 white texture: silkscreen photographically transferred from flashe drawing on Mylar

3 light iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

4 black grid: silkscreen photographically transferred from linoleum block printed on Mylar

5 white dot pattern: silkscreen photographically transferred from photo negative

6 dark iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar

7 purple texture: lithographic plate transferred from paper with lithographic rubbing crayon

8 blue: silkscreen photographically transferred from flashe drawing on Mylar

9 white: silkscreen photographically transferred from linoleum block printed on Mylar

10 gray-yellow: linoleum block cut from shape traced on Mylar

11 black: lithographic plate drawn with lithographic crayon

Second Level: Collage

T. H. Saunders 410 Hot pressed paper

Printed in 13 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar

2 gray grid: silkscreen photographically transferred from linoleum block printed on Mylar

3 black saw-tooth: silkscreen photographically transferred from photo negative

4 gray grid: silkscreen photographically transferred from flashe drawing on Mylar

5 olive-green: silkscreen photographically transferred from flashe drawing on Mylar

6 black: lithographic plate sprayed with lacquer paint

7 olive green wash: lithographic plate drawn with tusche wash

8 dark green wash: lithographic plate drawn with tusche wash

9 burgundy texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

10 orange-pink texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar

11 dark brown: linoleum block cut from lithographic crayon drawing

12 purple: lithographic plate drawn with lithographic crayon

13 Day-Glo pink: silkscreen photographically transferred from linoleum block printed on Mylar

Marbling

Somerset 300 gsm Cold Pressed textured paper

Red, dark red, purple, magenta, black, blue, yellow, and ochre oil paints with pink and red fluorescent pigments dispersed in Winsor & Newton Liquin painting medium

193

Hark!

1989

Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders papers

73 ¾ x 52 ¾ (187.5 x 134.5)

Signature: Signed and dated in pencil, lower right: F. Stella '88

Inscriptions: Numbered, lower right

Edition 60

Proofs: 10 AP, 4 PP


Publisher: Waddington Graphics, London

First Level: Background Sheet

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 27 runs
1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 white texture: silkscreen photographically transferred from a flashe drawing on Mylar
3 black grid: silkscreen transferred from linoleum block printed on Mylar
4 yellow: silkscreen photographically transferred flashe drawing on Mylar
5 lime-olive-green: silkscreen photographically transferred from drawing on Mylar
6 light purple “mezzotint”: silkscreen photographically transferred from flashe drawing on Mylar
7 green wash: lithographic plate drawn with tusche wash
8 gray-green wash: lithographic plate drawn with tusche wash
9 pearl-yellow texture: silkscreen photographically transferred from flashe drawing on Mylar
10 red-orange: lithographic plate drawn with tusche wash
11 pink brush: lithographic plate drawn with tusche wash
12 red: lithographic plate drawn with tusche wash
13 olive-green: lithographic plate drawn with lithographic crayon
14 graphite texture: lithographic plate drawn with lithographic crayon
15 fluorescent orange: lithographic plate sprayed with lacquer paint
16 raw umber: lithographic plate sprayed with lacquer paint
17 black: lithographic plate sprayed with lacquer paint
18 tint: lithographic plate sprayed with lacquer paint
19 black texture lines: lithographic plate drawn with lithographic crayon
20 bright red line: silkscreen photographically transferred from flashe drawing on Mylar
21 dark red line: silkscreen photographically transferred from flashe drawing Mylar
22 black line: silkscreen photographically transferred from flashe drawing Mylar
23 magenta: lithographic plate drawn with lithographic crayon
24 turquoise: lithographic plate drawn with lithographic crayon
25 black: silkscreen photographically transferred from linoleum block printed on Mylar
26 varnish texture: silkscreen photographically transferred from flashe drawing on Mylar
27 varnish: silkscreen photographically transferred from flashe drawing on Mylar

SECOND LEVEL: COLLAGE
T. H. Saunders 410 gsm Cold Pressed paper
Printed in 17 runs:
1 purple texture: silkscreen photographically transferred from flashe drawing on Mylar
2 yellow-pink tint: lithographic plate sprayed with lacquer paint
3 yellow: linoleum block cut from lithographic crayon drawing
4 Chinese orange: lithographic plate sprayed with lacquer paint
5 brown wash: lithographic plate drawn with tusche wash
6 black spray: lithographic plate sprayed with lacquer paint
7 silver: linoleum block cut from lithographic crayon drawing
8 black: lithographic plate sprayed with lacquer paint
9 olive-green: silkscreen photographically transferred from flashe drawing on Mylar
10 olive-green: lithographic plate drawn with tusche wash
11 burgundy texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
12 orange-pink texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
13 dark brown: linoleum block cut from lithographic crayon drawing
14 purple: lithographic plate drawn with lithographic crayon
15 magenta outline: lithographic plate drawn with lithographic crayon
16 blue outline: lithographic plate drawn with lithographic crayon
17 black: lithographic plate drawn with lithographic crayon

THIRD LEVEL: COLLAGE
Below center left side and center right side: T. H. Saunders 410 gsm Cold Pressed paper
Hand-colored with red flashe

194
Moby Dick
1989
Silkscreen, lithography, and linoleum block with hand-coloring, marbling, and collage on T. H. Saunders and Somerset papers
67 ¼ x 54 ¾ (171 x 139)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’89
INSCRIPTIONS Numbered, lower right
EDITION 60
PROOFS 10 AP, 4 PP
PUBLISHER Waddington Graphics, London

FIRST LEVEL: BACKGROUND SHEET
T. H. Saunders 638 gsm Cold Pressed paper
Printed in 7 runs:
1 cream: silkscreen photographically transferred from flashe drawing on Mylar
2 white: silkscreen photographically transferred from Mylar sprayed with lacquer paint
3 light ocher: lithographic plate sprayed with lacquer paint
4 dark ocher: lithographic plate sprayed with lacquer paint
5 light fluorescent magenta: lithographic plate sprayed with lacquer paint
6 dark fluorescent magenta: lithographic plate sprayed with lacquer paint
7 transparent black: lithographic plate sprayed with lacquer paint
Hand-colored with raw siena watercolor

SECOND LEVEL, COLLAGE
T. H. Saunders 410 gsm Cold Pressed paper
Printed in 18 runs:
1 white grid: silkscreen photographically transferred from linoleum black printed on Mylar
2 black grid: silkscreen photographically transferred from linoleum block printed on Mylar
3 light iridescent orange: silkscreen photographically transferred from flashe drawing on Mylar
4 dark iridescent orange: silkscreen photographically transferred flashe drawing on Mylar
5 dark red: silkscreen photographically transferred from flashe drawing on Mylar
6 dark red: silkscreen photographically transferred from mylar sprayed lacquer paint
7 black: silkscreen photographically transferred from flashe drawing on Mylar
8 light grey texture: silkscreen photographically transferred from linoleum block printed on Mylar
9 white: silkscreen photographically transferred from flashe drawing on Mylar
10 white texture: silkscreen photographically transferred from flashe drawing on Mylar
11 black: lithographic plate sprayed with lacquer paint
12 black line: lithographic plate drawn with lithographic crayon
13 black line: lithographic plate drawn with thick lithographic crayon
14 blue-gray: lithographic plate sprayed with lacquer paint
15 brown texture: lithographic plate sprayed with lacquer paint
16 graphite line: lithographic plate drawn with lithographic crayon
17 blue-gray: linoleum block cut from shape traced on Mylar
18 dark blue: linoleum block cut from shape traced on Mylar

Somerset 300 gsm Cold Pressed textured paper
Hand-colored with fluorescent pink flashe

THIRD LEVEL: COLLAGE
Upper right section: T. H. Saunders 410 gsm Cold Pressed paper
Printed in 8 runs:
1 purple line: linoleum block cut from lithographic crayon drawing
2 yellow ocher line: linoleum block cut lithographic crayon drawing
3 yellow: linoleum block cut front lithographic crayon drawing
4 black: lithographic plate sprayed with paint
5 yellow-orange: lithographic plate sprayed with lacquer paint
6 burnt orange: lithographic plate drawn with wash
7 black: lithographic plate sprayed with lacquer paint
8 bright green lithographic plate drawn with lithographic crayon

Below center left: T. H. Saunders 614 gsm Hot Pressed paper
Overlaid with Cranes Parchment 120 lbs Hot Pressed cream paper and printed in 2 runs:
1 black: lithographic plate drawn with lithographic crayon
2 red: linoleum block cut from lithographic crayon drawing

Lower left section: T. H. Saunders 614 gsm Cold Pressed paper
Printed in 1 run:
White line: silkscreen photographically transferred from linoleum block printed on Mylar
Hand-colored with purple gouache

Bottom right corner: T. H. Saunders 614 gsm Cold Pressed paper
Hand-colored with pink and light green flashe wash, magenta wax crayon and light grey flashe wash

MARBLING
Somerset 300 gsm Cold pressed textured paper
Top right corner: light yellow, dark red, light cobalt blue and dark purple oil paints dispersed in mineral spirits
Below center: light grey-purple, cobalt blue, red- purple and Mars red oil pants dispersed in mineral spirits
Bottom section: thalo blue, Prussian blue, bright purple, bright yellow, bright orange and yellow-green pill paints dispersed in mineral spirits
1989
The Hyena
Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders, Somerset Ragote, Cranes Parchment, and Gramercy papers
67 ¾ x 54 ½ (172 x 138.5)
signature
Signed and dated in pencil, lower center: F. Stella ’89
inscriptions
Numbered, lower center
edition 60
proofs 10 AP, 4 PP
publisher Waddington Graphics, London

FIRST LEVEL BACKGROUND SHEET
T. H. Saunders 614 gsm Hot Pressed paper
Printed in 1 run:
1 black: lithographic plate sprayed with lacquer paint
Hand-colored with brown-green flashe wash

SECOND LEVEL: COLLAGE
T. H. Saunders 410 gsm Cold Pressed paper
Printed in 17 runs:
1 white grid: silkscreen photographically transferred from linoleum block printed on Mylar
2 black: silkscreen photographically transferred from linoleum block printed on Mylar
3 dark iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar
4 light iridescent yellow: silkscreen photographically transferred from flashe drawing on Mylar
5 dark green: silkscreen photographically transferred from flashe drawing on Mylar
6 brown texture: silkscreen photographically transferred from flashe drawing on Mylar
7 black: silkscreen photographically transferred from flashe drawing on Mylar
8 yellow: silkscreen photographically transferred from flashe drawing on Mylar
9 yellow: silkscreen photographically transferred from flashe drawing on Mylar
10 orange: silkscreen photographically transferred from flashe drawing on Mylar
11 black texture: lithographic plate drawn with lithographic crayon
12 red: lithographic plate drawn with lithographic crayon
13 metallic blue: lithographic plate drawn with lithographic crayon
14 magenta line: lithographic plate drawn with lithographic crayon
15 black line: lithographic plate drawn with lithographic crayon
16 orange line: linoleum block cut from lithographic crayon drawing
17 blue line: linoleum block cut from lithographic crayon drawing

THIRD LEVEL: COLLAGE
Center top edge and center left edge: Ragcote 130 lbs Hot Pressed paper
Hand-colored with orange acrylic

Top right corner: Somerset 300 gsm Cold Pressed textured paper
Painted with gesso, overlaid with variegated copper leaf and finished with Incralac copper sealant

Upper right section: Somerset 300 gsm Cold Pressed textured paper
Hand-colored with ultramarine blue watercolor

Centre left side: Cranes Parchment 120 lbs Hot Pressed white paper
Printed in 2 runs:
1 fluorescent yellow: lithographic plate sprayed with lacquer paint
2 black: lithographic plate drawn with lithographic crayon

Central area: T. H. Saunders 410 gsm Cold Pressed paper
Printed in 14 runs:
1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 yellow: silkscreen photographically transferred from flashe drawing on Mylar
3 salmon-orange: silkscreen photographically transferred from flashe drawing on Mylar
4 black: silkscreen photographically transferred from Mylar sprayed with paint
5 white: silkscreen photographically transferred from lithographic crayon drawing on Mylar
6 yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar
7 fluorescent yellow: lithographic plate sprayed with lacquer paint
8 black: lithographic plate sprayed with lacquer paint
9 white: lithographic plate drawn with lithographic crayon
10 green: lithographic plate sprayed with lacquer paint
11 yellow: lithographic plate sprayed with lacquer paint
12 brown-black: lithographic plate sprayed with lacquer paint
13 green: lithographic plate sprayed with lacquer paint
14 orange line: linoleum block cut from lithographic crayon drawing

**Center right side:** Somerset 300 gsm Cold Pressed textured paper
Hand-colored with fluorescent pink flashe

**Below center:** Cranes Parchment 120 lbs Hot Pressed white paper
Printed in 2 runs:
1 magenta: lithographic plate drawn with lithographic crayon
2 purple: lithographic plate drawn with lithographic crayon

**Bottom right corner:** Gramercy 130 lbs Hot Pressed white paper
Hand-colored with fluorescent pink and green flashe

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**196**

**Going Abroad**

1989

**Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders, Gramercy, and Cranes Parchment papers**

73 ½ x 54 ½ (186.5 x 138.5)

**Signature:** Signed and dated in pencil, lower right of center: F. Stella '89

**Inscriptions:** Numbered, lower right of center

**Edition:** 60

**Proofs:** 10 AP, 4 PP


**Publisher:** Waddington Graphics, London

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**FIRST LEVEL: BACKGROUND SHEET**

T. H. Saunders 638 gsm Cold Pressed paper
Printed in 6 runs:
1 blended colors: light yellow, light pink, light blue and gray-brown: photographically transferred from flashe drawing on Mylar
2 blended colors “mezzotint”: light yellow, light pink, light blue and gray-brown: silkscreen photographically transferred from lithographic crayon rubbing on Mylar
3 cobalt blue line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
4 white grid: silkscreen photographically transferred from linoleum block printed on Mylar
5 black grid: silkscreen photographically transferred from linoleum block printed on Mylar
6 yellow-green line: lithographic plate drawn with lithographic crayon

**SECOND LEVEL: COLLAGE**

T. H. Saunders 410 gsm Cold Pressed paper
Printed in 22 runs:
1 white line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
2 dark gray texture: silkscreen photographically transferred from flashe drawing on Mylar
3 black: silkscreen photographically transferred from flashe drawing on Mylar
4 red: silkscreen photographically transferred from flashe drawing on Mylar
5 purple-red texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
6 magenta texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
7 dark red texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
8 yellow stain: silkscreen photographically transferred from flashe drawing on Mylar
9 white texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
10 black: lithographic plate sprayed with lacquer paint and drawn with lithographic crayon
11 burnt orange: lithographic plate sprayed with lacquer paint
12 dark burnt orange wash: lithographic plate drawn with tusche wash
13 gray: lithographic plate drawn with tusche wash
14 blue line: lithographic plate drawn with lithographic crayon
15 red texture line: lithographic plate drawn with lithographic crayon
16 green texture: lithographic plate drawn with lithographic crayon
17 light green: lithographic plate sprayed with lacquer paint
18 yellow: linoleum block cut from lithographic crayon drawing
19 turquoise-blue: linoleum block cut from shape traced on Mylar
20 olive-green: linoleum black cut from shape traced on Mylar
21 brown-red texture: linoleum block cut from lithographic crayon drawing
22 gloss white texture: linoleum block cut from lithographic crayon drawing

**THIRD LEVEL: COLLAGE**

**Upper center:** Gramercy 130 lbs Hot Pressed white paper
197

A Squeeze of the Hand

1989
Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders papers

73 x 54 1/2 (185.5 x 138.5)

signature Signed and dated in pencil, lower middle, left of center: F. Stella ’88

inscriptions Numbered, lower middle, left of center

edition 60

proofs 10 AP, 4 PP


publisher Waddington Graphics, London

first level: background sheet

T. H. Saunders 638 gsm Cold Pressed paper

Printed in 31 runs:

1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 white texture: silkscreen photographically transferred from flashe drawing Mylar
3 Day-Glo orange: lithographic plate sprayed with lacquer paint
4 Light beige texture: silkscreen photographically transferred from flashe drawing on Mylar
5 dark beige texture: silkscreen photographically transferred from flashe drawing on Mylar
6 gray-ochre: silkscreen photographically transferred from flashe drawing on Mylar
7 black: lithographic plate drawn with lithographic crayon
8 bright orange: lithographic plate sprayed with lacquer paint
9 black: lithographic plate sprayed with lacquer paint
10 black grid: silkscreen photographically transferred from linoleum block printed on Mylar
11 bright orange day-glo: silkscreen photographically transferred from flashe drawing on Mylar
12 black spray: lithographic plate sprayed with lacquer paint
13 orange spray: lithographic plate sprayed with lacquer paint
14 magenta: lithographic plate drawn with lithographic crayon
15 light pearlescent purple: silkscreen photographically transferred from flashe drawing on Mylar
16 dark pearlescent purple: silkscreen photographically transferred from flashe drawing on Mylar
17 black: lithographic plate drawn with lithographic crayon
18 off-white: silkscreen photographically transferred from flashe drawing on Mylar
19 light ultramarine blue: silkscreen photographically transferred from flashe drawing on Mylar
20 dark ultramarine blue: silkscreen photographically transferred from flashe drawing on Mylar
21 olive-green: Silkscreen photographically transferred from flashe drawing on Mylar
22 light lithographic plate drawn with tusche wash
23 dark olive-green: lithographic plate drawn with tusche wash
24 yellow texture: silkscreen photographically transferred from flashe drawing on Mylar
25 yellow: linoleum block cut from lithographic crayon drawing
26 burgundy texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
27 orange-pink texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
28 dark brown: linoleum block cut from lithographic crayon drawing
29 purple: lithographic plate drawn with lithographic crayon
30 light gray: linoleum block cut from shape traced on Mylar
31 black texture: lithographic plate drawn with lithographic crayon

second level: collage

T. H. Saunders 410 gsm Cold Pressed paper

Red wave hand-colored with orange flashe and printed in 15 runs:

1 dark red texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
2 white: silkscreen photographically transferred from flashe drawing on Mylar
3 light thalo green: lithographic plate drawn with tusche wash
4 light gray-green: lithographic plate drawn with tusche wash
5 light green: lithographic plate drawn with tusche wash
6 gray-green tint: lithographic plate sprayed with lacquer paint
7 dark green: silkscreen photographically transferred from flashe drawing on Mylar
8 light blue-gray-green lithographic plate drawn with tusche wash
9 gray-green spray: lithographic plate sprayed with lacquer paint
10 gold-yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar
11 light yellow: silkscreen photographically transferred from lithographic crayon drawing on Mylar
12 graphite: lithographic plate sprayed lacquer paint drawn with lithographic crayon
Hand-colored with flashe
13 black: lithographic plate drawn with lithographic crayon
14 light ochre-yellow: lithographic plate drawn with lithographic crayon
15 dark ochre-yellow, lithographic plate drawn with lithographic crayon

White wave printed in 6 runs:
1 white and off-white textures: silkscreen photographically transferred from flashe drawing on Mylar
2 orange: linoleum block cut from lithographic crayon drawing
3 orange spray: lithographic plate sprayed with lacquer paint
4 brown-orange: lithographic plate drawn with tusche wash
5 black: lithographic plate sprayed with lacquer paint and drawn with lithographic crayon
6 black: lithographic plate drawn with thick lithographic crayon

198

**Ahab's Leg**

1989
Silkscreen, lithography, and linoleum block with hand-coloring and collage on T. H. Saunders papers
75 x 54 ¾ (190.5 x 139)

**Signature** Signed and dated in pencil, lower middle, right: *F. Stella 89*

**Inscriptions** Numbered in pencil, lower middle, right

**Edition** 60

**Proofs** 10 AP, 4 PP


**Publisher** Waddington Graphics, London

**FIRST LEVEL: BACKGROUND SHEET**

T. H. Saunders 638 gsm Cold Pressed paper
Printed in 30 runs:
1 white: silkscreen photographically transferred from drawing
2 brown: silkscreen photographically transferred from flashe drawing on Mylar
3 orange: silkscreen photographically transferred from flashe drawing on Mylar
4 burnt orange: silkscreen photographically transferred from flashe drawing on Mylar
5 silver: silkscreen photographically transferred from flashe drawing on Mylar
6 fluorescent pink: silkscreen photographically transferred from flashe drawing on Mylar
7 white: silkscreen photographically transferred from Mylar sprayed with lacquer paint
8 black: silkscreen photographically transferred from Mylar sprayed with lacquer paint
9 fluorescent yellow: silkscreen photographically transferred from flashe drawing on Mylar
10 dark red texture: silkscreen photographically transferred from flashe drawing on Mylar
11 warm red texture: silkscreen photographically transferred from flashe drawing on Mylar
12 iridescent glaze: silkscreen photographically transferred from flashe drawing on Mylar
13 white texture: silkscreen photographically transferred from lithographic crayon drawing on Mylar
14 light blue: silkscreen photographically transferred from flashe drawing on Mylar
15 black line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
16 cream: silkscreen photographically transferred from flashe drawing on Mylar
Hand-colored with brown flashe wash and brown oil paint pochoir
17 black: lithographic plate sprayed with lacquer paint
18 brown: lithographic plate drawn with tusche wash
19 dark brown: lithographic plate drawn with tusche wash
20 orange: lithographic plate drawn with tusche wash
21 olive-green: lithographic plate drawn with tusche wash
22 black: lithographic plate drawn with lithographic crayon
23 black: lithographic plate drawn with thick lithographic crayon
24 black: lithographic plate drawn with thin lithographic crayon
25 light blue: lithographic plate drawn with tusche wash
26 light blue: lithographic plate drawn with tusche wash
27 blue: lithographic plate drawn with tusche wash
119

The Symphony
1990
Lithograph, screenprint on white Saunders mould-made paper
81 x 40 (205.7 x 101.6)

signature: Signed and dated in pencil, lower left: F. Stella '89

inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS89-1001

edition: 175

proofs: 20 AP, 2 TP, WP, RTP, PPI, PPII, A


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS78)

28 runs: 20 colors; 28 runs from 23 aluminum plates and 5 screens:
1 yellow (on top half); method 5a; IIa
2 yellow (on bottom half); method 5a; IIa
3 orange; method 5a; IIa
4 pink; method 5a; IIa
5 blue; method 5a; IIa
6 black (on top half); method 5a; IIa
7 black (on bottom half); method 5a; IIa
8 blue-gray; method 5a; IIa
9 transparent black (on top half); method 5a; IIa
10 transparent black (on bottom half); method 5a; IIa
11 transparent gray (on top half); method 5a; IIa
12 transparent gray (on bottom half); method 5a; IIa
13 gray; method 5a; IIa
14 green (on top half); method 5a; IIa
15 green (on bottom half); method 5a; IIa
16 transparent yellow-orange; method 5a; IIa
17 gold; method 5a; IIa
18 tan (on top half); method 5a; IIa
19 tan (on bottom half); method 5a; IIa
20 red (on top half); method 5a; IIa
21 red (on bottom half); method 5a; IIa
22 black (on top half); method 5a; IIa
23 black (on bottom half); method 5a; IIa
24 white method 29a; VI

28 dark blue: lithographic plate drawn with tusche wash
29 olive-green: linoleum block cut from shape traced on Mylar
30 dark red line: linoleum block cut from lithographic crayon drawing

Second Level: Collage
T. H. Saunders 410 gsm Cold Pressed paper
Printed in 15 runs:
1 white: silkscreen photographically transferred from flashe drawing on Mylar
2 fluorescent red: silkscreen photographically transferred from flashe drawing on Mylar
3 dark red: silkscreen photographically transferred from flashe drawing on Mylar
4 black line: silkscreen photographically transferred from lithographic crayon drawing on Mylar
5 light blue: silkscreen photographically transferred from flashe drawing on Mylar
6 white rib texture: silkscreen photographically transferred from lithographic crayon rubbing on Mylar
7 white: silkscreen photographically transferred from linoleum block printed on Mylar
8 blue: silkscreen photographically transferred from flashe drawing on Mylar
9 light green: lithographic plate made from tennis shoe sole imprint with tusche wash
10 dark green: lithographic plate made from tennis shoe sole imprint with tusche wash
11 black: lithographic plate sprayed with lacquer paint
12 black: lithographic plate drawn with lithographic crayon
13 blue: lithographic plate drawn with tusche wash
14 yellow: lithographic plate sprayed with lacquer paint
15 yellow: lithographic plate drawn with tusche wash
Hand-colored with iridescent violet acrylic and purple-black flashe

Third Level: Collage
Upper left section: T. H. Saunders 614 gsm Hot Pressed paper
Printed in 4 runs:
1 orange: linoleum block printed from shape traced on Mylar
2 light burnt orange: lithographic plate sprayed with lacquer paint
3 dark burnt orange: lithographic plate drawn with tusche wash
4 black: lithographic plate sprayed with lacquer paint

Hand-colored with tusche wash.
25 transparent green; method 29a; VI
26 orange; method 29a; VI
27 yellow; method 29a; VI
28 tan-white; method 29a; VI

200
Stubb and Flask Kill a Right Whale
1991
Etching, aquatint, relief, Carborundum on white TGL handmade paper
76 1/4 x 53 3/4 (193.7 x 136.5)

signature: Signed and dated in pencil, lower left: F. Stella ’91
inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS89-1046

edition 27
proofs 10 AP, 2 CTP, WR, RTP, PPI, PPII, A


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS80)

1 run: 4 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with circular cutout, 1 rectangular magnesium plate with circular cutout, 1 rectangular (partial) Lexan plastic plate, and 1 rectangular acetate plate:
1 light tan, green, red-black, and blue-black; methods 15a, 6, 9, 20, 21a, 21c, 23c, 37c, 16a; III

201
The Fossil Whale
1991
Etching, aquatint, relief, Carborundum on white TGL handmade paper
74 3/4 x 54 (189.9 x 137.2)

signature: Signed and dated in pencil, lower left: F. Stella ’91
inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS87-905A

edition 22
proofs 10 AP, 4 CTP, RTP, PPI, PPII, A


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS84)

1 run: 4 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 circular magnesium plate with circular cutout, 1 rectangular magnesium plate with circular cutout, 1 rectangular acetate plate:
1 light tan, green, red-black, and blue-black; methods 15a, 6, 9, 20, 21a, 21c, 23c, 37c, 16a; III
202

The Funeral

1991
Etching, aquatint, relief, drypoint, carborundum on white TGL handmade paper
78 ¼ x 59 ½ (198.8 x 151.1)

SIGNATURE: Signed and dated in pencil, lower left: F. Stella ’91
INSCRIPTIONS: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS89-1045

EDITION: 27
PROOFS: 12 AP, RTP, PPI, PPII, A


PUBLISHER: Tyler Graphics Ltd., Mount Kisco, NY (FS83)

1 run: 2 colors; 1 run from 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with a circular cutout, 1 rectangular magnesium plate, and 4 irregularly shaped aluminum plates:
1 red-black and blue black; methods 15a, 6, 9, 13, 20, 21a, 21c, 23c, 37c, 16a; III

203

The Cabin. Ahab and Starbuck

1991
Etching, aquatint, relief on white TGL handmade paper
74 ¾ x 52 ½ (189.9 x 133.4)

SIGNATURE: Signed and dated in pencil, lower left: F. Stella ’89
INSCRIPTIONS: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS89-1044

EDITION: 32
PROOFS: 11 AP, TP, RTP, PPI, PPII, A


PUBLISHER: Tyler Graphics Ltd., Mount Kisco, NY (FS82)

13 runs: 16 colors; 13 runs from 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with circular cutout, and 7 irregularly shaped plates (2 magnesium, 5 copper), 1 Lexan plastic plate, and 7 screens:
1 yellow, green, red-black, and blue-black; methods 15a, 6, 9, 13, 21a, 21c, 23c, 37c, 16a; III
2 black; method 29a; VI
3 white; method 29a; VI
4 black; method 29a; VI
5 metallic dark blue-gray; methods 27, 29a; VI
6 metallic light blue-gray; methods 27, 29a (same screen as run 2); VI
7 same ink as run 2; method 29a; VI
8 same ink as run 3; method 29a (same screen as run 4); VI
9 metallic gold; methods 29a (same screen as run 4), 27; VI
10 same ink as run 6; methods 27, 29a; VI
11 metallic pink; methods 27, 29a (same screen as run 7); VI

204

Jonah Historically Regarded

1991
Etching, aquatint, relief, screenprint, drypoint, Carborundum, engraving on white TGL handmade paper
73 ½ x 54 ¾ (186.7 x 139.1)

SIGNATURE: Signed and dated in pencil, lower right: F. Stella ’91
INSCRIPTIONS: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS90-902A

EDITION: 30
PROOFS: 14 AP, 4 TP, 4 CTP, WP, RTP, PPI, PPII, A


PUBLISHER: Tyler Graphics Ltd., Mount Kisco, NY (FS79)
204a

Jonah Historically Regarded, State I

1991
Etching, aquatint, relief, screenprint, drypoint, Carborundum on white TGL handmade paper
73 ½ x 54 ¾ (186.7 x 139.1)
SIGNATURE Signed and dated in pencil, lower right: F. Stella ’91
INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS90-p02AA
EDITION 8
PROOFS 4 AP, 4 CTP, 3 WP, RTP, A
PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS86)

18 runs: 21 colors; 18 runs from 1 Lexan plastic plate, 9 screens, and 1 assembled plate made from 1 circular magnesium plate, 1 rectangular magnesium plate with circular cutout, and 7 irregularly shaped plates (2 magnesium, 5 copper):
1 yellow, green, red-black, and blue-black; methods 15a, 6, 9, 13, 21a, 21c, 23a, 23c, 37c, 16a; III
2 black; method 29a; VI
3 white; method 29a; VI
4 black; method 29a; VI
5 metallic dark blue-gray; methods 27, 29a; VI
6 metallic light blue-gray; methods 27, 29a (same screen as run 5); VI
7 same ink as run 2; method 29a; VI
8 same ink as run 3; method 29a (same screen as run 7); VI
9 metallic gold; methods 29a (same screen as run 7), 27; VI
10 same ink as run 9; methods 27, 29a; VI
11 metallic pink; methods 27, 29a (same screen as run 10); VI
12 metallic green; methods 27, 29a (same screen as run 12); VI
13 same ink as run 12; methods 27, 29a; VI
14 same ink as run 2; methods 29a, 27; VI
15 same ink as run 2; methods 29a (same screen as run 14), 27; VI
16 same ink as run 2; methods 29a (same screen as run 14), 27; VI
17 same ink as run 2; methods 29a (same screen as run 14), 27; VI
18 same ink as run 2; method 29a; VI

205

Epitaph to Beuys

1991
Etching, relief on white TGL handmade paper
98 ¾ x 78 (149.2 x 198.1)
SIGNATURE Signed and dated in pencil, lower middle, left: F. Stella ’91
INSCRIPTIONS Numbered in pencil, lower middle, left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS90-1950
EDITION 9
PROOFS 3 AP, TP, RTP, PPI, A
PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS85)

1 run: 2 colors; 1 run from 1 assembled plate made from 1 rectangular magnesium plate and 1 rectangular magnesium plate with rectangular cutout:
1 red-black, blue-black; methods 15b, 21a, 21c, 23c, 16a; III

206

Stubb and Flask Kill a Right Whale (Dome)

1992
Etching, aquatint, relief, engraving on white, shaped TGL handmade paper
73 ½ x 53 x 6 (186.7 x 134.6 x 15.2)
SIGNATURE Signed and dated in pencil, lower left: F. Stella ’92
INSCRIPTIONS Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS87-903
EDITION 27
PROOFS 7 AP, 2 TP, CTP, WP, RTP, PPI, PPII, A
Mylar stencil as a guide

yellow, light yellow-orange, orange, light magenta, pink, violet, blue,

After printing, the paper was dampened and hand-colored using
methods

dark blue, light green, green, silver, red-black, and blue-black;
orange, orange-red, red, purple, light gray, dark gray, and black; methods 15a, 6, 7, 9, 10, 12, 20, 21a, 21c, 23c, 16a; III

207

The Fossil Whale (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade,
hand-colored paper

73 ½ x 53 x 6 (186.7 x 134.6 x 15.2)

signature Signed and dated in pencil, lower right: F. Stella ’92

inscriptions Numbered in pencil, lower right. TGL blind stamp,
lower right. Workshop number inscribed in pencil on verso: FS87-905

edition 20

proofs 6 AP, 2 TP, 2 WP, RTP, PPI, PPII, SP, A

printers Preparation and design of dome-shaped paper mould
and papermaking processes: Kenneth Tyler and Lee S. McDonald.
M magnesium plate preparation: Tyler and Swan Engraving Co.
Reworking and proofing of magnesium plates: Anthony Kirk, assisted
by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing:
Cho assisted by Maxwell and Humes.

publisher Tyler Graphics Ltd., Mount Kisco, NY (FS88)

2 runs: 1 paper pressing; 20 colors; 1 run from 1 assembled plate made
from 1 dome-shaped magnesium plate and 1 rectangular magnesium
plate with circular cutout:

white pulp; method 39b; III

2 yellow, light orange-yellow, orange-yellow, red, dark red, magenta,
light purple, purple, brown, transparent light blue, light blue,
ultramarine blue, transparent blue, blue, gray-blue, blue-green, green,
light gray, dark gray, and black; methods 15a, 6, 7, 9, 10, 12, 20, 21a,
21c, 23c, 16a; III

208

The Funeral (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade,
hand-colored paper

73 ½ x 53 x 6 (186.7 x 134.6 x 15.2)

signature Signed and dated in pencil, lower right: F. Stella ’92

inscriptions Numbered in pencil, lower right. TGL blind stamp,
lower right. Workshop number inscribed in pencil on verso: FS87-901

edition 23

proofs 6 AP, 3 TP, WP, RTP, PPI, PPII, A

printers Preparation and design of dome-shaped paper mould
and papermaking processes: Kenneth Tyler and Lee S. McDonald.
M magnesium plate preparation: Tyler and Swan Engraving Co.
Reworking and proofing of magnesium plates: Anthony Kirk, assisted
by Kathy Cho, Brian Maxwell, and Doug Humes. Edition printing:
Cho assisted by Maxwell and Humes.

publisher Tyler Graphics Ltd., Mount Kisco, NY (FS90)

3 runs: 1 paper pressing; 23 colors; 1 run from 1 assembled plate made
from 1 dome-shaped magnesium plate, 1 rectangular magnesium plate
with circular cutout, and 4 irregularly shaped aluminum plates, and 1
Mylar stencil:

white pulp; method 39b; III

2 yellow, light green-yellow, orange, orange-red, magenta, pink, blue,
and yellow-green dyes sprayed onto dampened white, shaped paper;
32a

3 yellow, orange-red, red, brown, light blue, blue, green-blue, light
green, transparent green, green, white, transparent tan-white, tan-
white, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 20, 21a,
21c, 23c, 16a; III

209

The Cabin. Ahab and Starbuck (Dome)

1992

Etching, aquatint, relief, engraving on white, shaped TGL handmade
paper

73 x 53 x 6 (185.4 x 134.6 x 15.2)

signature Signed and dated in pencil, lower right of center: F. Stella ’92

inscriptions Numbered in pencil, lower right of center. TGL blind stamp,
lower right. Workshop number inscribed in pencil on verso: FS87-904

edition 20

2 runs: 1 paper pressing; 17 colors; 1 run from 1 assembled plate made
from 1 dome-shaped magnesium plate and 1 rectangular magnesium
plate with circular cutout:

white pulp; method 39b; III

2 pale yellow, light yellow, pale yellow-orange, light yellow-orange,
orange, orange-red, red, purple, light tan, light blue, medium blue,
dark blue, light green, green, silver, red-black, and blue-black;
methods 15a, 6, 7, 9, 10, 12, 23c, 21a, 23c, 16a; III

After printing, the paper was dampened and hand-colored using
yellow, light yellow-orange, orange, light magenta, pink, violet, blue,
yellow-green, light green, green, and gray-green dyes sprayed using a
Mylar stencil as a guide.
FRANK STELLA PRINTS  PRINTING SEQUENCES

PROOFS 6 AP; 3 TP, RTP, PPI, PPII, A


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS89)

2 runs: 1 paper pressing; 17 colors; 1 run from 1 assembled plate made from 1 dome-shaped magnesium plate and 1 rectangular magnesium plate with circular cutout:
1 white pulp; method 39b; III
2 yellow, fluorescent orange, red, transparent light yellow-pink, fluorescent pink, purple, brown, ultramarine blue, light blue, blue, pale green-blue, light green-blue, green-blue, green, white, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 20, 21a, 21c, 23c, 16a; III

210

Jonah Historically Regarded (Dome)

1992

Etching, aquatint, relief, engraving, screenprint, stencil, hand-colored on white, shaped, TGL handmade paper

73 ⅝ x 53 x 6 (186.7 x 134.6 x 15.2)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’92

INSCRIPTIONS Numbered in pencil, lower right, TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS87-902

EDITION 21

PROOFS 6 AP; 3 WP, RTP, PPI, PPII, A


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS87)

148 runs: 1 paper pressing; 40 colors; 147 runs from 1 assembled a plate made from 1 dome-shaped magnesium plate and 1 rectangular magnesium plate with circular cutout, 1 assembled plate made from 9 irregularly shaped copper plates, 1 copper plate, 13 screens, 5 Mylar stencils, and 2 latex stencils:

1 white pulp; method 39b; III
2 light yellow, yellow, light yellow-orange, light yellow-ocher, orange-red, red, yellow-green, green, turquoise-blue, light blue, blue, red-black, and blue-black; methods 15a, 6, 7, 9, 10, 12, 23c, 21a, 21c, 16a; III
3 orange; methods 29a, 27; VI
4 red; methods 29a (same screen as run 3), 27; VI
5 purple; methods 29a, 27; VI
6 green; methods 29a (same screen as run 3), 27; VI
7 medium yellow, red, and black; methods 15b, 6, 23c, 16a; III
8 white; methods 29a, 27; VI
9 same ink as run 8; methods 29a (same screen as run 8, overprint run 8), 27; VI
10 same ink as run 8; methods 29a (same screen as run 8, overprint run 9), 27; VI
11 same ink as run 8; methods 29a (same screen as run 8, overprint run 10), 27; VI
12 same ink as run 8; methods 29a, 27; VI
13 same ink as run 8; methods 29a (same screen as run 12, overprint run 12), 27; VI
14 same ink as run 8; methods 29a (same screen as run 12, overprint run 13), 27; VI
15 same ink as run 8; methods 29a (same screen as run 12, overprint run 14), 27; VI
16 same ink as run 8; methods 29a, 27; VI
17 same ink as run 8; methods 29a (same screen as run 16, overprint run 16), 27; VI
18 same ink as run 8; methods 29a (same screen as run 16, overprint run 17), 27; VI
19 same ink as run 8; methods 29a (same screen as run 16, overprint run 18), 27; VI
20 same ink as run 8; methods 29a, 27; VI
21 same ink as run 8; methods 29a (same screen as run 20, overprint run 20), 27; VI
22 same ink as run 8; methods 29a (same screen as run 20, overprint run 21), 27; VI
23 same ink as run 8; methods 29a (same screen as run 20, overprint run 22), 27; VI
24 same ink as run 8; methods 29a (same screen as run 20, overprint run 23), 27; VI
25 same ink as run 8; methods 29a (same screen as run 20, overprint run 24), 27; VI
26 same ink as run 8; methods 29a, 27; VI
27 same ink as run 8; methods 29a (same screen as run 26, overprint run 26), 27; VI
28 same ink as run 8; methods 29a (same screen as run 26, overprint run 27), 27; VI
29 same ink as run 8; methods 29a (same screen as run 26, overprint run 28), 27; VI
same ink as run 8; methods 29a (same screen as run 66, overprint run 66), 27; VI
67 same ink as run 8; methods 29a (same screen as run 66, overprint run 66), 27; VI
68 same ink as run 36; methods 29a (same screen as run 66), 27; VI
69 same ink as run 37; methods 29a (same screen as run 66), 27; VI
70 same ink as run 38; methods 29a (same screen as run 66), 27; VI
71 same ink as run 39; methods 29a (same screen as run 66), 27; VI
72 same ink as run 40; methods 29a (same screen as run 66), 27; VI
73 same ink as run 41; methods 29a (same screen as run 66), 27; VI
74 same ink as run 8; methods 29a (same screen as run 66), 27; VI
75 same ink as run 8; methods 29a (same screen as run 66, overprint run 74), 27; VI
76 same ink as run 36; methods 29a (same screen as run 66), 27; VI
77 same ink as run 37; methods 29a (same screen as run 66), 27; VI
78 same ink as run 38; methods 29a (same screen as run 66), 27; VI
79 same ink as run 39; methods 29a (same screen as run 66), 27; VI
80 same ink as run 40; methods 29a (same screen as run 66), 27; VI
81 same ink as run 41; methods 29a (same screen as run 66), 27; VI
82 same ink as run 8; methods 29a, 27; VI
83 same ink as run 8; methods 29a (same screen as run 82, overprint run 82), 27; VI
84 same ink as run 36; methods 29a (same screen as run 82), 27; VI
85 same ink as run 37; methods 29a (same screen as run 82), 27; VI
86 same ink as run 38; methods 29a (same screen as run 82), 27; VI
87 same ink as run 39; methods 29a (same screen as run 82), 27; VI
88 same ink as run 40; methods 29a (same screen as run 82), 27; VI
89 same ink as run 41; methods 29a (same screen as run 82), 27; VI
90 same ink as run 8; methods 29a (same screen as run 82), 27; VI
91 same ink as run 8; methods 29a (same screen as run 82, overprint run 90), 27; VI
92 same ink as run 36; methods 29a (same screen as run 82), 27; VI
93 same ink as run 37; methods 29a (same screen as run 82), 27; VI
94 same ink as run 38; methods 29a (same screen as run 82), 27; VI
95 same ink as run 39; methods 29a (same screen as run 82), 27; VI
96 same ink as run 40; methods 29a (same screen as run 82), 27; VI
97 same ink as run 41; methods 29a (same screen as run 82), 27; VI
98 same ink as run 8; methods 29a (same screen as run 82), 27; VI
99 same ink as run 8; methods 29a (same screen as run 82, overprint run 98), 27; VI
100 same ink as run 36; methods 29a (same screen as run 82), 27; VI
101 same ink as run 37; methods 29a (same screen as run 82), 27; VI
102 same ink as run 38; methods 29a (same screen as run 82), 27; VI
103 same ink as run 39; methods 29a (same screen as run 82), 27; VI
104 same ink as run 40; methods 29a (same screen as run 82), 27; VI
same ink as run 8; methods 29a (same screen as run 106, overprint run 106), 27; VI
110 same ink as run 38; methods 29a (same screen as run 106), 27; VI
111 same ink as run 39; methods 29a (same screen as run 106), 27; VI
112 same ink as run 40; methods 29a (same screen as run 106), 27; VI
113 same ink as run 41; methods 29a (same screen as run 106), 27; VI
114 same ink as run 8; methods 29a (same screen as run 106), 27; VI
115 same ink as run 8; methods 29a (same screen as run 106, overprint run 114), 27; VI
116 same ink as run 36; methods 29a (same screen as run 106), 27; VI
117 same ink as run 37; methods 29a (same screen as run 106), 27; VI
118 same ink as run 38; methods 29a (same screen as run 106), 27; VI
119 same ink as run 39; methods 29a (same screen as run 106), 27; VI
120 same ink as run 40; methods 29a (same screen as run 106), 27; VI
121 same ink as run 41; methods 29a (same screen as run 106), 27; VI
122 same ink as run 8; methods 29a (same screen as run 106), 27; VI
123 same ink as run 8; methods 29a (same screen as run 106, overprint run 122), 27; VI
124 same ink as run 36; methods 29a (same screen as run 106), 27; VI
125 same ink as run 37; methods 29a (same screen as run 106), 27; VI
126 same ink as run 38; methods 29a (same screen as run 106), 27; VI
127 same ink as run 39; methods 29a (same screen as run 106), 27; VI
128 same ink as run 40; methods 29a (same screen as run 106), 27; VI
129 same ink as run 41; methods 29a (same screen as run 106), 27; VI
130 same ink as run 8; methods 29a (same screen as run 106), 27; VI
131 same ink as run 8; methods 29a (same screen as run 106, overprint run 130), 27; VI
132 same ink as run 36; methods 29a (same screen as run 106), 27; VI
133 same ink as run 37; methods 29a (same screen as run 106), 27; VI
134 same ink as run 38; methods 29a (same screen as run 106), 27; VI
135 same ink as run 39; methods 29a (same screen as run 106), 27; VI
136 same ink as run 40; methods 29a (same screen as run 106), 27; VI
137 same ink as run 41; methods 29a (same screen as run 106), 27; VI
138 dark blue; method 6; III
139 same ink as run 36; method 29; VI
140 same ink as run 37; method 29 (same screen as run 139); VI
141 pink; method 32a
142 medium blue; method 32a
143 red; method 32a
144 same color as run 143; method 32a
145 same color as run 143; method 32a
146 light green; method 32a
147 green-yellow; method 32a
148 light blue-green; method 32a (same stencil as run 147)

* After printing, Srianish hand-colored each print with red (same color as run 143) and medium pink acrylic paint.
** After the edition had been released with 19 colors printed in 25 runs, the artist decided to continue working on the image adding 20 colors printed in 122 runs and 2 hand-colored colors. Impression #2/21, 3/21, 4/21, 5/21, 12/21, and 13/21 were released as originally printed. All remaining impressions have the added colors.

211

The Candles

1992

Lithograph, screenprint, collage on white, Saunders mould-made paper and natural gampi fiber, handmade paper

9 1/4 x 39 (147.6 x 99.4)

signature Signed and dated in pencil, lower left: F. Stella ’92

inscriptions Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS92-2081

edition 65

Proofs 18 AP, 5 CTP, RTP, PPI, PPIII, SP, A, C


Publisher Tyler Graphics Ltd., Mount Kisco, NY (FS92)

25 runs: 26 colors, including 1 natural color paper; 24 runs from 18 aluminum plates and 3 screens:
1 black (on Saunders paper); methods 6b, 5c; IIa
2 yellow (on same paper as run 1); methods 5a, 5b (JH); IIa
3 orange-red (on same paper as run 1); methods 5a, 5b (JH); IIa
4 blue (on same paper as run 1); methods 5a, 5b (JH); IIa
5 black (on same paper as run 1); methods 5a, 5b, 5c; IIa
6 brown (on same paper as run 1); methods 5a, 5b (JH); IIa
7 blend of green-yellow and transparent green-yellow (on same paper as run 1); methods 5a, 5b, 16c; IIa
8 white gloss enamel (on same paper as run 1); method 29a; VI
9 same ink as run 8 (on same paper as run 1); method 29a (same screen

120
as run 8); VI
10 same ink as run 8 (on same paper as run 1); method 29 (same screen as run 8); VI
11 red (on same paper as run 1); methods 5a, 5b (JH); IIa
12 green-blue (on same paper as run 1); methods 5a, 5b (JH); IIa
13 transparent gray (on same paper as run 1); method 5b; IIa
14 black (on same paper as run 1); methods 5a, 5b; IIa
15 blend of tan and light tan (on same paper as run 1); methods 5a, 5b; IIa
16 tan (on same paper as run 1); method 29a; VI
17 ultramarine blue (on same paper as run 1); methods 5a, 5b (JH); IIa
18 fluorescent orange (on same paper as run 1); methods 5a, 5b (JH); IIa
19 dark green (on same paper as run 1); methods 5a, 5b (MWM); IIa
20 same ink as run 19 (on same paper as run 1); methods 5a, 5b; IIa
21 fluorescent pink (on same paper as run 1); methods 5a, 5b (MWM); IIa
22 fluorescent pink (on gampi paper); methods 29a, 27 (MWM); VI
23 same ink as run 22 (on gampi paper); methods 29a, 27 (same screen as run 22, MWM); VI
24 printed paper from runs 1-21 and printed papers from runs 22-23 cut; method 36a (MWM); III
25 black; method 5a; IIa

212
The Fountain
1992
Woodcut, etching, aquatint, relief, screenprint, drypoint, collage on three sheets of natural, triple-layered Fuji kozo fiber, handmade, hand-colored; and natural gampi fiber, handmade (collage)
Three sheets: 91 x 275 ¾ (231.1 x 700.4); left sheet: 91 x 125 (231.1 x 317.5); center sheet: 91 x 122 (231.1 x 309.9); right sheet: 91 x 45 (231.1 x 114.3)
signature Signed and dated in pencil lower right, center sheet: E Stella 92
inscriptions TGL blind stamp (screenprinted in gray ink lower right of center sheet). Workshop number inscribed in pencil on left verso, center sheet: FS90-2071
edition 8
proofs 2 AP, TP, CTP, WP, 2 RTP, A

publisher Tyler Graphics Ltd., Mount Kisco, NY (FS93)

8 runs: 67 colors, including 1 color paper; 6 runs from 1 woodblock inlaid with 43 irregularly shaped plates (17 magnesium, 26 copper), 1 woodblock inlaid with 54 irregularly shaped plates (11 magnesium, 43 copper), 1 woodblock inlaid with 8 irregularly shaped plates (2 magnesium, 6 copper), and 2 screens:
1 on left sheet: yellow, medium yellow, blend of yellow and orange, blend of yellow, orange, and blue, yellow-orange, orange, medium orange, orange-red, red, medium red, dark red, blend of red and purple, blend of red (same color in previous blend) and white, pink, dark pink, violet-purple, purple, blend of purple (same color in previous blend) and white, light tan, tan, transparent light blue, light blue, blend of light blue and white, blue, transparent dark blue, dark blue, dark blue-green, dark green, transparent gray, gray, dark gray, gray-black, and black; methods 19d, 19a, 19b (Philippine ribbon mahogany plywood, KF, YS) 6, 7, 8, 9, 10, 11a, 11c, 13, 20, 21a, 21c, 23a, 23b, 16a; III
2 on center sheet: green-yellow, blend of green-yellow (same color in previous blend) and pink, blend of yellow and orange (same colors as run 1), blend of yellow-ocher, orange, pink, and light blue, orange-yellow, blend of light orange, red, light gray, dark gray, and white, red (same color as run 1), blend of red and light pink, dark red (same color as run 1), brown-red, magenta, pink (same color as run 1), dark pink, purple (same color as run 1), tan (same color as run 1), light blue (same color as run 1), dark blue (same color as run 1), blend of dark blue-green and white, yellow-green, green, medium green, light gray, transparent gray, blue-black (same color as run 1), and black (same color as run 1); methods 19a, 19b (Philippine ribbon mahogany plywood, KF, YS), 19d, 6, 7, 8, 9, 10, 11a, 11c, 20, 21a, 21c, 23a, 23b, 16a; III
3 on right sheet: blend of yellow and orange (same colors as run 1), red (same color as run 1), blend of red and white (same colors as run 1), brown-red (same color as run 2), pink (same color as run 1), purple (same color as run 1), blend of purple and white (same colors as run 1), dark blue (same color as run 1), medium green (same color as run 2), transparent gray (same color as run 2), blue-black (same color as run 1) and black (same color as run 1); methods 19a, 19b (Philippine ribbon mahogany plywood, KF, YS), 19d, 6, 7, 8, 9, 10, 11a, 11c, 20, 21a, 21c, 23a, 23b, 16a; III
4 light orange (on gampi paper); methods 29a (MWM), 27; VI
5 orange (on same paper as run 4); methods 29a (MWM), 27 (same screen as run 4); VI
6 light orange (same color as run 4 on gampi paper); methods 29a (MWM), 27; VI
7 orange (same color as run 5 on same paper as run 6); methods 29a (MWM), 27 (same screen as run 6); VI
8 printed papers from runs 1-2, printed paper from runs 4-5 cut; method 36A (MWM, YS)

After printing and collage, light yellow, yellow, pink, tan, blue, and green dyes were sprayed onto the print (light yellow, yellow, pink, tan, blue, and green on left sheet; yellow, pink, and blue on center sheet; pink on right sheet).

213

The Whale-Watch

1993

Lithograph, etching, aquatint, relief on white TGL handmade paper

Two sheets (irregularly shaped and overlapping with irregularly cut edges): 72 ½ x 73 (184.2 x 184.4); top sheet: 41 x 72 ½ (104.1 x 184.2); bottom sheet: 47 ¾ x 73 (121.3 x 184.4)

signature Signed and dated in pencil, lower center: F. Stella ’93

Inscriptions Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS91-2659

Edition 26


Publisher Tyler Graphics, LTD., Mount Kisco, NY (FS101)

26 runs: 35 colors; 26 runs from 24 aluminum plates, 1 assembled plate made from 1 magnesium base plate and 26 irregularly shaped plates (2 magnesium, 23 copper, 1 brass), and 1 assembled plate made from 1 magnesium base plate and 24 irregularly shaped plates (4 magnesium, 19 copper, 1 brass):

[Runs 1-13 on top sheet]

1 blue (on left side); method 5a; IIa
2 blue (on right side); method 5a; IIa
3 red; method 5a; IIa
4 blend of fluorescent yellow and orange (on left side); methods 5b, 16d; IIa
5 blend of fluorescent yellow and orange (on right side); methods 5b, 16d; IIa
6 blend of fluorescent red and purple (on left side); methods 5b, 16d; IIa
7 blend of fluorescent red and purple (on right side); methods 5b, 16d; IIa
8 blend of blue and fluorescent green (on left side); methods 5b, 16d; IIa
9 blend of blue and fluorescent green (on right side); methods 5b, 16d; IIa
10 blend of light and medium grays (on left side); methods 5b, 16d; IIa
11 blend of medium and dark grays (on left side); methods 5b, 16d; IIa
12 blend of dark gray and black (on left side); methods 5b, 16d; IIa
13 fluorescent yellow, yellow-orange, red, pink, light green, and green; light orange, orange, red, magenta, purple, light blue, blue, gray-blue, turquoise blue, green, tan, dark gray-brown, gray, black, and metallic gold; methods 15a, 15d, 6, 8, 9, 11c, 23a, 21a, 21c, 16a, 16g; III

[Runs 14-26 on bottom sheet]

14 blue (on right side); method 5a; IIa
15 red (on left side); method 5a; IIa
16 red (on right side); method 5a; IIa
17 blend of fluorescent yellow and orange (on right side); methods 5b, 16d; IIa
18 blend of fluorescent red and purple (on right side); methods 5b, 16d; IIa
19 blend of blue and fluorescent green (on right side); methods 5b, 16d; IIa
20 blend of light and medium grays (on left side); methods 5b, 16d; IIa
21 blend of light and medium grays (on right side); methods 5b, 16d; IIa
22 blend of medium and dark grays (on left side); methods 5b, 16d; IIa
23 blend of medium and dark grays (on right side); methods 5b, 16d; IIa
24 blend of dark gray and black (on left side); methods 5b, 16d; IIa
25 blend of dark gray and black (on right side); methods 5b, 16d; IIa
26 fluorescent yellow, red, pink, light green, and green; light orange, orange, red, magenta, purple, light blue, blue, gray-blue, turquoise blue, green, tan, dark gray-brown, gray, black, and metallic gold; methods 15a, 15d, 6, 8, 9, 11c, 21a, 21c, 16a, 16g; III

214

The Battering Ram

1993

Lithograph, etching, aquatint, relief, engraving, screenprint, collagograph on white TGL handmade paper

9 ¾ x 35 ¾ (121.4 x 90.5), irregularly cut edges

Signature Signed and dated in pencil, lower right: F. Stella ’93
FRANK STELLA PRINTS  PRINTING SEQUENCES

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS92-2079

EDITION 30

PROOFS 8 AP, 4 TP, RTP, PPI, PPII, EC imp., TGL imp., A

PRINTERS Collaboration and project supervision: Kenneth Tyler.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS96)

18 runs: 48 colors; 18 runs from 10 aluminum plates, 2 screens, and 1 assembled plate made from 1 magnesium base plate and 102 irregularly shaped plates (51 magnesium, 50 copper, 1 aluminum), and 1 collotype plate:
1 light blue; method 5a; IIa
2 fluorescent yellow; methods 5a, 5b; IIa
3 fluorescent orange; methods 5a, 5b; IIa
4 fluorescent pink; methods 5a, 5b; IIa
5 fluorescent purple; methods 5a, 5b; IIa
6 fluorescent blue; method 5b; IIa
7 fluorescent green; method 5b; IIa
8 black; method 5b; IIa
9 blend of light, medium, and dark grays; methods 5a, 16d; IIa
10 blend of light, medium, and dark grays; methods 5a, 16d; IIa
11 white; method 29c; VI
12 same ink as run 11; method 29c (same screen as run 11, overprint run 11); VI
13 same ink as run 11; method 29c (same screen as run 11, overprint run 12); VI
14 same ink as run 11; method 29c (same screen as run 11, overprint run 13); VI
15 clear overprint ink; method 29c; VI
16 same ink as run 15; method 29c (same screen as run 15, overprint run 15); VI
17 same ink as run 15; method 29c (same screen as run 15, overprint run 16); VI
18 fluorescent light yellow; light orange, orange, red, pink, yellow-green, light green, and green, orange, light magenta, magenta, purple, light blue, light turquoise blue, turquoise blue, green, transparent light tan, light tan, tan, brown, gray-brown, dark gray-brown, light gray, gray, black-gray, black, and metallic gold; methods 15a, 15d, 6, 8, 9, 23a, 23c, 21a, 21c, 12, 38, 16a; III

215

Monstrous Pictures of Whales
1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper

47 1/2 x 75 1/8 (120.7 x 192.0), irregularly cut edges

SIGNATURE Signed and dated in pencil, lower middle, left of center: F. Stella '93

INSCRIPTIONS Numbered in pencil, lower middle, left of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso FS92-2057

EDITION 38

PROOFS 8 AP, TP, 4 CTP, WP, RTP, PPI, PPII, EC imp., TGL imp.

PRINTERS Collaboration and project supervision: Kenneth Tyler.

PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS99)

42 runs: 64 colors; 42 runs from 18 aluminum plates, 1 screen, and 1 assembled plate made from 1 magnesium base plate and 58 irregularly shaped plates (7 magnesium, 51 copper):
1 light blue (on left side); method 5a; IIa
2 light blue (on right side); method 5a; IIa
3 fluorescent yellow (on left side); method 5a, 5b; IIa
4 fluorescent yellow (on right side); method 5a, 5b; IIa
5 fluorescent pink (on left side); method 5a, 5b; IIa
6 fluorescent pink (on right side); method 5a, 5b; IIa
7 fluorescent orange (on left side); method 5a, 5b; IIa
8 fluorescent orange (on right side); method 5a, 5b; IIa
9 blue (on left side); method 5a, 5b; IIa
10 blue (on right side); method 5a, 5b; IIa
11 fluorescent purple (on left side); method 5b; IIa
12 fluorescent purple (on right side); method 5b; IIa
13 fluorescent green (on left side); method 5a, 5b; IIa
14 fluorescent green (on right side); method 5a, 5b; IIa
15 black (on left side); method 5b; IIa
16 black (on right side); method 5b; IIa
17 gray-blue; method 5a; IIa
18 red (on left side); methods 29c, 27; VI
19 same ink as run 18 (on left side); methods 29c (same screen as run 18, overprint run 18), 27; VI
20 same ink as run 18 (on left side); methods 29c (same screen as run 18, overprint run 19), 27; VI
21 same ink as run 18 (on right side); methods 29c (same screen as run 18), 27; VI
22 same ink as run 18 (on right side); methods 29c (same screen as run 18, overprint run 21), 27; VI
23 same ink as run 18 (on right side); methods 29c (same screen as run 18, overprint run 22), 27; VI
24 blue; methods 29c (same screen as run 18), 27; VI
25 same ink as run 24; methods 29c (same screen as run 18, overprint run 24), 27; VI
26 same ink as run 24; methods 29c (same screen as run 18, overprint run 25), 27; VI
27 green (on left side); methods 29a (same screen as run 18), 27; VI
28 same ink as run 27 (on left side); methods 29c (same screen as run 18, overprint run 27), 27; VI
29 same ink as run 27 (on left side); methods 29c (same screen as run 18, overprint run 28), 27; VI
30 same ink as run 27 (on right side); methods 29c (same screen as run 18), 27; VI
31 same ink as run 27 (on right side); methods 29c (same screen as run 18, overprint run 30), 27; VI
32 same ink as run 27 (on right side); methods 29c (same screen as run 18, overprint run 31), 27; VI
33 yellow-orange; methods 29c (same screen as run 18), 27; VI
34 same ink as run 33; methods 29c (same screen as run 18, overprint run 33), 27; VI
35 same ink as run 33; methods 29c (same screen as run 18, overprint run 34), 27; VI
36 blend of light blue, medium blue, and blue-purple; methods 29c (same screen as run 18), 27, 16f; VI
37 same ink as run 36; methods 29c (same screen as run 18, overprint run 36), 27, 16f; VI
38 same ink as run 36; methods 29c (same screen as run 18, overprint run 37), 27, 16f; VI
39 blend of red and green; methods 29c (same screen as run 18), 27, 16f; VI
40 same ink as run 39; methods 29c (same screen as run 18, overprint run 39), 27, 16f; VI
41 same ink as run 40; methods 29c (same screen as run 18, overprint run 40), 27, 16f; VI
42 fluorescent light yellow, light orange, orange, red, and green; yellow, yellow-ocher, light orange, transparent red, red, red-magenta, light magenta, dark magenta, purple, light gray-purple, light blue, transparent blue, dark blue, light green-blue, light green, green, transparent dark green, light tan, tan, red-brown, dark gray-brown, gray, and black; methods 35a, 15d, 6, 7, 9, 11c, 23a, 21a, 21c, 24, 16a, 16g; III

216
The Pequod Meets the Jeroboam. Her Story

1993
Lithograph, etching, aquatint, relief, mezzotint on white TGL handmade paper
Two sheets (irregularly shaped and overlapping with irregularly cut edges): 70 1/2 x 65 3/4 (179.1 x 167.3); top: 44 3/4 x 64 (113.7 x 162.6); bottom: 40 1/2 x 65 3/4 (102.9 x 167.3)
SIGNATURE Signed and dated in pencil, lower center: F. Stella ’93
INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS92-2052
EDITION 20

PROOFS 12 AP, TP, 3 CTP, RTP, PPI, PPII, EC imp., TGL imp., A
PUBLISHER Tyler Graphics, LTD., Mount Kisco, NY (FS100)

42 runs: 58 colors; 42 runs from 40 aluminum plates, 1 assembled plate made of 1 magnesium base plate and 62 irregularly shaped plates (17 magnesium, 45 copper), and 1 assembled plate made of 1 magnesium base plate and 39 irregularly shaped copper plates:
[Runs 1-19 on top sheet]
1 light blue (on left side); method 5a; IIa
2 light blue (on right side); method 5a; IIa
3 fluorescent light yellow (on left side); method 5a; IIa
4 dark yellow (on left side); method 5b; IIa
5 dark yellow (on right side); method 3b; IIa
6 fluorescent pink (on left side); method 3b; IIa
7 fluorescent pink (on right side); method 3b; IIa
8 blend of fluorescent pink and purple; method 3b, 16d; IIa
9 blue (on left side); method 3b; IIa
10 blue (on right side); method 3b; IIa
11 blend of blue and green; method 3b; IIa
12 black (on left side); method 5a; IIa
13 black (on right side); method 5a; IIa
14 green; method 5a; IIa
15 red; method 5a; IIa
16 blue-green; method 5a; IIa
17 blue; method 5a; IIa
18 black; method 5a; IIa
19 fluorescent yellow-orange, orange, and dark orange; yellow, orange, orange-red, red, dark red, magenta, dark purple, light blue, transparent blue, blue, light gray-blue, yellow-green, green, light tan, tan, dark gray-brown, gray, and black; methods 15a, 15d, 6, 9, 10, 11c, 14a, 23a, 21a, 21c, 16a, 16g; III

[Runs 20-42 on bottom sheet]
20 light blue (on left side); method 5a; IIa
21 light blue (on right side); method 5a; IIa
22 fluorescent light yellow (on left side); method 5b; IIa
23 fluorescent light yellow (on right side); method 5b; IIa
24 dark yellow; methods 5a, 5b; IIa
25 fluorescent pink (on left side); method 5b; IIa
26 fluorescent pink (on right side); method 5b; IIa
27 fluorescent orange; method 5a; IIa
28 blue (on left side); method 5b; IIa
29 blue (on right side); method 5b; IIa
30 fluorescent purple; method 5b; IIa
31 ultramarine blue and purple; methods 5b, 16c; IIa
32 green; method 5b; IIa
33 green and light gray; methods 5a, 16c; IIa
34 yellow-green; method 5a; IIa
35 red; method 5a; IIa
36 blue-green; method 5a; IIa
37 ultramarine blue; method 5a; IIa
38 black (on left side); method 5a; IIa
39 black (on right side); method 5a; IIa
40 gray; method 5a; IIa
41 dark gray; method 5a; IIa
42 fluorescent yellow, orange, dark orange, pink, and green, yellow, dark yellow, yellow-ocher, light orange, orange, orange-red, red, light magenta, dark magenta, purple, dark purple, light gray-purple, light blue, transparent blue, turquoise blue, light green, green, tan, dark gray-brown, gray, black, and metallic gold; methods 15a, 15d, 6, 9, 10, 11c, 14a, 23a, 21a, 21c, 16a, 16g; III

217

Ambergris

1993

Lithograph, etching, aquatint, relief, engraving, screenprint on white TGL handmade paper
41 ¼ x 52 ½ (106.0 x 133.4), irregularly cut edges
signature: Signed and dated in pencil, lower center: F. Stella ’93
inscriptions: Numbered in pencil, lower center. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS92-2054
edition: 32

proofs: 9 AP, 12 TP, RTP, PPI, PPII, EC imp., TGL imp., A


publisher: Tyler Graphics, LTD., Mount Kisco, NY (FS95)

30 runs; 35 colors; 30 runs from 19 aluminum plates, 7 screens, and 1 assembled plate made from 1 magnesium base plate and 43 irregularly shaped copper plates:
1 light blue; method 5a; IIa
2 red; method 5a; IIa
3 fluorescent yellow; methods 5a, 5b; IIa
4 fluorescent pink; methods 5a, 5b; IIa
5 blue; methods 5a, 5b; IIa
6 orange; methods 5a, 5b; IIa
7 purple; methods 5a, 5b; IIa
8 fluorescent green; methods 5a, 5b; IIa
9 light gray; method 5b; IIa
10 medium gray; method 5b; IIa
11 dark gray; method 5b; IIa
218

The Monkey-ropes

1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper

23 3/4 x 68 1/4 (60.3 x 173.4), irregularly cut edges

signature Signed and dated in pencil, lower left: F. Stella ’93

inscriptions Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS92-2077

Edition 32

Proofs 12 AP, 3 TP, 3 CTP, RTP, PPI, PPII, EC imp., TGL imp., A

Printers Collaboration and project supervision: Kenneth Tyler.


Publisher Tyler Graphics, LTD., Mount Kisco, NY (FS94)

24 runs: 36 colors; 24 runs from 12 aluminum plates, 2 screens, and 1 assembled plate made from 1 magnesium base plate and 48 irregularly shaped plates (27 magnesium, 21 copper):

1 light blue (on left side); method 5a; Ia

2 light blue (on right side); method 5a; Ia

3 fluorescent light yellow (on left side); method 5b; Ia

4 fluorescent light yellow (on right side); method 5b; Ia

5 yellow (on left side); method 5b; Ia

6 yellow (on right side); method 5b; Ia

7 fluorescent pink (on left side); method 5a, 5b; Ia

8 fluorescent pink (on right side); method 5a, 5b; Ia

9 blue (on left side); method 5a, 5b; Ia

10 blue (on right side); method 5a, 5b; Ia

11 black (on left side); method 5a; Ia

12 black (on right side); method 5a; Ia

13 white; method 29c; VI

14 same ink as run 13; method 29c (same screen as run 13, overprint run 13); VI

15 same ink as run 13; method 29c (same screen as run 13, overprint run 14); VI

16 blue; methods 29c, 29a, 27; VI

17 clear overprint ink; methods 29c, 29a (same screen as run 16, overprint run 16); 27; VI

18 orange; methods 29c, 29a (same screen as run 16), 27; VI

19 same ink as run 18; methods 29c, 29a (same screen as run 16), 27; VI

20 same ink as run 18; methods 29c, 29a (same screen as run 16), 27; VI

21 same ink as run 17; methods 29c, 29a (same screen as run 16, overprint run 18); 27; VI

22 same ink as run 17; methods 29c, 29a (same screen as run 16, overprint run 19), 27; VI

23 same ink as run 17; methods 29c, 29a (same screen as run 16, overprint run 20), 27; VI

24 fluorescent yellow, orange, red-orange, and pink, yellow, red, transparent magenta, magenta, transparent light purple, transparent gray-purple, transparent light blue, blue, transparent dark blue, dark blue, light gray-blue, medium gray-blue, dark gray-blue, turquoise
blue, yellow-green, transparent light green, transparent dark green, transparent black, and black; methods 15a, 15d, 6, 8, 9, 24, 23a, 23c, 21a, 21c, 16a, 16g; III

219
A Bower in the Arsacides

1993
Lithograph, etching, aquatint, relief, collagraph on white TGL handmade paper
58 ¼ x 49 ¾ (148.0 x 126.0), irregularly cut edges
signature: Signed and dated in pencil, lower middle, left (vertically): F. Stella ’93
inscriptions: Numbered in pencil, lower middle, left (vertically). TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS92-2082
edition 38
proofs: 7 AP, 2 CTP, RTP, PPI, PPII, EC imp., TGL imp., A
publisher: Tyler Graphics, LTD., Mount Kisco, NY (FS97)

15 runs: 40 colors; 15 runs from 14 aluminum plates and 1 assembled plate made from 1 magnesium base plate and 159 irregularly shaped elements (47 magnesium and 106 copper plates; 6 collotype elements):
1 dark yellow (on top of sheet); method 5b; IIa
2 dark yellow (on bottom of sheet); method 5b; IIa
3 blend of fluorescent light yellow and orange (on top of sheet); methods 5a, 16d; IIa
4 blend of fluorescent light yellow and orange (on bottom of sheet); methods 5b, 16d; IIa
5 blend of fluorescent pink and purple (on top of sheet); methods 5b, 16d; IIa
6 blend of fluorescent pink and purple (on bottom of sheet); methods 5b, 16d; IIa
7 pink (on top of sheet); method 5b; IIa
8 pink (on bottom of sheet); method 5b; IIa
9 blend of fluorescent blue and green (on top of sheet); methods 5b, 16d; IIa
10 blend of fluorescent blue and green (on bottom of sheet); methods 5b, 16d; IIa
11 blue (on top of sheet); method 5b; IIa
12 blue (on bottom of sheet); method 5b; IIa
13 black (on top of sheet); method 5b; IIa
14 black (on top of sheet); method 5b; IIa
15 fluorescent light orange, orange, and green, yellow, yellow-ocher, orange, orange-red, red, dark red, purple, dark purple, light blue, transparent blue, transparent medium blue, medium blue, transparent dark blue, dark blue, turquoise blue, light green-blue, green-blue, gray-green-blue, yellow-green, green, transparent dark green, light tan, tan, gray, light blue-black, dark blue-black, and black; methods 15a, 15d, 6, 8, 9, 10, 38, 21c, 24, 23a, 16a, 16g; III

220
The Affidavit

1993
Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper
61 ¾ x 45 ½ (156.8 x 115.6), irregularly cut edges
signature: Signed and dated in pencil, lower right: F. Stella ’93
inscriptions: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS92-2080
edition 38
proofs: 12 AP, 5 TP, RTP, PPI, PPII, EC imp., TGL imp., A
publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS98)

16 runs: 42 colors; 16 runs from 9 aluminum plates, 1 Lexan® plastic plate, 2 screens, 1 assembled plate made from 5 irregularly shaped plastic plates, and 1 assembled plate made from 1 magnesium base plate and 116 irregularly shaped plates (33 magnesium, 83 copper):
t fluorescent yellow; methods 5a, 5b; IIa
2 fluorescent orange; methods 5a, 5b; IIa
3 fluorescent pink; methods 5a, 5b, 5c; IIa
4 fluorescent purple; methods 5a, 5b; IIa
5 fluorescent blue; methods 5a, 5b, 5c; IIa
6 fluorescent green; methods 5a, 5b, IIa
7 transparent brown; methods 5a, 5b; IIa
8 transparent blue; method 5a; IIa
9 black; methods 5a, 2c, 2b, IIa
10 blend of medium yellow, orange-red, red, purple, ultramarine blue, blue-green, and green; methods 5a, 16d; IIa
11 white; method 29c; IV
12 same ink as run 11; method 29c (same screen as run 11, overprint run 11); VI
13 same ink as run 11; method 29c (same screen as run 11, overprint run 12); VI
14 clear overprint ink; method 29c; VI
15 same ink as run 14; method 29c (same screen as run 14, overprint run 14); VI
16 fluorescent light orange and orange, yellow, orange, red, dark red, purple, dark purple, transparent light blue, light blue, medium blue, dark blue, dark turquoise blue, yellow-green, light blue-green, light tan, tan, dark gray-brown, gray, and black; methods 15a, 15d, 6, 8, 9, 10, 11c, 23a, 23c, 21a, 21c, 24, 16a; III

221

Extracts

1993

Lithograph, etching, aquatint, relief, screenprint on white TGL handmade paper
34 1/2 x 42 3/4 (87.6 x 108.6), irregularly cut edges
SIGNATURE: Signed and dated in pencil, lower right: F. Stella ’93
INSCRIPTIONS: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FSt92-2653
EDITION: 40

PROOFS: 14 AP, TP, RTP, PPI, SP, EC imp., TGL imp., A


PUBLISHER: Tyler Graphics, Ltd., Mount Kisco, NY (FS102)

32 runs: 38 colors; 32 runs from 22 aluminum plates, 2 screens, and 1 assembled plate made from 1 magnesium base plate and 18 irregularly shaped plates (4 magnesium, 14 copper):
1 light blue; method 5a; IIa
2 blend of blue and fluorescent green; methods 5a, 16d; IIa
3 blend of light blue and light green; methods 5a, 16d; IIa
4 fluorescent light yellow; method 5a, 5b; IIa
5 dark yellow; methods 5a, 5b; IIa
6 fluorescent pink; methods 5a, 5b; IIa
7 blend of pink and transparent magenta; methods 5a, 16d; IIa
8 fluorescent light pink; method 5a; IIa
9 fluorescent orange; methods 5a, 5b; IIa
10 transparent blue; method 5a; IIa
11 purple; method 5a; IIa
12 dark red; methods 5a, 5b; IIa
13 blue; method 5a; IIa
14 turquoise blue; method 5c; IIa
15 transparent purple; method 5a; IIa
16 dark purple; method 5a; IIa
17 gray; method 5a; IIa
18 green; methods 5a, 5b; IIa
19 violet and transparent tan; methods 5a, 16c; IIa
20 transparent gray; method 5a; IIa
21 transparent brown; method 5a; IIa
22 black; method 5a, 5b; IIa
23 white; method 29c; VI
24 same ink as run 23; method 29c (same screen as run 23, overprint run 23); VI
25 same ink as run 23; method 29c (same screen as run 23, overprint run 24); VI
26 yellow; methods 29c, 27; VI
27 same ink as run 26; methods 29c (same screen as run 26, overprint run 26); VI
28 orange; methods 29c (same screen as run 26), 27; VI
29 same ink as run 28; methods 29c (same screen as run 26, overprint run 28), 27; VI
30 red; methods 29c (same screen as run 26), 27; VI
31 same ink as run 30; methods 29c (same screen as run 26, overprint run 30), 27; VI
32 purple, blue, and black; methods 15a, 15d, 6, 9, 11c, 23a, 21c, 16a; III
### 221a

**Extracts, State I**

1993

Lithograph, screenprint on white Rives BFK, mould-made paper

38 3/4 x 47 7/8 (98.4 x 121.6)

**signature** Signed and dated in pencil, lower middle, right of center: *F. Stella '93*

**inscriptions** Numbered in pencil, lower middle, right of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS92-2055A*

**Edition** 25

**Proofs** 8 AP, 5 TP, RTP, PPI, PPII, SP, TGL imp., A, C


**Publisher** Tyler Graphics, Ltd., Mount Kisco, NY (FS103)

### 222

**Valentine '94**

1994

Lithograph on white Lana mould-made paper

20 3/4 x 18 (52.7 x 45.7)

**signature** Signed and dated in pencil, lower left: *F Stella '94*

**inscriptions** Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS94-3077*

**Edition** 11

**Proofs** 4 AP, TP, RTP, PPI, 15 SP, TGL imp., A, C

**Printers** Preparation work for continuous-tone lithography: Kenneth Tyler. Plate preparation, processing, proofing, and edition printing: Lee Funderburg.

**Publisher** Tyler Graphics, Ltd., Mount Kisco, NY (FS104)

### Printing Sequences

<table>
<thead>
<tr>
<th>Run</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>39 colors from 23 aluminum plates and 3 screens: blend of blue and fluorescent green; method 1b, 16d; IIa blend of light blue and light green; methods 5a, 5b, 16d; IIa blend of blue and light blue; methods 5a, 16d; IIa light yellow; methods 5a, 5b; IIa dark yellow; methods 5a, 5b; IIa 6 red; method 5a; IIa 7 blend of transparent magenta and pink; methods 5a, 5b, 16d; IIa light pink; method 5a; IIa 9 orange; methods 5a, 5b; IIa 10 transparent blue; method 5a; IIa 11 dark blue; method 5c; IIa 12 purple; method 5a; IIa 13 dark red; methods 5a, 5b; IIa 14 blue; method 5a; IIa 15 turquoise blue; method 5c; IIa 16 transparent purple; method 5a; IIa 17 dark purple; method 5a; IIa 18 gray; method 5a; IIa 19 green; methods 5a, 5b; IIa 20 violet and transparent tan; methods 5a, 16c; IIa 21 transparent gray; method 5a; IIa 22 transparent brown; method 5a; IIa 23 black; methods 5a, 5b; IIa 24 white; methods 29c, 27; VI 25 same ink as run 24; methods 29c (same screen as run 24, overprint run 24), 27; VI 26 light blue; methods 29c (same screen as run 24), 27; VI 27 same ink as run 26; methods 29c (same screen as run 24, overprint run 26), 27; VI 28 yellow; methods 29c, 27; VI 29 same ink as run 28; methods 29c (same screen as run 28, overprint run 28), 27; VI 30 orange; methods 29c (same screen as run 28), 27; VI 31 same ink as run 30; methods 29c (same screen as run 28, overprint run 30), 27; VI 32 red; methods 29c (same screen as run 28), 27; VI 33 same ink as run 32; methods 29c (same screen as run 28, overprint run 32), 27; VI 34 transparent white; method 29c; VI</td>
</tr>
<tr>
<td>20</td>
<td>7 runs: blend of light blue and blue; methods 5c; IIa blend of dark purple, light ultra blue, ultra blue, and green; methods 5c, 16d; IIa blue-green; method 5c; IIa 4 magenta; method 5c; IIa 5 blend of dark purple, light ultra blue, ultra blue, and green; methods 5c, 16d; IIa 6 blue-green; method 5c; IIa 7 ultra blue; method 5c; IIa 8 blend of light blue and blue; methods 5c, 16d; IIa 9 blend of yellow, red, purple, and blue; methods 5a, 16d; IIa 10 blend of orange, red, and pink; methods 5b, 16d; IIa</td>
</tr>
</tbody>
</table>
FRANK STELLA PRINTS  PRINTING SEQUENCES

223

Figlelia

1994
Lithograph, etching, aquatint, relief on white TGL handmade paper
24 x 21 (61.0 x 53.3)
signature: Signed and dated in pencil, lower right: F. Stella ’94
inscriptions: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS94-3078
edition: 75
proofs: 14 AP, 4 TP, WP, RTP, PPI, PPII, TGL imp., A, C
publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS05)

12 runs: 25 colors; 12 runs from 11 aluminum plates and 1 assembled plate made from 1 Lexan® plastic base plate and 11 irregularly shaped plates (8 magnesium, 3 copper):
1 light blue; method 5a; IIa
2 blend of green and gray-green; method 5b, 16d; IIa
3 yellow-green; method 5c; IIa
4 red; method 5c; IIa
5 magenta; method 5c; IIa
6 blend of orange, purple, blue, and green; method 5c, 16d; IIa
7 blend of fluorescent yellow and yellow-orange; method 5b, 16d; IIa
8 transparent purple-gray; method 5a; IIa
9 blend of transparent red and transparent brown; method 5a, 16d; IIa
10 transparent brown; method 5a; IIa
11 transparent gray-brown; method 5a; IIa
12 yellow, orange, red, magenta, purple, blue, brown, and black; methods 5a, 6, 9, 11C, 22C, 23a, 16g; III

224

Limanora

1994
Lithograph, etching, aquatint, relief on white TGL handmade paper
24 x 21 (61.0 x 53.3)
signature: Signed and dated in pencil, lower left: F. Stella ’94
inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS94-3079
edition: 75
proofs: 14 AP, 3 TP, 2 WP, RTP, PPI, PPII, TGL imp., A, C
publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS06)

13 runs: 36 colors; 13 runs from 12 aluminum plates and 1 assembled plate made from 1 Lexan® plastic base plate and 20 irregularly shaped plates (8 magnesium, 12 copper):
1 light blue; method 5a; IIa
2 blend of yellow, purple, and blue; method 5c, 16d; IIa
3 yellow-green; method 5c; IIa
4 red; method 5c; IIa
5 magenta; method 5c; IIa
6 transparent green-gray; method 5a; IIa
7 blend of transparent yellow-ocher and purple; method 5a, 16d; IIa
8 transparent brown; method 5a; IIa
9 blend of purple, light blue, blue, and green; method 5c, 16d; IIa
10 blend of yellow, red, purple, and blue; method 5c, 16d; IIa
11 blend of fluorescent pink and fluorescent magenta; method 5b, 16d; IIa
12 blend of blue, light green-blue, and white; method 5a, 16d; IIa
13 yellow, light orange, orange, red-orange, dark orange, dark pink, light blue, blue, light turquoise green, green, transparent brown, and black; methods 5a, 6, 9, 11C, 22C, 23a, 16g; III
225

Swoonarie

1995

Etching, aquatint, relief, screenprint, lithograph, woodcut on white TGL handmade paper

42 x 52 (106.7 x 132.1)

signature: Signed and dated in pencil, lower left: F. Stella ’94

inscriptions: Numbered in pencil, lower left: TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS94-3087

declaration: Edition 30

proofs: 12 AP, 5 TP, CTP, 2 WP, RTP, PPI, PPII, PPIII, TGL imp., A, C


publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS10)

15 runs: 43 colors; 15 runs from 1 screen, 5 aluminum plates, and 1 assembled plate made from 1 woodblock*, and 44 irregularly shaped elements (23 magnesium and 19 copper plates; 12 crushed metal elements):

1 blue; methods 29c, 27; VI
2 blue; methods 29c (same screen as run 1), 27; VI
3 blue; methods 29c (same screen as run 1), 27; VI
4 yellow; method 5a; IIa
5 yellow-orange; method 5a; IIa
6 white; methods 29c (same screen as run 1), 27; VI
7 blue; methods 29c (same screen as run 1), 27; VI
8 blue; methods 29c (same screen as run 1), 27; VI
9 blue; methods 29c (same screen as run 1), 27; VI
10 pink; methods 29c (same screen as run 1), 27; VI
11 red; methods 29c (same screen as run 1), 27; VI
12 light yellow, yellow, light orange, orange, light red, red, medium red, dark red, red-magenta, magenta, light purple, medium purple, dark purple, light blue, blue, medium blue, dark blue, ultra blue, dark ultra blue, light green-blue, green-blue, dark green-blue, light turquoise-green, turquoise-green, green, dark-green, yellow-green, gray and black; methods 5a, 6, 9, 11, 19d (fir plywood, AK, SH, YS), 21c, 23a, 23b, 23c; III
13 light green; method 5a; IIa
14 green; method 5a; IIa
15 brown; method 5a; IIa

*The wood block was made from 2 fir plywood panels adhered together. Wood was selected as a base because the crushed metal plates were thick and irregular. The wood was carved to accommodate the shape of the poured metal plates and another wood panel was adhered to extend the edge of the assembled plate surface.

226

Spectralia

1995

Lithograph, etching, relief, aquatint, engraving, screenprint on white TGL handmade paper

26 ½ x 32 (67.3 x 81.3)

signature: Signed and dated in pencil, lower left: F. Stella ’94

inscriptions: Numbered in pencil, lower left: TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS94-3115

declaration: Edition 73

proofs: 14 AP, 4 CTP, RTP, PPI, PPII, PPIII, TGL imp., A, C


publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS10)

24 runs: 45 colors; 24 runs from 21 aluminum plates, 1 screen, and 1 assembled plate made from 1 Lexan® plastic base plate and 39 irregularly shaped plates (13 magnesium, 26 copper):

1 light blue; method 5a; IIa
2 green; method 5a; IIa
3 dark fluorescent pink; methods 29c, 27; VI
4 fluorescent pink; methods 29c (same screen as run 3, 27); VI
5 blend of blue and green; method 5c, 16d; IIa
6 blend of yellow-ocher, purple, and blue; method 5b, 16d; IIa
7 gray-green; method 5a; IIa
8 yellow-green; method 5c; IIa
9 red; method 5c; IIa
10 magenta; method 5c; IIa
11 dark blue-green; method 5c; IIa
12 ultramarine blue; method 5c; IIa
13 light turquoise green; method 5a; IIa
FRANK STELLA PRINTS  PRINTING SEQUENCES

14 turquoise green; method $a$; IIA
15 dark turquoise green; method $a$; IIA
16 transparent purple; method $a$; IIA
17 purple; method $a$; IIA
18 yellow; method $a$; IIA
19 transparent red; method $a$; IIA
20 blue; method $a$; IIA
21 orange; method $a$; IIA
22 transparent black; method $b$; IIA
23 black; method $a$; IIA
24 light yellow, yellow, light orange, orange, dark orange, fluorescent pink, magenta, red, dark purple, light blue, blue, dark blue, ultra blue, dark ultra blue, turquoise green, green, orange-gray, gray, and black; methods $a$, 6, 9, 11c, 12, 21c, 23a, 23c, 16g; IV

227
Calvinia

1995
Screenprint, lithograph, etching, relief, aquatint, collagraph, engraving on white TGL handmade paper

20 1/2 x 52 (52.1 x 132.1)

signature: Signed and dated in pencil, lower center: F. Stella '95

inscriptions: Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3150

edition 50

proofs: 16 AP, 6 TP, 2 CTP, RTP, PPI, PPII, TGL imp., A


publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS113)

50 runs: 88 colors; 50 runs printed from 18 aluminum plates, 9 screens, and 1 assembled plate made from 52 irregularly shaped elements (10 magnesium, 29 copper, and 5 Lexan® plastic plates; 8 silk collagraph elements):
1 light blue; method $a$; IIA
2 fluorescent transparent light yellow; methods 29c, 27; VI
3 fluorescent transparent yellow; methods 26, 27; VI
4 transparent light gray; methods 29c (same screen as run 2), 27; VI
5 fluorescent transparent medium orange; methods 29c (same screen as run 2), 27; VI
6 fluorescent transparent light orange; methods 26 (same screen as run 3), 27; VI
7 fluorescent transparent dark pink; methods 26, 27; VI
8 fluorescent transparent light green; methods 26 (same screen as run 7), 27; VI
9 transparent blue-gray; methods 26 (same screen as run 7), 27; VI
10 fluorescent dark pink; methods 29c (same screen as run 2), 27; VI
11 fluorescent green; methods 29c (same screen as run 2), 27; VI
12 fluorescent purple; methods 29c (same screen as run 2), 27; VI
13 fluorescent transparent light orange; methods 29c, 27; VI
14 fluorescent yellow; methods 29c (same screen as run 13), 27; VI
15 fluorescent transparent light pink; methods 29c (same screen as run 13), 27; VI
16 fluorescent transparent green; methods 29c, 27; VI
17 fluorescent transparent magenta; methods 29c (same screen as run 17), 27; VI
18 fluorescent transparent blue-green; methods 29c, 27; VI
19 fluorescent transparent blue; methods 26, 27; VI
20 fluorescent transparent blue; methods 26, 27; VI
21 fluorescent transparent blue; methods 26, 27; VI
22 fluorescent transparent blue; methods 26 (same screen as run 20), 27; VI
23 transparent light gray; methods 26 (same screen as run 20), 27; VI
24 fluorescent pink; methods 29c, 27; VI
25 fluorescent blue; methods 29c (same screen as run 23), 27; VI
26 fluorescent magenta; methods 29c (same screen as run 23), 27; VI
27 transparent medium gray; methods 29c (same screen as run 17), 27; VI
28 gloss black; methods 29c (same screen as run 17), 27; VI
29 black; methods 29c (same screen as run 17), 27; VI
30 black; methods 29c (same screen as run 17), 27; VI
31 fluorescent green and blue-green; methods 29c (same screen as run 19), 27, 16c; VI
32 transparent medium gray; methods 29c, 27; VI
33 silver; methods 29c (same screen as run 19), 27; VI
34 green; method $c$; IIA
35 red; method $c$; IIA
36 magenta; method $a$; IIA
37 light blue-green; method $c$; IIA
38 red; method $b$; IIA
39 blue; method $c$; IIA
40 blend of yellow-green, blue-green, and green; method $c$, 16d; IIA
41 yellow; methods $a$, 5c; IIA
42 blend of magenta and purple; method $c$, 16d; IIA
228
Feneralia
1995
Screenprint, lithograph, etching, aquatint, relief, collagraph on white TGL handmade paper
46 x 42 (116.8 x 106.7)
signature Signed and dated in pencil, lower center: F. Stella ’95
INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3089
EDITION 65
PROOFS 14 AP, 4 TP, 11 CTP, RTP, PPII, PPIII, TGL imp., A
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS11)
50 runs: 97 colors; 50 runs from 6 screens, 14 aluminum plates, and 1 assembled plate made from 1 Lexan® base plate and 41 irregularly shaped plates (27 magnesium, 14 copper):
1 light blue; method 5a; IIa
2 transparent gray-yellow; methods 29c, 27; VI
3 fluorescent transparent yellow; methods 26, 27; VI
4 fluorescent transparent orange; methods 26 (same screen as run 3), 27; VI
5 fluorescent transparent yellow; methods 29c (same screen as run 2), 27; VI
6 fluorescent transparent pink and transparent magenta; methods 26, 27, 16e; VI
7 fluorescent transparent green; methods 26 (same screen as run 6), 27; VI
8 fluorescent transparent dark green; methods 29c, 27; VI
9 fluorescent yellow; methods 29c (same screen as run 2), 27; VI
10 yellow-ocher; methods 29c (same screen as run 8), 27; VI
11 yellow-ocher; methods 29c (same screen as run 8), 27; VI
12 fluorescent dark pink; methods 29c (same screen as run 2), 27; VI
13 fluorescent pink; methods 29c (same screen as run 2), 27; VI
14 fluorescent orange; methods 29c, 27; VI
15 fluorescent dark orange; methods 29c (same screen as run 14), 27; VI
16 light blue-gray; methods 29c (same screen as run 8), 27; VI
17 light yellow-ocher; methods 29c, 27; VI
18 light yellow-ocher; methods 29c (same screen as run 17), 27; VI
19 fluorescent dark magenta; methods 29c (same screen as run 1), 27; VI
20 fluorescent magenta; methods 26 (same screen as run 3), 27; VI
21 fluorescent dark green; methods 29c (same screen as run 8), 27; VI
22 blend of fluorescent orange and red; methods 29c (same screen as run 14), 27; VI
23 fluorescent dark yellow; methods 29c (same screen as run 14), 27; VI
24 blend of fluorescent orange and red; methods 29c (same screen as run 14), 27, 16f; VI
25 fluorescent blue; methods 29c (same screen as run 8), 27; VI
26 medium blue; methods 29c (same screen as run 8), 27; VI
27 blend of fluorescent yellow-orange and orange-yellow; methods 29c (same screen as run 14), 27, 16f; VI
28 green; method 5c; IIa
29 red; method 5c; IIa
30 magenta; method 5c; IIa
31 blue-green; method 5c; IIa
32 yellow; method 5c; IIa
33 blend of fluorescent pink and red; methods 5a, 5c, 16d; IIa
34 fluorescent yellow; method 5b; IIa
35 magenta; method 5c; IIa
36 magenta; methods 5a, 5c; IIa
37 blend of yellow, magenta, blue, and black; method 5b, 16d; IIa
38 blue; methods 5a, 5c; IIa
FRANK STELLA PRINTS  PRINTING SEQUENCES

39 ultra blue; methods 5a, 5c; IIa
40 dark blue; method 5c; IIa
41 fluorescent yellow; methods 29c (same screen as run 2), 27; VI
42 fluorescent magenta and dark magenta; methods 29c (same screen as run 2), 27, 16; VI
43 fluorescent pink; methods 29c (same screen as run 2), 27; VI
44 fluorescent blue; methods 29c (same screen as run 8), 27; VI
45 blend of fluorescent yellow and yellow-orange; methods 29c (same screen as run 14), 27, 16; VI
46 light blue; methods 29c (same screen as run 8), 27; VI
47 white; methods 29c (same screen as run 8), 27; VI
48 transparent blue; methods 5c; IIa
49 purple; method 5b; IIa
50 light orange, orange, dark orange, red-orange, light red, red, medium red, dark red, red-magenta, magenta, purple, dark purple, light brown, brown, dark brown, pale blue, light blue, blue, dark blue, dark blue, light green-blue, green-blue, dark green-blue, blue-green, green, light brown-green, brown-green, purple-gray, light gray, medium gray, dark gray, black, and fluorescent yellow-orange, orange, pink, red, magenta, and green; methods 15a, 6, 9, 11c, 21c, 23a, 23c, 38, 16a, 16g; III

229

Libertinia

1995

Relief, screenprint, etching, aquatint, lithograph, engraving on white TGL handmade paper
21 ½ x 49 ¼ (54.6 x 125.1)

signature: Signed and dated in pencil, lower left: F. Stella '95

inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS94-3128

edition 50

proofs: 14 AP, 4 CTP, RTP, PPI, PPII, TGL imp., A


distributor Tyler Graphics, Ltd., Mount Kisco, NY (FS122)

41 runs: 67 colors; 41 runs from 8 aluminum plates, 3 screens, and 1 assembled plate made from 55 irregularly shaped elements (46 copper and 3 Lexan® plates; 6 polymer elements):
1 light blue; method 5a; IIa
2 white; method 5b; IIa
3 blend of red and magenta; method 5c, 16d; IIa
4 blend of blue and blue-green; method 5c, 16d; IIa
5 fluorescent yellow; method 29c, 27; VI
6 blend of fluorescent light orange-yellow and light yellow-orange; methods 29c (same screen as run 8), 27, 16; VI
7 transparent green-tan; methods 29c (same screen as run 8), 27; VI
8 blend of fluorescent red-orange and dark red; methods 29c (same screen as run 8), 27, 16; VI
9 blend of fluorescent orange, red, and dark red; methods 29c (same screen as run 8), 27, 16; VI
10 fluorescent orange; methods 29c (same screen as run 8), 27; VI
11 blend of fluorescent yellow, yellow-orange, and orange; methods 29c, 27, 16; VI
12 blend of fluorescent orange and orange-yellow; methods 29c (same screen as run 14), 27, 16; VI
13 blend of fluorescent light orange-yellow and light yellow-orange; methods 29c (same screen as run 14), 27, 16; VI
14 fluorescent orange-yellow; methods 29c (same screen as run 8), 27; VI
15 fluorescent transparent blue; methods 29c (same screen as run 8), 27; VI
16 fluorescent transparent pink; methods 29c (same screen as run 8), 27; VI
17 fluorescent transparent medium pink; methods 29c (same screen as run 8), 27; VI
18 transparent dark pink; methods 29c (same screen as run 8), 27; VI
19 transparent light blue; methods 29c (same screen as run 14), 27; VI
20 transparent gray; methods 29c (same screen as run 14), 27; VI
21 silver; methods 29c (same screen as run 14), 27; VI
22 blend of fluorescent orange and dark red; methods 29c (same screen as run 14), 27, 16; VI
23 blend of fluorescent orange and red; methods 29c (same screen as run 14), 27, 16; VI
24 blend of fluorescent yellow and orange-yellow; methods 29c (same screen as run 14), 27, 16; VI
25 blend of fluorescent orange-yellow and yellow-orange; methods 29c (same screen as run 14), 27, 16; VI
26 blend of fluorescent yellow and light orange; methods 29c (same screen as run 14), 27, 16; VI
27 fluorescent violet; methods 29c (same screen as run 14), 27; VI
28 purple; methods 29c (same screen as run 14), 27; VI
29 white; methods 29c (same screen as run 14), 27; VI

134
230

Fanattia

1995

Etching, engraving, relief, lithograph, stamping, woodcut, mezzotint on white TGL handmade, hand-colored paper; metalized silver foil

54 ½ x 41 (138.4 x 104.1)

signature Signed and dated in pencil, lower left: F. Stella ’95

inscriptions Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS93-3084

edition 24

Proofs 12 AP, 5 TP, 6 CTP, RTP, PPI, PPII, TGL imp., A


Publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS114)

12 runs: 41 colors, including 2 dye colors and 1 foil color; 12 runs from 9 aluminum plates and 1 assembled plate made from 1 base woodblock* with 81 irregularly shaped elements (27 magnesium, 11 copper, and 8 aluminum plates; 7 magnesium and 6 wood inserts; 11 poured metal elements; 11 crushed metal with wire elements):

1 white; method 5b; Ia
2 yellow; method 5a; Ia
3 green; method 5c; Ia
4 red; method 5c; Ia
5 blend of orange, red, and magenta; method 5c, 16d; Ia
6 blend of red and magenta; method 5c, 16d; Ia
7 blue; method 5c; Ia
8 blend of blue and blue-green; method 5c, 16d; Ia
9 blend of red and purple; method 5c, 16d; Ia
10 metalized silver foil; method 3b; III
11 light yellow, orange-yellow, red, magenta, purple, brown, light blue, blue, medium blue, dark blue, black-blue, pale green-blue, light green-blue, turquoise blue, dark turquoise blue, blue-green, green-black, transparent black, black, white, and fluorescent orange, light green, green, and dark green; methods 15a, 15d, 6, 10, 12, 14a, 19d (oak veneer plywood, YS, CC) 21c, 23a, 23c, 33, 16a, 16g; III
12 transparent yellow and transparent blue dye; applied to printed paper (KT, TS)

*The woodblock was made from 1 panel. Wood was selected as a base because the poured metal elements were of irregular thickness. The wood was carved to accommodate the various depths of the different elements.

231

Despairia

1995

Screenprint, aquatint, etching, relief, lithograph, engraving, mezzotint on white TGL handmade paper

20 x 52 (50.8 x 132.1)

signature Signed and dated in pencil, lower right of center: F. Stella ’95

inscriptions Numbered in pencil, lower right of center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS94-3129

edition 50

proofs 16 AP, 3 TP, 3 CTP, RTP, PPI, PPII, TGL imp., a


Publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS115)
39 runs: 73 colors; 39 runs from 5 screens, 4 aluminum plates, and 1 assembled plate made from 64 irregularly shaped elements (7 magnesium and 45 copper plates; 7 Lexan® plastic and 7 polymer elements):
1. light blue; method 5a; IIa
2. blend of blue, green, and black; method 5c, 16d; IIa
3. blend of purple and blue; method 5c, 16d; IIa
4. blend of magenta, purple, and violet; method 5c, 16d; IIa
5. light purple; methods 29c, 27; VI
6. pale yellow; methods 29c, 27; VI
7. orange-brown; methods 29c (same screen as run 6), 27; VI
8. light purple; methods 29c (same screen as run 5), 27; VI
9. blend of fluorescent yellow and orange-yellow; methods 29c (same screen as run 5), 27, 16f; VI
10. fluorescent orange; method 29c, 27; VI
11. fluorescent red; method 29c (same screen as run 10), 27; VI
12. blend of fluorescent orange and red-orange; methods 29c (same screen as run 5), 27, 16f; VI
13. fluorescent pink; methods 29c (same screen as run 10), 27; VI
14. fluorescent magenta; methods 29c (same screen as run 5), 27; VI
15. fluorescent yellow-orange; methods 29c (same screen as run 10), 27; VI
16. blend of fluorescent orange and dark red; methods 29c (same screen as run 5), 27, 16f; VI
17. blend of fluorescent light orange and dark orange; methods 29c (same screen as run 10), 27, 16f; VI
18. dark orange-brown; methods 29c, 27; VI
19. blend of fluorescent yellow-orange and red-orange; methods 29c (same screen as run 6), 27, 16f; VI
20. blend of fluorescent light orange and red-orange; methods 29c (same screen as run 6), 27, 16f; VI
21. black; methods 29c (same screen as run 10), 27; VI
22. blend of orange and dark red; methods 29c (same screen as run 3), 27, 16f; VI
23. blue-purple; methods 29c (same screen as run 10), 27; VI
24. blue-purple; methods 29c, 27; VI
25. blue-purple; methods 29c (same screen as run 24), 27; VI
26. fluorescent light pink; methods 29c (same screen as run 24), 27; VI
27. fluorescent light pink; methods 29c (same screen as run 24), 27; VI
28. blend of fluorescent orange and dark red; methods 29c (same screen as run 5), 27, 16f; VI
29. fluorescent yellow; methods 29c (same screen as run 10), 27, VI
30. fluorescent yellow; methods 29c (same screen as run 10), 27; VI
31. fluorescent yellow; methods 29c (same screen as run 10), 27; VI
32. fluorescent red; methods 29c (same screen as run 10), 27; VI
33. blend of fluorescent light orange and light orange-yellow; methods 29c (same screen as run 10), 27, 16f; VI
34. fluorescent orange-yellow; methods 29c (same screen as run 10), 27; VI
35. dark red; methods 29c (same screen as run 6), 27; VI
36. blend of fluorescent yellow and orange-yellow; methods 29c (same screen as run 5), 27, 16f; VI
37. fluorescent yellow; methods 29c (same screen as run 10), 27; VI
38. fluorescent transparent red-orange; methods 29c (same screen as run 5), 27; VI
39. yellow, orange, dark red, magenta, light purple, purple, dark purple, transparent blue, blue, dark blue, turquoise blue, blue-green, light green, green, brown-gray, purple-gray, gray, transparent black, black and fluorescent green; methods 15a, 6, 9, 10, 11c, 12, 14a, 21c, 22b, 22c, 23a, 23c, 16a, 16g; III

232

Riallaro

1995

Screenprint, lithograph, engraving, relief, aquatint, collagraph on white TGL handmade paper

46 x 32 (116.8 x 81.3)

Signature Signed and dated in pencil, lower right: F. Stella ’95

Inscriptions Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS94-5088

Edition 24

Proofs 10 AP, 3 TP, CTP, RTP, PPI, PPII, TGL imp., A


Publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS208)

26 runs: 59 colors; 26 runs from 15 aluminum plates, 2 screens, and 1 assembled plate made from 1 Lexan® base plate and 55 irregularly shaped elements (12 magnesium and 40 copper plates; 3 silk collagraph elements):
232

Riallaro (Black and White)

1995

Etching, aquatint, relief, collagraph on white TGL handmade paper

46 x 32 (116.8 x 81.3)

signature: Signed and dated in pencil, lower middle, right of center: F. Stella '95

inscriptions: Numbered in pencil, lower middle, right of center.

TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FSt4-5088A

Edition 20

Proofs 6 AP, 3 TP, RTP, PPI, PPII, TGL imp., A


Publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FSt07)

1 run: 4 colors; 1 run from 1 assembled plate made from 1 copper base plate and 81 irregularly shaped elements (13 magnesium and 65 copper plates; 3 silk collagraph elements)

1 light gray, medium gray, dark gray, and black; methods 15a, 6, 9, 11c, 21c, 23a, 38, 16a, 16g; III

233

East Euralia

1996

Lithograph, screenprint, etching, aquatint, relief, embossing on white TGL handmade paper

24 x 30 1/2 (61.0 x 77.5)

Signature: Signed and dated in pencil, lower left: F. Stella '95

Inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FSt4-5126

Edition 28

Proofs 10 AP, 3 CTP, WP, RTP, PPI, PPII, TGL imp., A


Publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FSt16)

35 runs: 73 colors; 35 runs from 18 aluminum plates, 1 screen, and 1 assembled plate made from 1 wood and Lexan® plastic base plate and 52 irregularly shaped elements (32 magnesium and 17 copper plates; 3 polymer elements):
1. light blue; method 5a; IIa
2. white; method 5b; IIa
3. light yellow-gray; method 5a; IIa
4. brown-gray; method 5a; IIa
5. blend of orange, red, and blue; methods 5b, 16d; Ila
6. blend of blue and green; methods 5c, 16d; Ila
7. blend of red, magenta, purple, blue, and ultramarine; methods 5b, 16d; Ila
8. blend of pink, magenta, blue, and fluorescent orange; methods 5b, 16d; Ila
9. orange and gray-orange; methods 5a, 16c; Ila
10. green; method 5c; IIa
11. red; method 5c; IIa
12. magenta; method 5c; IIa
13. blue-green; method 5c; IIa
14. ultra blue; method 5c; IIa
15. magenta; method 5c; IIa
16. medium blue; method 5c; IIa
17. dark green; method 5a; IIa
18. yellow-green; method 5b; IIa
19. fluorescent yellow; methods 29c, 27; VI
20. blend of yellow and orange; methods 29c (same screen as run 19), 27, 16f; VI
21. fluorescent green; methods 29c (same screen as run 19), 27; VI
22. fluorescent blue; methods 29c (same screen as run 19), 27; VI
23. blend of green-blue, blue-green, and green; methods 29c (same screen as run 19), 27, 16f; VI
24. transparent fluorescent green; methods 29c (same screen as run 19), 27; VI
25. fluorescent light orange; methods 29c (same screen as run 19), 27; VI
26. light orange-yellow; methods 29c (same screen as run 19), 27; VI
27. fluorescent light orange; methods 29c (same screen as run 19), 27; VI
28. transparent fluorescent purple; methods 29c (same screen as run 19), 27; VI
29. fluorescent dark red; methods 29c (same screen as run 19), 27; VI
30. blend of fluorescent light orange and dark red; methods 29c (same screen as run 19), 27, 16f; VI
31. blend of fluorescent light orange-yellow and light orange; methods 29c (same screen as run 19), 27, 16f; VI
32. blend of fluorescent light orange-yellow and orange yellow; methods 29c (same screen as run 19), 27, 16f; VI
33. black; methods 29c (same screen as run 19), 27; VI
34. fluorescent dark pink; methods 29c (same screen as run 19), 27; VI
35. yellow, yellow-ocher, orange, medium orange, red, red-magenta, magenta, light purple, purple, dark purple, purple-blue, dark purple-blue, light blue, blue, dark blue, turquoise blue, light blue-green, turquoise green, brown, black, and fluorescent yellow-green, and pink; methods 5a, 6, 8, 9, 10, 11c, 21c, 22a, 23a, 23c, 24, 16g; III

234

West Euralia

1996

Lithograph, screenprint, etching, aquatint, relief, stamping, mezzotint on white TGL handmade paper; metalized silver foil

24 x 32 ¾ (61.0 x 81.9)

signature Signed and dated in pencil, lower center: F. Stella ’95

Inscriptions Numbered in pencil, lower center. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS 94–127

Edition 28

Proofs 12 AP; CTR, RTP, PPI, PPII, TGL imp., A


Publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS 117)

39 runs: 73 colors (including 1 foil color); 39 runs from 20 aluminum plates, 3 screens, 1 assembled plate made from 8 irregularly shaped magnesium plates, and 1 assembled plate made from 1 wood base plate and 56 irregularly shaped elements (30 magnesium and 22 copper plates; 4 poured-aluminum elements):
1. light blue; method 5a; IIa
2. blend of blue and green; methods 5c, 16d; Ila
3. white; method 5b; Ila
4. blend of dark blue, green, and red; methods 5b, 16d; Ila
5. blend of yellow, red, medium red, and magenta; methods 5b, 16d; Ila
6. green; method 5c; Ila
7. red; method 5c; Ila
8. magenta; method 5c; Ila
235

Hudson River Valley Portfolio Print
1996

Lithograph, screenprint on white Rives BFK, mould-made paper
11 ½ x 16 ¾ (29.2 x 41.6)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’96
(Signature information inverted on all PROOFS)

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS96-3315

EDITION 120

PROOFS 20 AP, RTP, PPI, PPII, TGL imp., A, C


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS130)

22 runs: 27 colors; 22 runs from 18 aluminum plates and 1 screen:
1 blue; method 5a; IIa
2 red-blue; method 5b; IIa
3 light blue; method 5c; IIa
4 dark blue and dark green; methods 5a, 16c; IIa
5 blend of green and gray-green; methods 5a, 16d; IIa
6 black; method 5c; IIa
7 gray; method 5a; IIa
8 black; method 5c; IIa
9 light pink; methods 31a, 27; VI
10 magenta; methods 31a (same screen as run 9), 27; VI
11 blend of transparent green and transparent gray-green; methods 5a, 16d; IIa
12 blend of yellow and light orange; methods 31a (same screen as run 9), 27, 16f; VI
13 blend of transparent light pink and red-pink; methods 31a (same screen as run 9), 27, 16f; IIa
14 transparent blue green; method 5a; IIa
15 light blue gray; method 5a; IIa
16 dark blue gray; method 5a; IIa
17 red; method 5c; IIa
18 yellow; method 5c; IIa
19 blue-red; method 5c; IIa
20 dark brown; method 5a; IIa
21 transparent brown; method 5a; IIa
22 transparent black; method 5a; IIa

9 blue-green; method 5c; IIa
10 ultra blue; method 5c; IIa
11 gray-purple; method 5b; IIa
12 transparent blue; method 5b; IIa
13 purple; method 5a; IIa
14 light green; method 5a; IIa
15 blend of yellow and orange; methods 29c, 27, 16f; VI
16 fluorescent yellow; methods 29c (same screen as run 15, 27; VI
17 fluorescent green; methods 29c (same screen as run 15), 27; VI
18 fluorescent blue-green; methods 29c (same screen as run 15), 27; VI
19 blend of fluorescent light yellow-orange and pale light orange; methods 29c (same screen as run 15), 27, 16f; VI
20 fluorescent red-orange; methods 29c (same screen as run 15), 27; VI
21 blend of fluorescent light red-orange and red; methods 29c (same screen as run 15), 27, 16f; VI
22 fluorescent light orange; methods 29c (same screen as run 15), 27; VI
23 fluorescent orange; methods 29c (same screen as run 15), 27; VI
24 fluorescent orange-yellow; methods 29c (same screen as run 15), 27; VI
25 fluorescent light orange-yellow; methods 29c (same screen as run 15), 27; VI
26 blend of fluorescent orange and dark red; methods 29c (same screen as run 15), 27, 16f; VI
27 blend of fluorescent light orange-yellow and pale light orange; methods 29c (same screen as run 15), 27, 16f; VI
28 pink; methods 29c (same screen as run 15), 27; VI
29 blend of fluorescent light yellow-orange and pale yellow-orange; methods 29c (same screen as run 15), 27, 16f; VI
30 black; methods 29b, 29c, 27; VI
31 same color as run 30; methods 29b, 29c (same screen as run 30), 27; VI
32 same color as run 30; methods 29b, 29c (same screen as run 30), 27; VI
33 orange-purple and dark purple; methods 29c, 27, 16f; VI
34 transparent purple; methods 29c (same screen as run 33), 27; VI
35 transparent magenta; methods 29c (same screen as run 33), 27; VI
36 transparent silver; methods 29c (same screen as run 33), 27; VI
37 silver; methods 29c (same screen as run 33); VI
38 metalized silver foil; method 31b; III
39 light yellow, yellow, pale orange, brown-orange, red, medium red, brown, magenta, dark magenta, purple, light gray-purple, purple-blue, light blue, blue, medium blue, dark blue, light gray-blue, blue-turquoise, green, dark green, yellow-green, green-black, light gray, and fluorescent yellow-green; methods 15a, 15d, 6, 9, 11c, 14, 21c, 23a, 23c, 16g; III
FRANK STELLA PRINTS  PRINTING SEQUENCES

236
Atvatabar
1996
Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper
26 ⅓ (66.7) diameter

signature: Signed and dated in pencil, lower left of center: F. Stella '96

inscriptions: Numbered in pencil, lower left of center. TGL blind stamp lower center. Workshop number inscribed in pencil on verso: FNK 4321

edition: 32

proofs: 12 AP, TP, CTP, WP, RTP, PPI, PPIII, TGL imp., A


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS126)

38 runs from 12 aluminum plates, 2 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 21 irregularly shaped elements (3 magnesium and 17 copper plates; 1 poured aluminum element):

1. light blue; method 5a; Ia
2. white; method 5b; Ia
3. blend of red and dark red; methods 5c, 16d; Ia
4. blend of blue and blue-green; methods 5c, 16d; Ia
5. blend of transparent magenta and transparent purple; methods 5c, 16d; Ia
6. blend of fluorescent yellow and magenta; methods 5c, 16d; Ia
7. fluorescent yellow; method 5b; Ia
8. orange; method 5a; Ia
9. fluorescent pink; method 5b; Ia
10. magenta; method 5a; Ia
11. blue; method 5b; Ia
12. fluorescent green; method 5a; Ia
13. silver; methods 31a, 27; VI
14. white; methods 31a (same screen as run 13), 27, 16i; VI
15. same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 14); VI
16. same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 15); VI
17. same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 16); VI
18. same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 17); VI
19. same ink as run 14; methods 31a (same screen as run 13), 27, 16i (overprint run 18); VI
20. red; methods 31a (same screen as run 13), 27, 16i (overprint run 19); VI
21. same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 20); VI
22. same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 21); VI
23. same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 22); VI
24. same ink as run 20; methods 31a (same screen as run 13), 27, 16i (overprint run 23); VI
25. blend of red and dark red; methods 31a (same screen as run 13, overprint run 24), 27; VI
26. white; methods 31a, 27, 16i; VI
27. same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 26); VI
28. same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 27); VI
29. same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 28); VI
30. same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 29); VI
31. same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 30); VI
32. same ink as run 26; methods 31a (same screen as run 26), 27, 16i (overprint run 31); VI
33. blue; methods 31a (same screen as run 26), 27, 16i; VI
34. same ink as run 33; methods 31a (same screen as run 26), 27, 16i (overprint run 33); VI
35. same ink as run 33; methods 31a (same screen as run 26), 27, 16i (overprint run 34); VI
36. same ink as run 33; methods 31a (same screen as run 26), 27, 16i (overprint run 35); VI
37. dark blue; methods 31a (same screen as run 26), 27; VI
38. pink, brown, light gray, medium light gray, medium gray, medium dark gray, dark gray, and black; methods 15a, 6, 9, 10, 11c, 22c, 23a, 23b, 16a, 16g; III

140
237

**Bilbimtesirol**

1996

Lithograph, etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

26 (66.0) diameter

**signature**: Signed and dated in pencil, lower center: *F. Stella '96*

**inscriptions**: Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3120

**Edition**: 37

**Proofs**: 12 AP, 3 CTP, WP, RTP, PPII, TGL imp., A

**printers**: Papermaking: Tom Strianese and John Hutcheson.


**Publisher**: Tyler Graphics Ltd., Mount Kisco, NY (FS120)

11 runs: 25 colors (including 1 foil color); 11 runs from 9 aluminum plates; 1 assembled plate made from 3 aluminum base plates and 4 irregularly shaped magnesium dies, and 1 assembled plate made from 1 Lexan® plastic base plate and 13 irregularly shaped elements (3 magnesium and 6 copper plates; 4 poured-aluminum elements):

1 light blue; method 5a; IIa

2 white; method 5b; IIa

3 red; method 5c; IIa

4 medium blue; method 5c; IIa

5 blue; method 5c; IIa

6 blend of blue and green; method 5c, 16d; IIa

7 green; method 5c; IIa

8 purple; method 5c; IIa

9 black; method 5a; IIa

10 metalized silver foil; method 33b; III

11 medium yellow, dark yellow, transparent orange, blue, dark blue, copper, black, and a blend of orange, dark orange, red, medium red, dark red, magenta, and fluorescent orange; methods 15a, 6, 21c, 9, 23a, 15a, 16g; III

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238

**Calnogor**

1996

Etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

27 (68.6) diameter

**signature**: Signed and dated in pencil, lower left of center: *F. Stella '96*

**inscriptions**: Numbered in pencil, lower left of center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3124

**Edition**: 34

**Proofs**: 10 AP, 2 CTP, WP, RTP, PPII, TGL imp., A

**printers**: Papermaking: Tom Strianese and John Hutcheson.


**Publisher**: Tyler Graphics Ltd., Mount Kisco, NY (FS127)

3 runs: 24 colors (including 1 foil color); 3 runs from 1 assembled plate made from 1 aluminum base plate and 1 magnesium die, 1 assembled plate made from 1 Lexan® base plate and 2 irregularly shaped copper plates, and 1 assembled plate made from 1Lexan® base plate and 32 irregularly shaped elements (10 magnesium and 20 copper plates; 2 poured-aluminum elements):

1 silver foil; method 33b; III

2 red; methods 15a, 6, 23a; III

3 dark red, light purple, blend of light blue, medium blue, and blue-purple, dark blue, turquoise, blue-green, green, dark green, light gold, brown, light blue-gray, medium blue-gray, dark blue-gray, black and fluorescent yellow, orange, red-orange, red, light pink, and pink; methods 15a, 6, 9, 11c, 21c, 23c, 16a, 16g; III

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239

**Dubiaxo**

1996

Lithograph, screenprint, etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

29 (73.7) diameter

**signature**: Signed and dated in pencil, lower center: *F. Stella '96*

**inscriptions**: Numbered in pencil, lower center. TGL blind stamp,
lower center. Workshop number inscribed in pencil on verso: FS95-
3151

EDITION 35

PROOFS 10 AP, 2 TP, 2 CTP, WP, RTP, PPI, PPII, TGL imp., A

PRINTERS Papermaking: Tom Strianese and John Hutcheson.
Collaboration with artist on original collage and supervision of print:
Kenneth Tyler. Aluminum plate preparation, processing, proofing,
and edition printing: Lee Funderburg. Screen preparation, proofing,
and edition printing: Michael Mueller, assisted by Brian Maxwell
Proofing: Kirk assisted by Maxwell. Edition stamping: Hutcheson,
assisted by Mueller. Copper plate preparation: Kirk. Magnesium plate
preparation: Swan Engraving Co., Kirk, Hover, Creyts, Gedi Sibony,
and Shibata. Assembled plate preparation: Kirk, Maxwell, Hover,
Creyts and Sibony. Proofing and edition printing: Kirk, Maxwell,
Hover and Sibony.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FSn18)

70 runs: 61 colors (including 1 foil color); 70 runs from 10 aluminum
plates, 5 screens, 1 assembled plate made from 1 aluminum base plate
and 2 irregularly shaped magnesium dies, and 1 assembled plate made
from 1 Lexan® plastic base plate and 47 irregularly shaped plates (38
magnesium; 9 copper):

1 light blue; method 9a; Ia
2 white; method 3b; IIa
3 blend of fluorescent yellow and magenta; methods 5c, 16d; Ia
4 blend of fluorescent pink and fluorescent yellow; methods 5c, 16d;
Ia
5 green; method 5c; Ia
6 transparent blue and blue; methods 5b, 16c; Ia
7 fluorescent green; method 5b; Ia
8 blend of blue, green, and fluorescent green; methods 5b, 16d; Ia
9 medium blue; method 5b; Ia
10 green blue; method 5b; Ia
11 transparent fluorescent light yellow; methods 31a, 27; VI
12 fluorescent yellow; methods 31b (same screen as run 11), 27; VI
13 transparent fluorescent pink; methods 31a (same screen as run 11),
27; VI
14 fluorescent pink; methods 31a (same screen as run 11), 27; VI
15 fluorescent light orange-yellow; methods 31a (same screen as
run 11), 27; VI
16 transparent fluorescent magenta-pink; methods 31a (same screen
as run 11), 27; VI
17 transparent fluorescent light magenta-pink; methods 31a (same
screen as run 11), 27; VI
18 fluorescent magenta-pink; methods 31a, 27 (same screen as run 11);
VI
19 fluorescent pink; methods 31b (same screen as run 11), 27; VI
20 fluorescent magenta; methods 31b (same screen as run 11), 27; VI
21 transparent fluorescent blue; methods 31b (same screen as run 11),
27; VI
22 fluorescent blue; methods 31b (same screen as run 11), 27; VI
23 fluorescent red; methods 31b (same screen as run 11), 27; VI
24 transparent fluorescent magenta; methods 31a (same screen as
run 11), 27; VI
25 transparent fluorescent light magenta; methods 31a, 27; VI
26 black; methods 31b (same screen as run 11), 27; VI
27 black; methods 31b (same screen as run 11, overprint run 26), 27;
VI
28 gloss white; methods 31a (same screen as run 11), 27; VI
29 gloss white; methods 31a (same screen as run 11, overprint run 28),
27; VI
30 gloss white; methods 31a (same screen as run 11, overprint run 29),
27; VI
31 gloss light blue; methods 31a (same screen as run 11), 27; VI
32 gloss light blue; methods 31a (same screen as run 11, overprint run
31), 27; VI
33 transparent fluorescent dark magenta; methods 31a (same screen
as run 23), 27; VI
34 very transparent fluorescent dark magenta; methods 31a (same
screen as run 23), 27; VI
35 metalized silver foil; method 33b; III
36 white; methods 31a, 27; 16i; VI
37 same ink as run 36; methods 31a (same screen as run 36), 27, 16i
(overprint run 36); VI
38 same ink as run 36; methods 31a (same screen as run 36), 27, 16i
(overprint run 37); VI
39 black; methods 31a (same screen as run 36), 27, 16i (overprint run
38); VI
40 same ink as run 39; methods 31a (same screen as run 36), 27, 16i
(overprint run 39); VI
41 same ink as run 39; methods 31a (same screen as run 36), 27, 16i
(overprint run 40); VI
42 same ink as run 39; methods 31a (same screen as run 36), 27, 16i
(overprint run 41); VI
43 same ink as run 36; methods 31a, 27, 16i (overprint run 42); VI
44 same ink as run 36; methods 31a (same screen as run 43), 27, 16i
(overprint run 43); VI
45 same ink as run 36; methods 31a (same screen as run 43), 27, 16i
(overprint run 44); VI
46 same ink as run 36; methods 31a (same screen as run 43), 27, 16i
(overprint run 45); VI
47 same ink as run 36; methods 31a (same screen as run 43), 27, 16i
(overprint run 46); VI
48 same ink as run 36; methods 31a (same screen as run 36), 27, 16i; VI
FRANK STELLA PRINTS  PRINTING SEQUENCES

49  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 48); VI
50  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 49); VI
51  same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 50); VI
52  same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 51); VI
53  same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 52); VI
54  same ink as run 39; methods 31a (same screen as run 36); 27, 16i (overprint run 53); VI
55  same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 54); VI
56  same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 55); VI
57  same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 56); VI
58  same ink as run 36; methods 31a (same screen as run 43), 27, 16i (overprint run 57); VI
59  same ink as run 36; methods 31a (same screen as run 36), 27, 16i; VI
60  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 59); VI
61  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 60); VI
62  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 61); VI
63  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 62); VI
64  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 63); VI
65  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 64); VI
66  same ink as run 36; methods 31a (same screen as run 36), 27, 16i (overprint run 65); VI
67  blue; methods 31a (same screen as run 43), 27, 16i (overprint run 66); VI
68  same ink as run 67; methods 31a (same screen as run 43), 27, 16i (overprint run 67); VI
69  dark blue; methods 31a (same screen as run 43, overprint run 68), 27; VI
70  yellow, pink, fluorescent pink, red, fluorescent red, dark red, magenta, brown, blue, medium blue, dark blue, turquoise, blend of yellow, turquoise, fluorescent green, and light yellow green, black; methods 15a, 6, 9, 10, 11c, 12, 21c, 22b, 22c, 23a, 23c, 16a, 16g; III

240
Egyptosis
1996
Lithograph, etching, aquatint, relief, stamping, screenprint on white TGL handmade paper; metallic silver foil
23 ¾ (65.4) diameter
signatures Signed and dated in pencil, lower center: F. Stella '96
inscriptions Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS24-3122
edition 36
proofs 12 AP, 4 TR, 2 WP, RTP, PPI, PPII, TGL imp., A
publisher Tyler Graphics Ltd., Mount Kisco, NY (FS22)

6 runs: 20 colors (including 1 foil color); 6 runs from 3 aluminum plates, 1 screen, 1 assembled plate made from 1 aluminum base plate and 2 magnesium die, and 1 assembled plate made from 1 Lexan® plastic base plate and 34 irregularly shaped elements (11 magnesium, 15 copper, and 3 zinc plates; 3 poured-aluminum elements):
1 light blue; method 5a; IIA
2 white; method 5b; IIA
3 blend of light blue and green; methods 5c, 16d; IIA
4 silver foil; method 33b; IIA
5 white; method 31a; VI
6 yellow, light orange, medium orange, dark orange, dark pink, light blue, transparent medium blue, medium blue, dark blue, dark blue-black, blue-black, black, and fluorescent pink; methods 15a, 6, 9, 11c, 21c, 23a, 23b, 16a, III
FRANK STELLA PRINTS  PRINTING SEQUENCES

241

Egyptosis Relief
1996
Relief, etching, aquatint on white, shaped, TGL handmade paper
31 ¾ x 31 ¾ x 1 3/4 (80.6 x 80.6 x 4.4)

signature: Signed and dated in pencil, lower right: F. Stella ’96

inscriptions: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS94-3122A

edition: 36

proofs: 12 AP, 3 TP, 3 CTP, 2 WP, RTP, PPI, PPII, TGL imp., A


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS124)

1 run: 23 colors; 1 run from 1 assembled plate made from 1 cast urethane base plate and 31 irregularly shaped elements (29 magnesium plates; 2 poured-aluminum elements):

1 light yellow, yellow, dark yellow, yellow-ocher, yellow-orange, orange, red, purple, purple-blue, light blue, medium blue, dark blue, green-blue, green, dark green, blend of pale light blue-green, light blue-green, medium blue-green, blue-green, and green, white, red-black, and fluorescent pink; methods 15a, 6, 9, 20, 21c, 23a, 23c, 16a, 16g, 16h; III

74 runs: 109 colors (including 1 foil color); 74 runs from 16 aluminum plates, 7 screens, 1 assembled plate made from 1 aluminum base plate and 2 magnesium die, and 1 assembled plate made from 97 irregularly shaped elements (37 magnesium and 38 copper plates; 2 poured aluminum elements):

1 light blue; method 5a; IIa
2 fluorescent yellow; method 3b; IIa
3 fluorescent pink; method 5a; IIa
4 blue; methods 5a, 3b; IIa
5 yellow-orange; method 5b; IIa
6 green; method 5b; IIa
7 transparent red; method 5b; IIa
8 magenta; methods 5a, 5c; IIa
9 medium blue; methods 5a, 5c; IIa
10 fluorescent yellow; methods 31a, 27; VI
11 fluorescent medium yellow; methods 31a (same screen as run 10), 27; VI
12 fluorescent magenta; methods 31a (same screen as run 10), 27; VI
13 fluorescent light orange; methods 31a (same screen as run 10), 27; VI
14 fluorescent orange-yellow; methods 31a (same screen as run 10), 27; VI
15 fluorescent pink; methods 31a (same screen as run 10), 27; VI
16 blend of fluorescent yellow and orange-yellow; methods 31a (same screen as run 10), 27, 16f; VI
17 blend of fluorescent orange-yellow and light orange; methods 31a, 27, 16f; VI
18 fluorescent orange-yellow; methods 31a (same screen as run 17), 27; VI
19 blue-purple; methods 31a (same screen as run 17), 27; VI
20 flat black; methods 31a (same screen as run 17), 27; VI
21 gloss black; methods 31a (same screen as run 17), 27; VI
22 gloss black; methods 31a (same screen as run 17, overprint run 21), 27; VI
23 gloss black; methods 31a (same screen as run 17, overprint run 22), 27; VI
24 gloss white; methods 31a (same screen as run 17, overprint run 23), 27; VI

242

Fattiburg
1996
Lithograph, screenprint, etching, aquatint, relief, engraving, stamping on white TGL handmade paper; metalized silver foil
32 (81.3) diameter

signature: Signed and dated in pencil, lower center: F. Stella ’96

inscriptions: Numbered in pencil, lower center. TGL blind stamp, lower center/right. Workshop number inscribed in pencil on verso: FS94-3535

edition: 35

proofs: 12 AP, 4 CTP, WP, RTP, PPI, PPII, TGL imp., A


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS124)

16 black, and fluorescent pink; methods
blue-green, medium blue-green, blue-green, and green, white, red-green-blue, green, dark green, blend of pale light blue-green, light blue-green, medium blue-green, blue-green, and green, white, red-black, and fluorescent pink; methods 15a, 6, 9, 20, 21c, 23a, 23c, 16a, 16g, 16h; III
25 gloss black; methods 31a (same screen as run 17, overprint run 24), 27; VI
26 dark red enamel; methods 31a, 27; VI
27 transparent fluorescent light blue; methods 31a (same screen as run 26), 27; VI
28 transparent fluorescent light yellow; methods 31a (same screen as run 26), 27; VI
29 transparent fluorescent light medium yellow; methods 31a (same screen as run 26), 27; VI
30 transparent fluorescent light medium yellow; methods 31a (same screen as run 26), 27; VI
31 transparent fluorescent orange-yellow; methods 31a (same screen as run 26), 27; VI
32 transparent fluorescent light magenta; methods 31a (same screen as run 26), 27; VI
33 transparent fluorescent medium magenta; methods 31a, 27; VI
34 transparent fluorescent dark magenta; methods 31a (same screen as run 33), 27; VI
35 transparent fluorescent dark magenta; methods 31a (same screen as run 33), 27; VI
36 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
37 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
38 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
39 transparent fluorescent light green; methods 31a (same screen as run 33), 27; VI
40 transparent fluorescent medium green; methods 31a (same screen as run 33), 27; VI
41 transparent fluorescent medium green; methods 31a (same screen as run 33), 27; VI
42 transparent fluorescent light magenta; methods 31a (same screen as run 33), 27; VI
43 fluorescent light magenta; methods 31a, 27; VI
44 transparent fluorescent light yellow-green; methods 31a (same screen as run 43), 27; VI
45 transparent fluorescent dark green; methods 31a (same screen as run 43), 27; VI
46 fluorescent yellow; methods 31a (same screen as run 43), 27; VI
47 transparent light gray; methods 31a (same screen as run 43), 27; VI
48 transparent light gray; methods 31a, 27 (same screen as run 43), 27; VI
49 transparent medium gray; methods 31a (same screen as run 43), 27; VI
50 transparent dark gray; methods 31a (same screen as run 43), 27; VI
51 transparent fluorescent light magenta; methods 31a (same screen as run 43), 27; VI
52 transparent light gray; methods 31a (same screen as run 43), 27; VI
53 blend of red and purple; method 5c, 16d; IIa
54 blend of red-orange, red, purple, and dark blue; method 5c, 16d; IIa
55 orange-pink and red pink; method 5b, 16c; IIa
56 yellow-green and fluorescent pink; method 5b, 16c; IIa
57 blue and dark blue; methods 5b, 16c; IIa
58 metalized silver foil; method 5b; III
59 black; methods 31a, 16i, 27; VI
60 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 59); VI
61 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 60); VI
62 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 61); VI
63 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 62); VI
64 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 63); VI
65 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 64); VI
66 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 65); VI
67 same ink as run 59; methods 31a (same screen as run 59), 27, 16i (overprint run 66); VI
68 yellow; methods 31a (same screen as run 59), 27, 16i (overprint run 67); VI
69 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 68); VI
70 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 69); VI
71 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 70); VI
72 same ink as run 68; methods 31a (same screen as run 59), 27, 16i (overprint run 71); VI
73 fluorescent purple; method 5b; IIa
74 light orange, transparent magenta, red-purple, dark purple, dark blue-purple, light blue, blue, medium blue, dark blue, turquoise-blue, medium turquoise-blue, turquoise, light blue-green, light turquoise-green, turquoise-green, brown, dark blue-black, black, blend of yellow, dark yellow-orange, dark orange, red, and dark red, blend of pale yellow-ocher, pale orange, pale red, pale purple, and pale green, blend of orange, medium red, magenta, and purple, blend of transparent dark blue, dark blue, green, dark green, and fluorescent green, and fluorescent red and pink; methods 15a, 6, 9, 10, 11c, 12, 22c, 23a, 23c, 16a; III
Fattipuff

1996
Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper
32 ½ (82.6) diameter

SIGNATURE: Signed and dated in pencil, lower middle, left of center: F. Stella '96

INSCRIPTIONS: Numbered in pencil, lower middle, left of center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3134

EDITION: 35

PROOFS: 12 AP, 3 CTP, WP, RTP, PPI, PPH, TGL imp., AP


PUBLISHER: Tyler Graphics Ltd., Mount Kisco, NY (FS123)

48 runs: 62 colors; 48 runs from 20 aluminum plates, 4 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 59 irregularly shaped plates (48 magnesium and 11 copper):
1. light blue; method 5a; IIa
2. fluorescent yellow; method 5b; IIa
3. yellow-orange; method 5b; IIa
4. white; method 5b; IIa
5. fluorescent pink; method 5b; IIa
6. blue; methods 5b, 5a; IIa
7. dark green; method 5c; IIa
8. blue-green; method 5a; IIa
9. green; method 5a; IIa
10. transparent red; method 5b; IIa
11. gray; method 5b; IIa
12. orange; method 5b; IIa
13. purple; method 5b; IIa
14. black; method 5c; IIa
15. transparent black; method 5a; IIa
16. transparent purple; method 5a; IIa
17. fluorescent yellow; methods 31a, 27; VI
18. fluorescent blue; methods 31a (same screen as run 17), 27; VI
19. fluorescent dark blue; methods 31a (same screen as run 17), 27; VI
20. blend of fluorescent yellow-orange and light orange; methods 31a (same screen as run 17), 27; VI
21. fluorescent pink; methods 31a (same screen as run 17), 27; VI
22. fluorescent pink; methods 31a (same screen as run 17), 27; VI
23. fluorescent pink; methods 31a, 27; VI
24. transparent fluorescent blue; methods 31a (same screen as run 17), 27; VI
25. fluorescent magenta; methods 31a (same screen as run 17), 27; VI
26. fluorescent yellow-orange; methods 31a (same screen as run 17), 27; VI
27. blend of fluorescent light yellow-orange and orange; methods 31a, 27; VI
28. purple blue; methods 31a (same screen as run 17), 27; VI
29. black; methods 31a (same screen as run 17), 27; VI
30. transparent black; methods 31a (same screen as run 17), 27; VI
31. transparent blue-gray; method 5a; IIa
32. transparent red-gray; method 5a; IIa
33. transparent green-gray; method 5a; IIa
34. transparent yellow; method 5a; IIa
35. black; methods 31a, 161, 27; VI
36. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 35); VI
37. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 36); VI
38. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 37); VI
39. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 38); VI
40. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 39); VI
41. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 40); VI
42. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 41); VI
43. same ink as run 35; methods 31a (same screen as run 35), 27, 161 (overprint run 42); VI
44. yellow; methods 31a (same screen as run 35), 27, 161 (overprint run 43); VI
45. same ink as run 44; methods 31a (same screen as run 35), 27, 161 (overprint run 44); VI
46. same ink as run 44; methods 31a (same screen as run 35), 27, 161 (overprint run 45); VI
47. same ink as run 44; methods 31a (same screen as run 35), 27, 161 (overprint run 46); VI
48. yellow, transparent orange, orange, dark yellow-orange, red, light pink, magenta, magenta-blue, dark blue-purple, light blue, blue,
medium blue, dark blue, turquoise green, pale light green, copper, black, blend of orange, dark red, and purple, and fluorescent orange, red, pink, light blue; methods 15a, 6, 9, 11c, 21c, 23a, 23c, 16a, 16g; III

244

Jundapur

1996

Lithograph, screenprint, etching, aquatint, relief, stamping on white TGL handmade paper; metalized silver foil

29 (73.7) diameter

signature Signed and dated in pencil, lower middle, right of center: F. Stella '96

inscriptions Numbered in pencil, lower middle, right of center. TGL blind stamp, lower center right. Workshop number inscribed in pencil on verso: FS59-2352

edition 35

proofs 10 AP, 2 TP, WP, RTP, PPI, PPII, TGL imp., A


publisher Tyler Graphics Ltd., Mount Kisco, NY (FS519)

71 runs: 80 colors (including 1 foil color); 71 runs from 12 aluminum plates, 5 screens, 1 assembled plate made from 1 masonite base plate and 6 irregularly shaped magnesium dies, and 1 assembled plate made from 1 Lexan® plastic base plate and 61 irregularly shaped plates (49 magnesium and 12 copper):

1 light blue; method 5a; IIa
2 white; method 5b; IIa
3 blend of orange-brown and magenta; methods 5c, 16d; IIa
4 green; method 5c; IIa
5 blend of red-purple and purple; methods 5c, 16d; IIa
6 fluorescent green; methods 5a, 5b; IIa
7 fluorescent dark green; method 5b; IIa
8 medium blue; method 5b; IIa
9 fluorescent yellow; methods 31b, 27; VI
10 transparent fluorescent light yellow; methods 31a (same screen as run 9), 27; VI
11 fluorescent yellow; methods 31a (same screen as run 9), 27; VI
12 fluorescent light orange-yellow; methods 31a (same screen as run 9), 27; VI
13 fluorescent pink; methods 31a (same screen as run 9), 27; VI
14 transparent fluorescent light orange; methods 31a (same screen as run 9), 27; VI
15 fluorescent medium orange; methods 31a (same screen as run 9), 27; VI
16 fluorescent dark pink; methods 31a (same screen as run 9), 27; VI
17 transparent fluorescent medium orange; methods 31a (same screen as run 9), 27; VI
18 transparent fluorescent light red; methods 31a (same screen as run 9), 27; VI
19 fluorescent red; methods 31a (same screen as run 9), 27; VI
20 fluorescent dark red; methods 31a (same screen as run 9), 27; VI
21 transparent fluorescent medium red; methods 31a (same screen as run 9), 27; VI
22 fluorescent red; methods 31a (same screen as run 9), 27; VI
23 light transparent fluorescent dark pink; methods 31a (same screen as run 9), 27; VI
24 transparent fluorescent medium pink; methods 31a, 27; VI
25 transparent fluorescent magenta; methods 31a (same screen as run 24), 27; VI
26 fluorescent magenta; methods 31a (same screen as run 24), 27; VI
27 transparent fluorescent medium blue-gray; methods 31a (same screen as run 24), 27; VI
28 medium transparent fluorescent dark pink; methods 31a (same screen as run 24), 27; VI
29 light transparent fluorescent dark pink; methods 31a (same screen as run 24), 27; VI
30 transparent light gray; methods 31a (same screen as run 24), 27; VI
31 transparent medium gray; methods 31a (same screen as run 24), 27; VI
32 transparent gray; methods 31a (same screen as run 24), 27; VI
33 blend of fluorescent yellow-orange and light orange; methods 31b (same screen as run 24), 27, 16f; VI
34 transparent dark gray; methods 31a (same screen as run 24), 27; VI
35 blend of fluorescent yellow-orange and light orange; methods 31b (same screen as run 24), 27, 16f; VI
36 light transparent dark red enamel; methods 31a (same screen as run 24), 27; VI
37 medium dark red enamel; methods 31a (same screen as run 24), 27; VI
38 dark red enamel; methods 31a (same screen as run 24), 27; VI
39 black; methods 31b (same screen as run 24), 27; VI
40 gloss white; methods 31b (same screen as run 24), 27; VI
41 gloss white; methods 31b (same screen as run 40, overprint run 40), 27; VI
42 gloss white; methods 31b (same screen as run 40, overprint run 41), 27; VI
43 dark blue; method 5b; IIa
44 transparent violet; method 5b; IIa
45 violet; method 5b; IIa
46 black; method 5c; IIa
47 metalized silver foil; method 31b; III
48 white; methods 31a, 27, 16i; VI
49 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 48); VI
50 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 49); VI
51 black; methods 31a (same screen as run 48), 27, 16i (overprint run 50); VI
52 same ink as run 51; methods 31a (same screen as run 48), 27, 16i (overprint run 51); VI
53 same ink as run 51; methods 31a (same screen as run 48), 27, 16i (overprint run 52); VI
54 same ink as run 51; methods 31a (same screen as run 48), 27, 16i (overprint run 53); VI
55 same ink as run 48; methods 31a, 27, 16i (overprint run 54); VI
56 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 55); VI
57 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 56); VI
58 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 57); VI
59 same ink as run 48; methods 31a (same screen as run 48), 27, 16i; VI
60 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 59); VI
61 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 60); VI
62 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 61); VI
63 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 62); VI
64 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 63); VI
65 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 64); VI
66 same ink as run 48; methods 31a (same screen as run 48), 27, 16i (overprint run 65); VI
67 blue; methods 31a (same screen as run 55), 27, 16i (overprint run 66); VI
68 same ink as run 67; methods 31a (same screen as run 55), 27, 16i (overprint run 67); VI
69 same ink as run 48; methods 31a (same screen as run 55), 27, 16i (overprint run 68); VI
70 dark blue; methods 31a (same screen as run 55, overprint run 69), 27; VI
71 light yellow, yellow, orange, fluorescent orange, light red, red, dark red, magenta, light purple, medium purple, purple, pale light blue, light blue, blue, medium blue, medium dark blue, dark blue, dark dark blue, transparent turquoise, turquoise, green, dark green, light gray, red-black, blue-black; methods 15a, 6, 9, 10, 11c, 12, 21c, 22b, 22c, 23a, 23c, 16a, 16g; III

245

Perinthia

1996

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

27 ⅛ (68.9) diameter

SIGNATURE Signed and dated in pencil, lower center: F. Stella ’96

INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3786

EDITION 35

PROOFS 10 AP, 4 CTP, WP, RTP, PPI, PPII, TGL imp., A


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS122)

49 runs: 62 colors; 49 runs from 12 aluminum plates, 5 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 44 irregularly shaped plates (30 magnesium and 14 copper):

1 light blue; method 5a; IIa
2 light brown; method 5b; IIa
3 blend of transparent brown and dark transparent brown; method 5b, 16d; IIa
4 brown orange; method 5b; IIa
5 green; method 5a; IIa
6 magenta; method 5c; IIa
7 magenta; method 5c; IIa
8 medium blue; method 5c; IIa
9 medium blue; method 5c; IIa
10 blue; method 5c; IIa
11 pink; method 5b; IIa
12 transparent fluorescent blue; methods 31a, 27; VI
13 fluorescent red; methods 31a (same screen as run 12), 27; VI
14 fluorescent orange; methods 31a (same screen as run 12), 27; VI
15 fluorescent orange-yellow; methods 31a (same screen as run 12), 27; VI
16 blend of light orange-yellow and yellow-orange; methods 31a (same screen as run 12), 27; VI
17 brown-orange; methods 31a, 27; VI
18 brown-orange; methods 31a (same screen as run 17), 27; VI
19 blend of fluorescent orange-yellow and light orange; methods 31a (same screen as run 17), 27; VI
20 fluorescent pink; methods 31a (same screen as run 17), 27; VI
21 fluorescent pink; methods 31a (same screen as run 17), 27; VI
22 dark red; method 5b; IIa
23 fluorescent blue-green; methods 31a, 27; VI
24 transparent fluorescent blue-green; methods 31a (same screen as run 23), 27; VI
25 black; methods 31a (same screen as run 23), 27; VI
26 transparent fluorescent medium blue-green; methods 31a (same screen as run 23), 27; VI
27 transparent fluorescent light pink; methods 31a (same screen as run 23), 27; VI
28 transparent fluorescent pink; methods 31a (same screen as run 23), 27; VI
29 fluorescent pink; methods 31a (same screen as run 23), 27; VI
30 light transparent gray; methods 31a, 27; VI
31 transparent gray; methods 31a (same screen as run 30), 27; VI
32 transparent medium gray; methods 31a (same screen as run 30), 27; VI
33 transparent fluorescent light blue; methods 31a (same screen as run 30), 27; VI
34 fluorescent dark blue; methods 31a (same screen as run 30), 27; VI
35 transparent black; methods 31a (same screen as run 30), 27; VI
36 fluorescent dark pink; methods 31a (same screen as run 30), 27; VI
37 black; methods 31a, 27, 16i; VI
38 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 37); VI
39 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 38); VI
40 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 39); VI
41 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 40); VI
42 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 41); VI
43 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 42); VI
44 same ink as run 37; methods 31a (same screen as run 37), 27, 16i (overprint run 43); VI
45 white; methods 31a, 27, 16i (overprint run 44); VI
46 same ink as run 45; methods 31a (same screen as run 37), 27, 16i (overprint run 45); VI
47 same ink as run 45; methods 31a (same screen as run 37), 27, 16i (overprint run 46); VI
48 same ink as run 45; methods 31a (same screen as run 37), 27, 16i (overprint run 47); VI
49 orange, red, pink-red, dark pink, violet, purple, medium blue, dark blue, green-turquoise, green, brown, blue-black, black, blend of transparent green-blue, dark green-blue, green-blue, dark green, green, and green-gray, blend of yellow-turquoise and blue-turquoise; methods 15a, 6, 9, 10, 11c, 12, 21c, 23a, 23c, 16a; III

246

Plutusia

1996

Lithograph, screenprint, etching, aquatint, relief, mezzotint, engraving on white TGL handmade paper

26 ½ (67.3) diameter

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’96

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3123

EDITION 38

PROOFS 12 AP, 2 TP, 2 WP, RTP, PPI, PPH, TGL imp., A


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS125)

39 runs: 52 colors; 39 runs printed from 5 aluminum plates, 4 screens, and 1 assembled plate made from 36 irregularly shaped elements (22 magnesium, 11 copper, and 2 zinc plates; 1 plastic element):
1 blue; method 5a; IIa
247
Sanor
1996
Lithograph, screenprint, etching, aquatint, relief, engraving on white TGL handmade paper
29 (73.7) diameter
SIGNATURE Signed and dated in pencil, lower center: F. Stella ’96
INSCRIPTIONS Numbered in pencil, lower center. TGL blind stamp, lower center. Workshop number inscribed in pencil on verso: FS94-3125
EDITION 35
PROOFS 12 AP, 3 CTP, WP, RTP, PPI, PPII, TGL imp., A
PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS121)

29 runs: 42 colors; 29 runs from 10 aluminum plates, 3 screens, and 1 assembled plate made from 1 Lexan® plastic base plate and 19 irregularly shaped elements (8 magnesium and 3 copper plates; 8 Lexan® plastic elements):
1 light blue; method 5a; IIa
2 light gray yellow; method 5a; IIa
FRANK STELLA PRINTS

PRINTING SEQUENCES

3 gray yellow; method 5a; IIa
4 blend of transparent red, transparent magenta, and transparent blue; method 5c, 16c; IIa
5 blend of transparent orange, transparent red, and transparent magenta; method 5c, 16c; IIa
6 green; method 5c; IIa
7 blue; method 5c; IIa
8 transparent green; method 5a; IIa
9 dark red; method 5b; IIa
10 fluorescent blue; methods 31a, 27; VI
11 fluorescent medium yellow; methods 31a (same screen as run 11), 27; VI
12 fluorescent yellow orange; methods 31a (same screen as run 11), 27; VI
13 flat black; methods 31c (same screen as run 11), 27; VI
14 fluorescent pink; methods 31a (same screen as run 11), 27; VI
15 gloss black; methods 31a (same screen as run 11), 27; VI
16 gloss black; methods 31a (same screen as run 11, overprint run 16), 27; VI
17 fluorescent yellow; methods 31a, 27; VI
18 fluorescent yellow; methods 31a, 27; VI
19 fluorescent yellow; methods 31a (same screen as run 18, overprint run 18), 27; VI
20 transparent fluorescent light green; methods 31a (same screen as run 18), 27; VI
21 fluorescent green; methods 31a (same screen as run 18), 27; VI
22 fluorescent green; methods 31a (same screen as run 18), 27; VI
23 fluorescent dark green; methods 31a (same screen as run 18), 27; VI
24 fluorescent dark blue green; methods 31a (same screen as run 18), 27; VI
25 transparent fluorescent light blue green; methods 31a, 27; VI
26 fluorescent light green; methods 31a (same screen as run 25), 27; VI
27 transparent fluorescent orange yellow; methods 31a (same screen as run 25), 27; VI
28 fluorescent yellow orange; methods 31a (same screen as run 25), 27; VI
29 dark blue, red-brown, brown, black, blend of yellow, magenta, and black, and fluorescent orange-red, pink; red; methods 15a, 6, 11c, 12, 21c, 23a, 23c, 24, 16g; III

248

Juan

1997

Relief, etching, aquatint, lithograph, screenprint, woodcut, engraving on white TGL handmade, hand-colored paper

Two sheets (irregularly shaped and overlapping): 79 ½ x 61 ½ (201.9 x 156.2) top sheet: 43 ½ x 61(110.5 x 154.9); lower sheet: 49 x 61 ½ (124.5 x 156.2)

SIGNATURE Signed and dated in pencil, lower right: F. Stella 97

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97

EDITION 40

PROOFS 14 AP, 3 TP, WP, RTP, PPI, PPII, TGL imp., A PRINTERS Collaboration and project supervision: Kenneth Tyler.


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS132)

112 runs; 10 dye colors, 1 paper pressing; 134 ink colors, 111 runs from 40 aluminum plates, 9 screens, and 1 assembled plate made from 1 carved plywood base with 102 irregularly shaped elements (1 honeycomb aluminum; 39 copper and 12 magnesium plates; 11 aluminum, 16 brass, and 1 bronze poured elements; 22 aluminum rings) and 3 irregularly shaped plastic and 1 aluminum non-printing mask plates:

1 yellow, medium yellow, pink-red, red, magenta, medium blue, turquoise green, dark green, and fluorescent orange and violet dyes (on 2 newly made white pulp base sheets); III

runs 2-62 on top sheet]

2 light blue; method 5a; IIa
3 white; method 5b; IIa
4 fluorescent yellow; methods 5a, 5b; IIa
5 fluorescent orange; methods 5a, 5b; IIa
6 fluorescent red; methods 5a, 5b; IIa
7 fluorescent blue; methods 5a, 5b; IIa
8 red-purple; method 5c; IIa
9 purple; method 5b; IIa
10 green; method 5b; IIa
11 black; method 5b; IIa
yellow; method 5a; IIa
light fluorescent orange; methods 5a, 5b; IIa
yellow-green; method 5c; IIa
orange-red; method 5c; IIa
magenta; method 5c; IIa
green-blue; method 5c; IIa
blue; method 5c; IIa
medium orange; methods 5b, 5c; IIa
dark blue; method 5b; IIa
medium blue; method 5b; IIa
black and gray; methods 5a, 5b, 16c; IIa
fluorescent orange; methods 5a, 5b; IIa
gray and black; methods 5a, 5b; IIa
light gray-blue; methods 5a, 5b; IIa
white; method 5b; IIa
transparent fluorescent light yellow; methods 29a, 27; VI
transparent fluorescent light blue; methods 29a (same screen as run 27), 27; VI
transparent fluorescent medium blue; methods 29a (same screen as run 27), 27; VI
transparent fluorescent light blue-green; methods 29a (same screen as run 27), 27; VI
transparent fluorescent blue; methods 29a (same screen as run 27), 27; VI
transparent dark blue; methods 29a (same screen as run 27), 27; VI
transparent dark green; methods 29a (same screen as run 27), 27; VI
transparent fluorescent light magenta; methods 29a (same screen as run 27), 27; VI
same color as run 28; methods 29a, 27; VI
same color as run 31; methods 29a (same screen as run 35), 27; VI
same color as run 30; methods 29a (same screen as run 35), 27; VI
fluorescent dark magenta; methods 29a (same screen as run 35), 27; VI
fluorescent magenta; methods 29a (same screen as run 35), 27; VI
transparent fluorescent magenta; methods 29a (same screen as run 35), 27; VI
transparent fluorescent yellow; methods 29a (same screen as run 35), 27; VI
fluorescent yellow; methods 29a, 27; VI
fluorescent orange-yellow; methods 29a (same screen as run 42), 27; VI
fluorescent orange; methods 29a (same screen as run 42), 27; VI
transparent fluorescent light orange; methods 29a (same screen as run 42), 27; VI
transparent fluorescent medium orange; methods 29a (same screen as run 42), 27; VI
transparent dark red; methods 29a (same screen as run 42), 27; VI
dark red; methods 29a (same screen as run 42), 27; VI
light transparent white; methods 29a, 27; VI
black; methods 29a (same screen as run 49), 27; VI
medium transparent white; methods 29a (same screen as run 49), 27; VI
transparent light brown; methods 29a (same screen as run 49), 27; VI
transparent light gray; methods 29a (same screen as run 49), 27; VI
white; methods 29a (same screen as run 49), 27; VI
fluorescent red; methods 29a (same screen as run 49), 27; VI
fluorescent dark red; methods 29a (same screen as run 49), 27; VI
transparent fluorescent dark magenta; methods 29a (same screen as run 49), 27; VI
transparent fluorescent light pink and light red; methods 29a (same screen as run 49), 27, 16c; VI
transparent fluorescent light blue-green; methods 29a, 27; VI
fluorescent light orange-yellow and gray-yellow; methods 29a (same screen as run 59), 27, 16c; VI
transparent dark blue; methods 29a (same screen as run 59), 27; VI
silver; methods 29a (same screen as run 59), 27; VI
runs 63-111 on bottom sheet
same color as run 2; method 5a; IIa
same color as run 3; method 5b; IIa
same color as run 4; method 5b; IIa
same color as run 6; methods 5a, 5b; IIa
same color as run 7; methods 5a, 5b; IIa
fluorescent red-orange; method 5a; IIa
same color as run 10; method 5a; IIa
black; method 5b; IIa
black; method 5c; IIa
light red-gray and medium red-gray; methods 5a, 16c; IIa
light blue-gray and medium blue-gray; methods 5b, 16c; IIa
medium dark blue; method 5b; IIa
medium red; method 5b; IIa
light orange; method 5a; IIa
fluorescent blue; methods 29a, 27; VI
same color as run 31; methods 29a (same screen as run 77), 27; VI
same color as run 28; methods 29a (same screen as run 77), 27; VI
same color as run 32; methods 29a (same screen as run 77), 27; VI
same color as run 34; methods 29a (same screen as run 77), 27; VI
same color as run 40; methods 29a (same screen as run 77), 27; VI
83 fluorescent blue-green; methods 29a (same screen as run 77), 27; VI
84 dark blue-green; methods 29a (same screen as run 77), 27; VI
85 transparent light blue; methods 29a (same screen as run 77), 27; VI
86 transparent medium blue; methods 29a (same screen as run 77), 27; VI
87 blue; methods 29a, 27; VI
88 same color as run 54; methods 29a (same screen as run 87), 27; VI
89 same color as run 30; methods 29a (same screen as run 87), 27; VI
90 same color as run 31; methods 29a (same screen as run 87), 27; VI
91 same color as run 86; methods 29a (same screen as run 87), 27; VI
92 same color as run 41; methods 29a (same screen as run 87), 27; VI
93 same color as run 41; methods 29a, 27; VI
94 transparent gray; methods 29a (same screen as run 93), 27; VI
95 same color as run 39; methods 29a (same screen as run 93), 27; VI
96 dark red; methods 29a (same screen as run 93), 27; VI
97 same color as run 27; methods 29a, 27; VI
98 same color as run 42; methods 29a (same screen as run 97), 27; VI
99 same color as run 42; methods 29a (same screen as run 97), 27; VI
100 transparent fluorescent pale light yellow; methods 29a (same screen as run 97), 27; VI
101 same color as run 50; methods 29a (same screen as run 97), 27; VI
102 same color as run 50; methods 29a (same screen as run 97), 27; VI
103 transparent medium blue; methods 29a (same screen as run 97), 27; VI
104 same color as run 54; methods 29a (same screen as run 97), 27; VI
105 same color as run 55; methods 29a (same screen as run 97), 27; VI
106 same color as run 58; methods 29a (same screen as run 97), 27; VI
107 same color as run 50; methods 29a, 27; VI
108 dark blue; methods 29a (same screen as run 107), 27; VI
109 same color as run 56; methods 29a (same screen as run 107), 27; VI
110 same color as run 33 and transparent dark green; methods 29a (same screen as run 107), 27, 16c; VI
111 transparent light blue-green and black-blue; methods 29a (same screen as run 107), 27, 16c; VI
112 light yellow, yellow, medium yellow, yellow ochre, yellow-orange, light orange, orange, medium orange, transparent red-orange, light red, red, medium red, medium dark red, dark red, dark dark red, magenta-violet, dark magenta-violet, pale violet, light violet, violet, purple, blue-purple, light purple-blue, blue-purple, transparent light blue, light blue, light medium blue, blue, dark blue, pale turquoise blue, light turquoise blue, medium turquoise blue, dark turquoise blue, light turquoise green, dark turquoise green, dark blue-green, light green, green, dark green, yellow-green, metallic magenta-copper, light transparent gray, medium gray, brown-black, blue-black, black, yellow-white, and fluorescent pink and orange; methods 15a, 6, 9, 11c, 12, 19b (plywood), 21c, 23a, 23b, 23c, 15a, 16a, 16g; III

248a

Juam, State I

1997

Relief, woodcut, etching, aquatint, hand-colored on white TGL handmade, hand-colored paper

78 ¼ x 60 (198.8 x 152.4)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’97

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FSp2-2976A

EDITION 16

PROOFS 6 AP, 3 TP, 4 CTP, WP, RTP, TGL imp., A


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY (FS133)

7 runs; 19 dye colors, 1 paper pressing and hand-color; 40 ink colors, 5 runs from 1 assembled plate made from 1 carved plywood base with 66 irregularly shaped elements (1 honeycomb aluminum; 24 copper plates; 1 bronze, 4 aluminum, and 14 brass poured elements; 22 aluminum rings); and 2 magnesium plates:
1 light yellow, yellow, light orange-yellow, orange-yellow, orange-red, red, magenta, violet, blue, blue-green, dark green (on newly made white pulp base sheet); III
2 light yellow, yellow, medium yellow, light yellow ochre, yellow ochre, light orange, orange, red, medium red, medium dark red, pink, violet, light purple, purple, medium purple, purple-blue, light blue, blue, light medium blue, medium blue, turquoise-blue, dark turquoise-blue, light blue-green, blue-green, light turquoise-green, turquoise-green, green, dark green, yellow green, pale gold, gold, copper, red-black, blue-black, white and fluorescent pink; methods 6, 9, 11c, 19b (plywood), 21c, 23a, 23b, 23c, 15a, 16a, 16g; III
3 yellow, red, violet, magenta, light blue, blue-green, and fluorescent orange dye; applied to printed paper (KT)
249

**Coxuria**

1997

Screenprint on white Lana, mould-made paper

30 x 22 (76.2 x 55.9)

Signature: Signed and dated in pencil, lower right: *F. Stella ’93*

Inscriptions: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3350

Edition 75

Proofs 15 AP, RTP, PPI, PIII, TGL imp., A, C


Publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS135)

40 runs: 40 colors; 40 runs from 23 screens:

1 yellow-white; method 31a; VI

2 blue; method 31c; VI

3 yellow; method 31c; VI

4 transparent magenta; method 31c; VI

5 transparent blue; method 31c; VI

6 light blue; method 31a; VI

7 fluorescent red; method 31c; VI

8 transparent fluorescent light pink; methods 31a, 27; VI

9 light blue-green; methods 31a (same screen as run 8), 27; VI

10 medium blue-green; methods 31a (same screen as run 8), 27; VI

11 dark blue-green; methods 31a (same screen as run 8), 27; VI

12 light yellow; method 31a; VI

13 blue; methods 31a (same screen as run 12), 27; VI

14 dark red; methods 31a (same screen as run 12), 27; VI

15 transparent light magenta; methods 31a (same screen as run 12), 27; VI

16 green-blue; methods 31a (same screen as run 12), 27; VI

17 transparent magenta; method 31c; VI

18 fluorescent pink; methods 31a (same screen as run 17), 27; VI

19 light medium blue; methods 31a (same screen as run 17), 27; VI

20 dark blue-red; methods 31a (same screen as run 17), 27; VI

21 light red-blue; method 31a; VI

22 medium blue; methods 31a (same screen as run 21), 27; VI

23 transparent blue; methods 31a (same screen as run 21), 27; VI

24 fluorescent light pink; methods 31a (same screen as run 21), 27; VI

25 transparent fluorescent pink; method 31a; VI

26 dark blue; method 31a; VI

27 transparent fluorescent magenta; methods 31a (same screen as run 26), 27; VI

28 transparent fluorescent light magenta; method 31a; VI

29 medium blue; methods 31a (same screen as run 28), 27; VI

30 transparent medium blue; method 31a; VI

31 transparent light gray; method 31a; VI

32 transparent gray; method 31a; VI

33 transparent fluorescent light yellow; method 31a; VI

34 fluorescent yellow; method 31a; VI

35 fluorescent yellow-orange; method 31a; VI

36 transparent fluorescent yellow-orange; method 31a; VI

37 black; methods 31a, 31c; VI

38 fluorescent red; method 31a; VI

39 blue; methods 31c (same screen as run 38), 27; VI

40 gray; methods 31a (same screen as run 38), 27; VI

249a

**Coxuria, State I**

1997

Screenprint, lithograph on white Lana mould-made paper

32 x 24 (81.3 x 61.0)

Signature: Signed and dated in pencil, lower right: *F. Stella ’97*

Inscriptions: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3350A

Edition 26

Proofs CTP, RTP, TGL imp., A


Publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS136)

42 runs: 43 colors; 41 runs from 24 screens and 1 aluminum plate:

1 yellow-white; method 31a; VI

2 blue; method 31c; VI
Prince of Hohenfliess

1997
Lithograph, screenprint on white Lana mould-made paper
17 ½ x 12 ½ (44.1 x 31.8)

signature: Signed and dated in pencil, lower right: F. Stella '97

inscriptions: Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS96-3322

edition: 100

proofs: 24 AP, WP, RTP, PPI, PPH, TGL imp., A, C


publisher: Tyler Graphics Ltd., Mount Kisco, NY (FS134)

36 runs: 35 colors; 36 runs from 18 aluminum plates and 7 screens:
1 light blue; method 5a; IIa
2 transparent fluorescent blue; method 29b; VI
3 fluorescent yellow; method 29b; VI
4 magenta; method 5c; IIa
5 transparent light blue; method 5b; IIa
6 transparent magenta; method 5c; IIa
7 transparent blue-green and green; methods 5a, 5b, 16c; IIa
8 blue green; method 5c; IIa
9 dark blue; method 5c; IIa
10 blend of fluorescent light orange, pink red, and dark pink; methods 29a, 16f; VI
11 black; method 29b; VI
12 white; method 29b; VI
13 black; method 5c; IIa
14 light gray-yellow; method 5a; IIa
15 dark magenta; methods 5a, 5c; IIa
16 yellow gray; method 5b; IIa
17 yellow and yellow-orange; methods 5b, 5c, 16c; IIa
18 transparent blue-red; methods 5a, 5c; IIa
19 blue; method 5c; IIa
20 transparent blue; method 5a; IIa
21 dark red and red-brown; methods 5a, 5b, 16c; IIa
22 red-blue; method 5a; IIa
23 transparent black; methods 5a, 5c; IIa
24 fluorescent orange; methods 29a, 27; VI
25 same color as run 24; methods 29a (same screen as run 24), 27; VI
Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper

52 1/2 x 52 1/2 (133.4 x 133.4)

signature Signed and dated in pencil, lower center: F. Stella '98

Inscriptions Numbered in pencil, lower center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3592

Edition 40

Proofs 14 AP, 3 TP, 6 CTP, WP, RTP, PPI, PPII, PPIII, TGL imp., A


Publisher Tyler Graphics Ltd., Mount Kisco, NY (FS142)

48 runs: 78 colors; 48 runs from 21 aluminum plates, 7 screens. 1 assembled plate made from 2 irregularly shaped magnesium plates, and 1 assembled plate made from 41 irregularly shaped plates (25 magnesium, 5 copper, 10 plastic relief, 1 Lexan® plastic):

1 light blue; method 5a; IIa
2 same ink as run 1; methods 5a; IIa
3 white; methods 3ib, 27; VI
4 same ink as run 3; methods 3ib (same screen as run 3), 27; VI
5 same ink as run 3; methods 3ib (same screen as run 3), 27; VI
6 same ink as run 3; methods 3ib (same screen as run 3), 27; VI
7 fluorescent yellow; methods 3ia, 27; VI
8 same ink as run 7; methods 3ia (same screen as run 7), 27; VI
9 fluorescent orange; methods 3ia, 27; VI
10 same ink as run 7; methods 3ia (same screen as run 7), 27; VI
11 same ink as run 9; methods 3ia (same screen as run 9), 27; VI
12 gray; method 3ia, 27; VI
13 gray; method 3ia (same screen as run 12, overprint run 12), 27; VI
14 blend of fluorescent orange and fluorescent pink; methods 3ib, 31c (same screen as run 12), 27, 16f; VI
15 fluorescent pink; methods 3ib (same screen as run 12), 27; VI
16 blend of fluorescent yellow-orange and fluorescent pink-orange; methods 3ib (same screen as run 12), 27, 16f; VI
17 blend of light purple, medium blue, and yellow-green; methods 31a (same screen as run 12), 27, 16f; VI
18 blend of light blue, light green, and medium green; methods 5c, 16d; IIa
19 blend of light blue and dark blue; methods 5c, 16d; IIa
20 light tan; method 5b; IIa
21 same ink as run 20; method 5b; IIa
22 light tan and light blue; methods 5b, 16c; IIa
23 yellow-green; method 5c; IIa
24 light blue and dark blue; methods 5c, 16c; IIa
25 blue; method 5a; IIa
26 green; method 5a; IIa
27 inkless; method 24; III
28 blend of light gray, gray, and black; methods 5c, 16a; IIa
29 black; method 5c; IIa
30 transparent blue-green; method 5a; IIa
31 transparent brown-black; method 5c; IIa
32 black; method 5c; IIa
33 pink; method 5a; IIa
34 same ink as run 33; method 5a; IIa
35 transparent base; methods 3ib, 27; VI
36 black; method 5a; IIa
37 pink; methods 3ib (same screen as run 35), 27; VI
38 blue; methods 3ib (same screen as run 35), 27; VI
39 dark gray; method 5a; IIa
252

Orofena

1998

Lithograph, screenprint, etching, aquatint on white TGL handmade paper

21 1/2 x 21 3/4 (54.6 x 55.2)

signature Signed and dated in pencil, lower right: F. Stella '98

inscriptions Numbered in pencil, lower right: TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS05-3244

edition 55

proofs 14 AP, TP, CTP, RTP, PPI, PPII, TGL imp., A


publisher Tyler Graphics Ltd., Mount Kisco, NY (FS141)

46 runs: 14 colors; 46 runs from 25 aluminum plates, 4 screens, and 1 assembled plate made from 8 irregularly shaped copper plates:

1 light blue; method 5b; Ila
2 light tan; method 5b; Ila
3 dark red; method 5c; Ila
4 magenta; method 5c; Ila
5 blue; method 5c; Ila
6 dark blue; method 5c; Ila
7 medium blue; method 5c; Ila
8 light orange; method 5c; Ila
9 light red; method 5a; Ila
10 light yellow; method 5a; Ila
11 fluorescent orange; method 5a; Ila
12 fluorescent pink; method 5a; Ila
13 green; method 5a; Ila
14 dark green; method 5a; Ila
15 dark purple; method 5a; Ila
16 tan; method 5b; Ila
17 white; method 5a; Ila
18 white; method 5a; Ila
19 blue-gray; method 5a; Ila
20 transparent black; method 5a; Ila
21 black; method 5a; Ila
22 fluorescent medium yellow; methods 5a, 27; VI
23 transparent light fluorescent yellow; methods 5a; VI
24 transparent light fluorescent pink; methods 5a (same screen as run 23), 27; VI
25 transparent fluorescent pink; methods 5a, 27; VI
26 transparent medium fluorescent pink; methods 5a (same screen as run 23), 27; VI
27 yellow-gray; method 5b; Ila
28 transparent blue-gray; method 5a; Ila
29 transparent red-gray; method 5a; Ila
30 transparent green-gray; method 5a; Ila
31 black; methods 5c, 27, 16i; II
32 same ink as run 31; methods 5c (same screen as run 31), 27, 16i (overprint run 31); VI
33 same ink as run 31; methods 5c (same screen as run 31), 27, 16i (overprint run 32); VI
34 same ink as run 31; methods 5c (same screen as run 31), 27, 16i (overprint run 33); VI
35 same ink as run 31; methods 5c (same screen as run 31), 27, 16i (overprint run 34); VI
36 same ink as run 31; methods 5c (same screen as run 31), 27, 16i (overprint run 35); VI
37 same ink as run 31; methods 5c (same screen as run 31), 27, 16i (overprint run 36); VI
38 red; methods 5c (same screen as run 31), 27, 16i; VI
39 same ink as run 38; methods 5c (same screen as run 31), 27,16i (overprint run 38); VI
FRANK STELLA PRINTS   PRINTING SEQUENCES

40 same ink as run 38; methods 31c (same screen as run 31), 27,16i
(overprint run 39); VI
41 same ink as run 38; methods 31c (same screen as run 31), 27,16i
(overprint run 40); VI
42 same ink as run 38; methods 31c (same screen as run 31), 27,16i
(overprint run 41); VI
43 same ink as run 38; methods 31c (same screen as run 31), 27,16i
(overprint run 42); VI
44 same ink as run 38; methods 31c (same screen as run 31), 27,16i
(overprint run 43); VI
45 same ink as run 38; methods 31c (same screen as run 31), 27,16i
(overprint run 44); VI
46 fluorescent pink and black; methods 15a, 6, 9, 11a, 16a; III

253
Roncador
1998
Lithograph, screenprint, etching, relief on white TGL handmade paper
21 3/4 x 21 3/4 (54.3 x 55.5)
SIGNATURE Signed and dated in pencil, lower right: F. Stella '98
INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp,
lower right. Workshop number inscribed in pencil on verso: FS95-
3242
EDITION 55
PROOFS 14 AP, TP, 4 CTP, RTP, PPI, PPII, TGL imp., A
PRINTERS Collaboration with artist on original collage and project
supervision: Kenneth Tyler. Papermaking: Tom Strianese and John
Hutcheson. Aluminum plate preparation, processing, and edition
printing: Lee Funderburg. Screen preparation, proofing, and edition
printing: Michael Mueller. Copper plate preparation and processing:
Anthony Kirk. Magnesium plate preparation and processing:
Swan Engraving Co. Preparation and proofing of assembled plate:
Christopher Creyts, Brian Maxwell, Susan Hover, and Gedi Siboni.
Edition printing: Maxwell, Creyts, Kimberley Bursic, and Yasuyuki
Shibata.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS139)

71 runs: 55 colors; 71 runs from 26 aluminum plates, 6 screens and 1
assembled plate made from 20 irregularly shaped plates (10 copper; 10
magnesium):
1 light tan; method 5b; Ila
2 dark red; method 5c; Ila
3 light purple; method 5c; Ila
4 blue; method 5a; Ila
5 light blue; method 5a; Ila
6 dark blue; method 5c; Ila
7 yellow-orange; method 5c; Ila
8 light yellow; method 5a; Ila
9 fluorescent yellow; method 5a; Ila
10 yellow; method 5c; Ila
11 transparent magenta; method 5c; Ila
12 magenta; method 5a; Ila
13 red; method 5a; Ila
14 green; method 5a; Ila
15 dark green; method 5a; Ila
16 transparent blue; method 5a; Ila
17 blue; method 5c; Ila
18 dark red-brown; method 5a; Ila
19 transparent blue-black; method 5c; Ila
20 transparent black; method 5c; Ila
21 transparent black; method 5c; Ila
22 blend of yellow, purple, and black; methods 5c, 16d; Ila
23 transparent brown-gray; method 5c; Ila
24 light fluorescent yellow; methods 31a, 27; VI
25 fluorescent yellow; methods 31a, 27; VI
26 dark fluorescent yellow; methods 31a (same screen as run 24), 27;
VI
27 fluorescent yellow-orange; methods 31a (same screen as run 25),
27; VI
28 light fluorescent pink; methods 31a, 27; VI
29 light fluorescent orange; methods 31a (same screen as run 28), 27;
VI
30 transparent light fluorescent red; methods 31a, 27; VI
31 transparent blue-gray; method 5a; Ila
32 transparent red-gray; method 5a; Ila
33 transparent green-gray; method 5a; Ila
34 black; methods 31c, 27, 16i; VI
35 same ink as run 34; methods 31c (same screen as run 30), 27, 16i
(overprint run 34); VI
36 blue; methods 31c, 27, 16i; VI
37 same ink as run 36; methods 31c (same screen as run 36), 27, 16i
(overprint run 36); VI
38 same ink as run 36; methods 31c (same screen as run 36), 27, 16i;
VI
39 same ink as run 34; methods 31c (same screen as run 30), 27, 16i
(overprint run 39); VI
40 same ink as run 34; methods 31c (same screen as run 30), 27, 16i
(overprint run 39); VI
41 same ink as run 36; methods 31c (same screen as run 36), 27, 16i
(overprint run 38); VI

158
254

Iffish

1998

Lithograph, screenprint, etching, aquatint, relief, engraving on white TGL handmade paper

22 x 21 1/4 (55.9 x 53.7)

SIGNATURE Signed and dated in pencil, lower right: F. Stella '98

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS95-3241

EDITION 55

PROOFS 14 AP, TP, RTP, PPI, PPII, TGL imp., A


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS138)

61 runs: 45 colors; 61 runs from 29 aluminum plates, 4 screens, and 1 assembled plate made from 12 irregularly shaped elements (5 copper and 5 magnesium plates; 2 poured aluminum elements):

1 light blue; method 5b; IIA
2 dark red; method 5c; IIA
3 dark blue; method 5c; IIA
4 gray blue; method 5a; IIA
5 purple; method 5a; IIA
6 transparent light yellow; method 5a; IIA
7 light yellow; method 5a; IIA
FRANK STELLA PRINTS  PRINTING SEQUENCES

8 fluorescent yellow; method 5a; IIa
9 yellow; method 5c; IIa
10 transparent magenta; method 5c; IIa
11 magenta; method 5c; IIa
12 red; method 5a; IIa
13 transparent green; method 5a; IIa
14 transparent blue; method 5a; IIa
15 blue; method 5a; IIa
16 blue-green; method 5c; IIa
17 red blue; method 5a; IIa
18 transparent purple; method 5a; IIa
19 blend of transparent pink and transparent purple; methods 5c, 16d; IIa
20 transparent red; method 5a; IIa
21 tan; method 5b; IIa
22 white; method 5a; IIa
23 fluorescent yellow; methods 31a, 27; VI
24 fluorescent medium yellow; methods 31a (same screen as run 27), 27; VI
25 transparent light fluorescent orange-yellow; method 31a; VI
26 transparent blue-gray; method 5a; IIa
27 transparent red-gray; method 5a; IIa
28 transparent green-gray; method 5a; IIa
29 black; methods 31c, 27, 16i; VI
30 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 33); VI
31 blue; methods 31c (same screen as run 33), 27, 16i; VI
32 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 33); VI
33 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 34); VI
34 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 35); VI
35 blue; methods 31c (same screen as run 33), 27, 16i; VI
36 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 35); VI
37 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 36); VI
38 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 37); VI
39 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 36); VI
40 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 39); VI
41 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 40); VI
42 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 38); VI
43 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 42); VI
44 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 41); VI
45 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 44); VI
46 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 43); VI
47 red; methods 31a, 27, 16i (overprint run 46); VI
48 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 45); VI
49 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 48); VI
50 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 47); VI
51 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 50); VI
52 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 49); VI
53 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 52); VI
54 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 51); VI
55 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 54); VI
56 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 53); VI
57 same ink as run 33; methods 31c (same screen as run 33), 27, 16i (overprint run 56); VI
58 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 55); VI
59 same ink as run 47; methods 31c (same screen as run 47); 27, 16i (overprint run 58); VI
60 transparent pink-red; methods 31a (same screen as run 47); 27, 16i (overprint portion of run 59); VI
61 light yellow-orange, orange, light orange-brown, red, magenta, dark blue, blue-black, and black; methods 15a, 6, 9, 11c, 12, 16a, 23, 23c; VI

255

Aiolio

1998

Lithograph, screenprint, etching, aquatint, relief on white TGL handmade paper
21 1/2 x 28 1/2 (54.6 x 72.4)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ’98

INSCRIPTIONS Numbered in pencil, lower right. TGL blind stamp,
FRANK STELLA PRINTS PRINTING SEQUENCES

lower right. Workshop number inscribed in pencil on verso: FS95-3240

EDITION 51

PROOFS 12 AP, 2 TP, RTP, PPI, PPII, SP, TGL imp., A


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS137)

57 runs: 49 colors; 57 runs from 30 aluminum plates, 5 screens, and 1 assembled plate made from 24 irregularly shaped plates (9 copper, 15 magnesium):

1 blue; method 5b; IIa.
2 white; method 5b; IIa
3 dark red; method 5c; IIa
4 dark blue; method 5c; IIa
5 transparent purple; method 5c; IIa
6 light blue; method 5c; IIa
7 transparent blue; method 5c; IIa
8 blend of blue and green; methods 5c, 16d; IIa
9 light yellow; method 5a; IIa
10 yellow; method 5c; IIa
11 light fluorescent pink; method 5a; IIa
12 magenta; method 5c; IIa
13 fluorescent pink; method 5a; IIa
14 transparent blue; method 5c; IIa
15 red blue; method 5c; IIa
16 dark purple; method 5a; IIa
17 transparent blue-green; method 5a; IIa
18 tan; method 5b; IIa
19 white; method 5a; IIa
20 white; method 5a; IIa
21 transparent blue-black; method 5c; IIa
22 transparent black; method 5a; IIa
23 black; method 5a; IIa
24 light fluorescent yellow; methods 31a, 27, VI
25 transparent light fluorescent yellow; methods 31a (same screen as run 24), 27, VI
26 transparent light fluorescent pink; methods 31a, 27, VI
27 transparent medium fluorescent pink; methods 31a (same screen as run 26), 27, VI
28 transparent dark fluorescent pink; methods 31a, 27, VI
29 orange; method 5c; IIa
30 transparent red; method 5a; IIa
31 transparent dark blue; method 5a; IIa
32 light blue gray; method 5b; IIa
33 transparent blue gray; method 5a; IIa
34 transparent red gray; method 5a; IIa
35 transparent green gray; method 5a; IIa
36 black; methods 31c, 27, 16i; VI
37 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 36); VI
38 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 37); VI
39 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 38); VI
40 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 39); VI
41 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 40); VI
42 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 41); VI
43 same ink as run 36; methods 31c (same screen as run 36), 27, 16i (overprint run 42); VI
44 red; methods 31c, 27, 16i; VI
45 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 44); VI
46 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 45); VI
47 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 46); VI
48 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 47); VI
49 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 48); VI
50 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 49); VI
51 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 50); VI
52 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 51); VI
53 same ink as run 44; methods 31c (same screen as run 36), 27, 16i (overprint run 52); VI
54 transparent orange; methods 31c (same screen as run 28, overprint portion of run 53), 27; VI
55 transparent dark red; methods 31c (overprint portion of run 53), 27; VI

161
256

Eusapia

1998

Lithograph, screenprint, etching, relief on white TGL handmade paper

21 3/4 x 21 3/4 (55.2 x 55.2)

signature Signed and dated in pencil, lower right: F. Stella '98

inscriptions Numbered in pencil, lower right. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS95-3243

edition 55

proofs 14 AP, 3 TP, CTP, RTP, PPI, PPII, TGL imp., A


publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS140)

30 runs: 44 colors; 30 runs from 25 aluminum plates, 2 screens, and 1 assembled plate made from 32 irregularly shaped plates (6 copper; 16 magnesium):

1 light tan; method 3b; IIa
2 dark red; method 5c; IIa
3 purple; method 5c; IIa
4 red; method 5a; IIa
5 yellow-orange; method 5b; IIa
6 light pink; method 5a; IIa
7 fluorescent yellow; method 5a; IIa
8 yellow; method 5c; IIa
9 transparent magenta; method 5a; IIa
10 magenta; method 5c; IIa
11 orange and gray pink; methods 5a, 16c; IIa
12 blue; method 5c; IIa
13 transparent blue; method 5a; IIa
14 transparent blue-green and green; methods 5b, 5c, 16c; IIa
15 red-blue; method 5a; IIa
16 transparent red; method 5c; IIa
17 transparent blue-black; method 5c; IIa
18 gray; method 5a; IIa
19 black; method 5a; IIa
20 blend of fluorescent orange and fluorescent green; methods 5b, 16d; IIa
21 blend of fluorescent orange and fluorescent green; methods 5b, 16d; IIa
22 transparent fluorescent magenta-pink; methods 31a, 27; VI
23 fluorescent yellow-orange; methods 31a (same screen as run 22), 27; VI
24 transparent light fluorescent magenta-pink; methods 31a, 27; VI
25 dark blue; methods 31a (same screen as run 24), 27; VI
26 light gray-brown; method 5b; IIa
27 transparent blue-gray; method 5a; IIa
28 transparent red-gray; method 5a; IIa
29 transparent green-gray; method 5a; IIa
30 fluorescent orange, fluorescent red-orange, red-orange, red, dark red, purple, purple-blue, light blue, turquoise-blue, dark turquoise-blue, black; methods 31a, 6, 11c, 21c, 23a, 23c, 16a, 16g; VI

257

Stranz

1999

Screenprint on white Saunders mould-made paper

77 x 43 1/2 (195.6 x 110.5)

signature Signed and dated in pencil, lower right center: F. Stella '99

inscriptions Numbered in pencil, lower right center. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3353

edition 28

proofs 10 AP, 2 TR, RTP, PPI, TGL imp., A


publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS143)

191 runs: 107 colors; 191 runs from 44 screens:

1 light blue; method 31a; VI
2 same ink as run 1; methods 27, 31a (same screen as run 1); VI
3 yellow white; method 31b; VI
4 same ink as run 3; methods 27, 31b (same screen as run 3); VI
FRANK STELLA PRINTS   PRINTING SEQUENCES

5 same ink as run 3; methods 27, 31b (same screen as run 3); VI
6 light yellow-brown; method 31b; VI
7 same ink as run 6; methods 27, 31b (same screen as run 6); VI
8 dark red; method 31a; VI
9 light blue; method 31a; VI
10 blue; method 31c; VI
11 same ink as run 10; methods 27, 31c (same screen as run 10); VI
12 same ink as run 10; methods 27, 31c (same screen as run 10); VI
13 same ink as run 10; method 31c; VI
14 same ink as run 10; methods 27, 31c (same screen as run 13); VI
15 fluorescent red; methods 27, 31c (same screen as run 14); VI
16 same ink as run 15; methods 27, 31c (same screen as run 14); VI
17 same ink as run 15; method 31c; VI
18 same ink as run 15; methods 27, 31c (same screen as run 17); VI
19 same ink as run 15; methods 27, 31c (same screen as run 17); VI
20 red; methods 27, 31a (same screen as run 17); VI
21 yellow; method 31b; VI
22 same ink as run 21; methods 27, 31b (same screen as run 21); VI
23 magenta; methods 27, 31b (same screen as run 21); VI
24 same ink as run 23; methods 27, 31b (same screen as run 21); VI
25 blue; method 31b; VI
26 same ink as run 25; methods 27, 31b (same screen as run 23); VI
27 medium blue; method 31b; VI
28 light blue; method 31b; VI
29 transparent light green-blue; methods 27, 31b (same screen as run 28); VI
30 transparent light yellow; methods 27, 31b (same screen as run 28); VI
31 same ink as run 30; methods 27, 31b (same screen as run 28); VI
32 transparent yellow; method 31c; VI
33 same ink as run 32; methods 27, 31c (same screen as run 32); VI
34 transparent magenta; methods 27, 31c (same screen as run 32); VI
35 same ink as run 34; methods 27, 31c (same screen as run 32); VI
36 blend of light purple and purple; method 31a; VI
37 same ink as run 36; methods 27, 31a (same screen as run 36); VI
38 blend of dark pink and purple; methods 27, 31a (same screen as run 36); VI
39 blend of light purple and pink-purple; methods 27, 31a (same screen as run 36); VI
40 transparent blue; method 31c; VI
41 same ink as run 40; methods 27, 31c (same screen as run 40); VI
42 same ink as run 40; methods 27, 31c (same screen as run 40); VI
43 blue; method 31a; VI
44 light magenta; methods 27, 31a (same screen as run 43); VI
45 medium blue; methods 27, 31a (same screen as run 43); VI
46 same ink as run 45; methods 27, 31a (same screen as run 43); VI
47 dark magenta; method 31a; VI
48 light gray yellow; methods 27, 31a (same screen as run 47); VI
49 same ink as run 48; methods 27, 31a (same screen as run 47); VI
50 same ink as run 49; methods 27, 31a (same screen as run 47); VI
51 same ink as run 49; methods 27, 31a (same screen as run 49); VI
52 dark blue; methods 27, 31a (same screen as run 47); VI
53 blend of yellow-orange and red-orange; methods 27, 31c (same screen as run 47); VI
54 red; method 31c; VI
55 same ink as run 54; methods 27, 31c (same screen as run 54); VI
56 green; methods 27, 31c (same screen as run 54); VI
57 same ink as run 56; methods 27, 31c (same screen as run 54); VI
58 magenta; method 31c; VI
59 same ink as run 58; methods 27, 31c (same screen as run 58); VI
60 light green-blue; methods 27, 31c (same screen as run 58); VI
61 same ink as run 60; methods 27, 31c (same screen as run 58); VI
62 same ink as run 64; method 31c; VI
63 same ink as run 34; methods 27, 31c (same screen as run 62); VI
64 same ink as run 40; methods 27, 31c (same screen as run 62); VI
65 same ink as run 40; methods 27, 31c (same screen as run 62); VI
66 same ink as run 40; methods 27, 31c (same screen as run 62); VI
67 dark blue; method 31c; VI
68 same ink as run 67; methods 27, 31c (same screen as run 67); VI
69 transparent blue-green; methods 27, 31c (same screen as run 67); VI
70 transparent purple; methods 27, 31c (same screen as run 67); VI
71 same ink as run 70; methods 27, 31c (same screen as run 67); VI
72 transparent dark pink; methods 27, 31c (same screen as run 67); VI
73 transparent light purple; methods 27, 31c (same screen as run 67); VI
74 blend of transparent green-blue and transparent blue-green; method 31a; VI
75 light transparent green-blue; methods 27, 31a (same screen as run 74); VI
76 blend of transparent green-blue and transparent blue-green; methods 27, 31a (same screen as run 74); VI
77 transparent light green-blue; methods 27, 31a (same screen as run 74); VI
78 transparent green; methods 27, 31a (same screen as run 74); VI
79 blend of fluorescent red-orange and fluorescent pink-red; methods 27, 31c (same screen as run 74); VI
80 same ink as run 79; methods 27, 31c (same screen as run 74); VI
81 blend of light transparent green-blue and light transparent blue-green; method 31c; VI
82 light transparent green; methods 27, 31c (same screen as run 81); VI
83 fluorescent orange; method 31c; VI
84 blend of fluorescent yellow, fluorescent yellow-orange, fluorescent orange and fluorescent red-orange; methods 27, 31c (same screen as run 83); VI
85 blend of fluorescent yellow, fluorescent yellow-orange, fluorescent red-orange, and fluorescent pink-red; methods 27, 31c (same screen as run 85); VI
86 blend of fluorescent yellow, fluorescent orange, and fluorescent yellow-orange; methods 27, 31c (same screen as run 86); VI
87 transparent blue-green; method 31a; VI
88 light blue; methods 27, 31a (same screen as run 87); VI
89 fluorescent magenta; methods 27, 31c (same screen as run 89); VI
90 blend of fluorescent yellow and fluorescent red-orange; methods 27, 31c (same screen as run 90); VI
91 light blue; method 31c; VI
92 light transparent gray; methods 27, 31a (same screen as run 91); VI
93 medium blue; method 31a; VI
94 blue; methods 27, 31a (same screen as run 93); VI
95 medium blue; methods 27, 31a (same screen as run 95); VI
96 pink; methods 27, 31a (same screen as run 96); VI
97 light blue; methods 27, 31a (same screen as run 97); VI
98 transparent light blue; method 31a; VI
99 medium blue; methods 27, 31a (same screen as run 98); VI
100 transparent light blue-gray; methods 27, 31a (same screen as run 99); VI
101 blue; methods 27, 31a (same screen as run 100); VI
102 transparent gray; methods 27, 31a (same screen as run 102); VI
103 same ink as run 10; method 31a; VI
104 same ink as run 10; methods 27, 31a (same screen as run 103); VI
105 same ink as run 10; methods 27, 31a (same screen as run 105); VI
106 same ink as run 10; methods 27, 31a (same screen as run 106); VI
107 transparent black; methods 31a, 31c; VI
108 transparent black; methods 27, 31a (same screen as run 108); VI
109 same ink as run 101; method 31a; VI
110 black; methods 27, 31c (same screen as run 109); VI
111 silver; method 31a; VI
112 same ink as run 110; methods 27, 31a, 31c (same screen as run 110); VI
113 blue-black; methods 27, 31c (same screen as run 111); VI
114 same ink as run 113; methods 27, 31c (same screen as run 114); VI
115 same ink as run 113; methods 27, 31c (same screen as run 115); VI
116 same ink as run 113; methods 27, 31c (same screen as run 116); VI
117 same ink as run 110; methods 31a, 31c; VI
118 same ink as run 110; methods 27, 31a, 31c (same screen as run 117); VI
119 same ink as run 110; methods 27, 31a, 31c (same screen as run 119); VI
120 same ink as run 113; methods 27, 31c (same screen as run 120); VI
121 light transparent black; method 31a; VI
122 transparent black; methods 27, 31a (same screen as run 122); VI
123 same ink as run 122; methods 27, 31a (same screen as run 123); VI
124 blend of transparent black and black; methods 27, 31a (same screen as run 124); VI
125 white; method 31a; VI
126 same ink as run 125; methods 27, 31a (same screen as run 126); VI
127 transparent black; method 31a; VI
128 transparent light gray; methods 27, 31a (same screen as run 127); VI
129 same ink as run 110; methods 27, 31a (same screen as run 129); VI
130 same ink as run 110; methods 27, 31a (same screen as run 130); VI
131 same ink as run 110; methods 27, 31a (same screen as run 131); VI
132 same ink as run 110; methods 27, 31a (same screen as run 132); VI
133 transparent brown; method 31a; VI
134 same ink as run 133; methods 27, 31a (same screen as run 134); VI
135 transparent light brown; methods 27, 31a (same screen as run 135); VI
136 same ink as run 135; methods 27, 31a (same screen as run 136); VI
137 same ink as run 135; methods 27, 31a (same screen as run 137); VI
138 same ink as run 135; methods 27, 31a (same screen as run 138); VI
139 same ink as run 135; methods 27, 31a (same screen as run 139); VI
140 same ink as run 135; methods 27, 31a (same screen as run 140); VI
141 same ink as run 135; methods 27, 31a (same screen as run 141); VI
142 blend of transparent light blue-gray and transparent blue-gray; method 31b; VI
143 same ink as run 135; methods 27, 31a (same screen as run 142); VI
144 same ink as run 135; methods 27, 31a (same screen as run 144); VI
145 same ink as run 135; methods 27, 31a (same screen as run 145); VI
146 same ink as run 135; methods 27, 31a (same screen as run 146); VI
147 same ink as run 135; methods 27, 31a (same screen as run 147); VI
148 transparent blue-gray; method 31a; VI
149 same ink as run 148; methods 27, 31a (same screen as run 149); VI
150 same ink as run 148; methods 27, 31a (same screen as run 150); VI
151 same ink as run 148; methods 27, 31a (same screen as run 151); VI
152 transparent light blue-gray; methods 27, 31a (same screen as run 152); VI
153 same ink as run 152; methods 27, 31a (same screen as run 153); VI
FRANK STELLA PRINTS   PRINTING SEQUENCES

154 same ink as run 148; method 31a; VI
155 same ink as run 148; methods 27, 31a (same screen as run 154); VI
156 same ink as run 148; methods 27, 31a (same screen as run 154); VI
157 same ink as run 152; methods 27, 31a (same screen as run 154); VI
158 same ink as run 152; methods 27, 31a (same screen as run 154); VI
159 same ink as run 152; methods 27, 31a (same screen as run 154); VI
160 transparent blue-white; method 31b; VI
161 same ink as run 160; methods 27, 31b (same screen as run 160); VI
162 transparent purple-orange; methods 27, 31b (same screen as run 160); VI
163 same ink as run 162; methods 27, 31b (same screen as run 160); VI
164 transparent magenta-gray; method 31a; VI
165 same ink as run 164; methods 27, 31a (same screen as run 164); VI
166 same ink as run 164; methods 27, 31a (same screen as run 164); VI
167 same ink as run 164; methods 27, 31a (same screen as run 164); VI
168 transparent light magenta-gray; methods 27, 31a (same screen as run 164); VI
169 same ink as run 168; methods 27, 31a (same screen as run 164); VI
170 same ink as run 164; method 31a; VI
171 same ink as run 164; methods 27, 31a (same screen as run 170); VI
172 same ink as run 164; methods 27, 31a (same screen as run 170); VI
173 same ink as run 168; methods 27, 31a (same screen as run 170); VI
174 same ink as run 168; methods 27, 31a (same screen as run 170); VI
175 same ink as run 168; methods 27, 31a (same screen as run 170); VI
176 transparent blue-black; method 31a; VI
177 same ink as run 176; methods 27, 31a (same screen as run 176); VI
178 same ink as run 176; methods 27, 31a (same screen as run 176); VI
179 transparent light blue-black; methods 27, 31a (same screen as run 176); VI
180 same ink as run 176; method 31a; VI
181 same ink as run 176; methods 27, 31a (same screen as run 180); VI
182 same ink as run 176; methods 27, 31a (same screen as run 180); VI
183 same ink as run 179; methods 27, 31a (same screen as run 180); VI
184 same ink as run 179; methods 27, 31a (same screen as run 180); VI
185 same ink as run 110; methods 27, 31a (same screen as run 180); VI
186 transparent dark green; method 31a; VI
187 same ink as run 186; methods 27, 31a (same screen as run 186); VI
188 same ink as run 186; methods 27, 31a (same screen as run 186); VI
189 same ink as run 186; methods 27, 31a (same screen as run 186); VI
190 same ink as run 186; method 31a; VI
191 same ink as run 186; methods 27, 31a (same screen as run 190); VI

258 Nemrik
1999
Screenprint, relief, etching, lithograph, engraving, stencil on white TGL handmade paper
44 x 32 (111.8 x 81.3)

SIGNATURE Signed and dated in pencil, lower left: F Stella ’99
INSRIPTIONS Numbered in pencil, lower right. Workshop number inscribed in pencil on verso: FSpp-3470

EDITION 60

POOFS 14 AP, 2 TR, 4 CTP, 2 WP, RTP, PPI, PPII, TGL imp., A


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS144)

44 runs: 51 colors (including 2 dye colors): 44 runs from 7 aluminum plates, 18 screens, 2 plastic stencils, 1 assembled plate made from 9 irregularly shaped plates (6 magnesium, 2 copper, and 1 zinc); 1 assembled plate made from 1 irregularly shaped magnesium plate; and 1 assembled plate made from 2 irregularly shaped plastic plates:
1 light blue; method 5a; IIa
2 light transparent fluorescent yellow; method 31a; VI
3 transparent fluorescent yellow; method 31a; VI
4 light transparent blue-green; method 31a; VI
5 fluorescent yellow; method 31a; VI
6 yellow-green; method 5c; IIa
7 red; method 5c; IIa
8 magenta; method 5c; IIa
9 blue-green; method 5c; IIa
10 blue; method 5c; IIa
11 medium transparent blue-green; method 31a; VI
12 transparent blue-green; method 31a; VI
13 dark blue-green; method 31a; VI
14 fluorescent pink; method 31a; VI
15 blend of fluorescent yellow-orange and fluorescent orange; methods 27, 31b (same scene as run 14); VI
16 light transparent blue-green; method 31a; VI
259

Ain Ghazal Variation

1999

Relief, woodcut, lithograph, with hand-coloring on white TGL handmade, hand-colored paper

64 ⅜ x 49 ½ (164.5 x 125.7)

260

Ain Ghazal (A)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

66 ¼ x 56 (168.3 x 142.2)

signature: Signed and dated in pencil, lower right: F. Stella '99

inscriptions: Inscribed in pencil, lower right: A. TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd, Mount Kisco, NY (FS145)

7 runs: 18 colors (including 1 dye color); 7 runs from 2 aluminum plates, 4 plastic stencils, 1 assembled plate made from 1 irregularly shaped cast aluminum element; 1 assembled plate made from 1 irregularly shaped cast aluminum element with Plexiglas shim:

1 red pulp (on newly made white pulp base sheet); III
2 orange-yellow, pink-red, medium blue, green; method 32
3 blue; black; methods 23a, 19a (fir plywood); III
4 yellow, yellow-orange, brown-orange, light orange-red, orange-red, red, magenta, blue, green; methods 23c, 19 (fir plywood); III
5 inkless; method 24 (same plate as run 7 with Plexiglas shim); III
6 blue; method 5c; IIa
7 black; method 5c; IIa

After printing, the artist painted each print with a variety of acrylic paints.
Aluminum plate preparation and processing: Hutcheson
Mounting in wood: Rolf Kaul
Tom Strianese
aluminum and project supervision: Kenneth Tyler
printers

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

Ain Ghazal (B)
1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
67 x 57 (170.2 x 144.8)
signature Signed and dated in pencil, lower right: F. Stella '99
INSCRIPTIONS Inscribed in pencil, lower right: B. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS147)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

262
Ain Ghazal (C)
1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
68 x 57 ¼ (172.7 x 145.4)
signature Signed and dated in pencil, lower right: F. Stella '99
INSCRIPTIONS Inscribed in pencil, lower right: C. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS148)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

263
Ain Ghazal (D)
1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
66 ½ x 57 (168.9 x 144.8)
signature Signed and dated in pencil, lower right: F. Stella '99
INSCRIPTIONS Inscribed in pencil, lower right: D. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS149)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

264
Ain Ghazal (E)
1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
66 ¼ x 56 ¼ (168.3 x 142.9)
signature Signed and dated in pencil, lower right: F. Stella '99
INSCRIPTIONS Inscribed in pencil, lower right: E. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS150)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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265

Ain Ghazal (F)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

65 1/2 x 55 1/2 (166.4 x 141.0)

SIGNATURE Signed and dated in pencil, lower left: F. Stella ‘99

INSRIPTIONS Inscribed in pencil, lower left: F. TGL blind stamp, lower right.


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS151)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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267

Ain Ghazal (H)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

64 1/4 x 54 1/4 (163.2 x 137.8)

SIGNATURE Signed and dated in pencil, lower right: F. Stella ‘99

INSRIPTIONS Inscribed in pencil, lower right: H. TGL blind stamp, lower right.


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS153)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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266

Ain Ghazal (G)

1999

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

68 x 58 (172.7 x 147.3)
268
Ain Ghazal (I)

1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
68 ¾ x 58 ¾ (173.4 x 148.0)

signature: Signed and dated in pencil, lower right: F. Stella '99

inscriptions: Inscribed in pencil, lower right: I. TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS154)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

270
Ain Ghazal (K)

1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
67 ¼ x 57 ¼ (170.8 x 145.1)

signature: Signed and dated in pencil, lower right: F. Stella '99

inscriptions: Inscribed in pencil, lower right: K. TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd., Mount Kisco, NY (FS156)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

271
Ain Ghazal (L)

1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
69 x 59 ¼ (175.3 x 152.1)

signature: Signed and dated in pencil, lower right: F. Stella '99

inscriptions: Inscribed in pencil, lower right: L. TGL blind stamp, lower right.

FRANK STELLA PRINTS  PRINTING SEQUENCES

PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS157)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

272

Ain Ghazal (M)

1999
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
68 x 58 (172.7 x 147.3)
signature Signed and dated in pencil, lower right: F. Stella ’99
inscriptions Inscribed in pencil, lower right: M. TGL blind stamp, lower right.
publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS158)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

273

Abu Hureya #1

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
74 1/4 x 60 1/2 (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella ’00
inscriptions Inscribed in pencil, lower left: #1. TGL blind stamp, lower right.
publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS60)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

275

Abu Hureya #3

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
74 1/4 x 60 1/2 (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella ’00
inscriptions Inscribed in pencil, lower left: #3. TGL blind stamp, lower right.

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates
FRANK STELLA PRINTS  PRINTING SEQUENCES

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS61)

276

Abu Hureya #4

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
7¼ x 60½ (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella ‘00
INSCRIPTIONS Inscribed in pencil, lower left: #4. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS63)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

277

Abu Hureya #5

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
7¼ x 60½ (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella ‘00
INSCRIPTIONS Inscribed in pencil, lower left: #5. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS62)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

278

Abu Hureya #6

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
7¼ x 60½ (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella ‘00
INSCRIPTIONS Inscribed in pencil, lower left: #6. TGL blind stamp, lower right.

PRINTERS Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler.
PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY (FS64)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates
plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

279

Abu Hureya #7

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
74 ¼ x 60 ½ (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella '00
inscriptions Inscribed in pencil, lower left: #7. TGL blind stamp, lower right.
publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS66)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

280

Abu Hureya #8

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
74 ¼ x 60 ½ (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella '00
inscriptions Inscribed in pencil, lower left: #8. TGL blind stamp, lower right.
publisher Tyler Graphics, Ltd., Mount Kisco, NY (FS67)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

282

Abu Hureya #10

2000
Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper
74 x 59 ¾ (189.2 x 153.7)
signature Signed and dated in pencil, lower left: F. Stella '00
inscriptions Inscribed in pencil, lower left: #10. TGL blind stamp, lower right.
printers Collaboration with the artist on formation of cast aluminum and project supervision: Kenneth Tyler. Papermaking: Tom Strianese. Initial preparation of cast aluminum: Tyler. Mounting in wood: Rolf Kaul. Preparation of mounted cast-

**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS168)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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**FRANK STELLA PRINTS   PRINTING SEQUENCES**

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**283**

**Abu Hureya #11**

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 x 59 ¾ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pencil, lower left: *F. Stella ’00*

**INSCRIPTIONS** Inscribed in pencil, lower left: #11. TGL blind stamp, lower right.


**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY (FS169)

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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**284**

**Abu Hureya #12**

2000

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ¼ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pencil, lower left: *F. Stella ’00*

**INSCRIPTIONS** Inscribed in pencil, lower left: #12. TGL blind stamp, lower right.


**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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**285**

**Ganji Dareh (A)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

**SIGNATURE** Signed and dated in pen, lower middle/left of center: *F. Stella’01*

**INSCRIPTIONS** Inscribed, lower middle/left of center: A. TGL blind stamp, lower right.


**PUBLISHER** Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

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286

Ganji Dareh, AP I

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

7 1/2 x 60 1/2 (189.2 x 153.7)

signature: Signed and dated in pencil, lower right: F. Stella '00

inscriptions: TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes): 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

287

Ganji Dareh, AP II

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

7 1/2 x 60 1/2 (189.2 x 153.7)

signature: Signed and dated in pencil: F. Stella '00

inscriptions: TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes): 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

288

Ganji Dareh (B)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

7 1/2 x 60 1/2 (189.2 x 153.7)

signature: Signed and dated in pen, lower middle, left of center: F. Stella '01

inscriptions: Inscribed in pen, lower middle, left of center: B. TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes): 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

289

Ganji Dareh (C)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

7 1/2 x 60 1/2 (189.2 x 153.7)

signature: Signed and dated in pen, lower middle, left of center: F. Stella '01

inscriptions: Inscribed in pen, lower middle, left of center: C. TGL blind stamp, lower right.


publisher: Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes): 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates
290
Ganji Dareh (D)
2001
Monoprint, relief, etching, aquatint, with hand-coloring on white
TGL handmade, hand-colored paper
74 ½ x 60 ½ (189.2 x 153.7)
SIGNATURE Signed and dated in pen, lower middle, left of center: F
Stella ’01
INScriptions Inscribed in pen, lower middle, left of center: D. TGL
blind stamp, lower right.
printers Collaboration with the artist on formation of cast
aluminum and project supervision: Kenneth Tyler. Papermaking :
Tom Strianese. Initial preparation of cast aluminum: Tyler.
Mounting in wood: Rolf Kaul. Preparation of mounted cast-
aluminum plate for printing: John Hutcheson, Strianese, and Tyler.
Aluminum plate preparation and processing: Hutcheson. Proofing
and edition printing: Hutcheson and Christopher Creyts. Copper
plate preparation, processing, and proofing: Anthony Kirk. Edition
printing: Kirk, Kimberley Bursic, and Creyts.
publisher Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink,
red, tan, blue, blue-green, and gray green dyes); 1 run from assembled
plates made from cast aluminum embedded in plywood, aluminum
lithography plates, and copper intaglio plates

291
Ganji Dareh (E)
2001
Monoprint, relief, etching, aquatint, with hand-coloring on white
TGL handmade, hand-colored paper
74 ½ x 60 ½ (189.2 x 153.7)
SIGNATURE Signed and dated in pen, lower middle, left of center: F
Stella ’01
INScriptions Inscribed in pen, lower middle, left of center: E. TGL
blind stamp, lower right.
printers Collaboration with the artist on formation of cast
aluminum and project supervision: Kenneth Tyler. Papermaking :
Tom Strianese. Initial preparation of cast aluminum: Tyler.
Mounting in wood: Rolf Kaul. Preparation of mounted cast-
aluminum plate for printing: John Hutcheson, Strianese, and Tyler.
publisher Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink,
red, tan, blue, blue-green, and gray green dyes); 1 run from assembled
plates made from cast aluminum embedded in plywood, aluminum
lithography plates, and copper intaglio plates

293
Ganji Dareh (G)
2001
Monoprint, relief, etching, aquatint, with hand-coloring on white
TGL handmade, hand-colored paper
74 ½ x 60 ½ (189.2 x 153.7)
SIGNATURE Signed and dated in pen, lower middle, left of center: F
Stella ’01
INScriptions Inscribed in pen, lower middle, left of center: G. TGL
blind stamp, lower right.


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

294 Ganji Dareh (H)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: F. Stella '01

INSCRIPTIONS Inscribed in pen, lower middle, left of center: H. TGL blind stamp, lower right.


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

295 Ganji Dareh (I)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated in pen, lower middle, left of center: F. Stella '01

INSCRIPTIONS Inscribed in pen, lower middle, left of center: I. TGL blind stamp, lower right.


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

296 Ganji Dareh (J)

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

SIGNATURE Signed and dated, lower middle, left of center: F. Stella '01

INSCRIPTIONS Inscribed, lower middle, left of center: J. TGL blind stamp, lower right.


PUBLISHER Tyler Graphics, Ltd., Mount Kisco, NY

2 runs: 1 paper pressing (variously from a palette of red, yellow, pink,
red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

297

**Ganjı Dareh (K)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

**signature** Signed and dated in pen, lower middle, left of center: *F. Stella ’01*

**inscriptions** Inscribed in pen, lower middle, left of center: *K. TGL blind stamp, lower right.*


2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates

298

**Ganjı Dareh (L)**

2001

Monoprint, relief, etching, aquatint, with hand-coloring on white TGL handmade, hand-colored paper

74 ½ x 60 ½ (189.2 x 153.7)

**signature** Signed and dated in pen, lower middle, left of center: *F. Stella ’01*

**inscriptions** Inscribed in pen, lower middle, left of center: *L. TGL blind stamp, lower right.*


2 colors: 2 runs from 1 copper and 1 aluminum plate:

1 black; method 9; IV
2 black; methods 3b, 5c; IIa

300

**Schwarze Weisheit #1, State I**

2000

Lithograph on Saunders mould-made paper

32 ½ x 22 ½ (82.6 x 57.2)

**signature** Signed and dated in pencil, lower right: *F. Stella ’00*

**inscriptions** Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: *FS97-3359*

**edition** 19

**proofs** AP, RTP, PPI, TGL imp., A


2 runs: 1 paper pressing (variously from a palette of red, yellow, pink, red, tan, blue, blue-green, and gray green dyes); 1 run from assembled plates made from cast aluminum embedded in plywood, aluminum lithography plates, and copper intaglio plates
FRANK STELLA PRINTS  PRINTING SEQUENCES

PROOFS None
PRINTERS Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:
1 black; method 5c; IIa

301
Schwarze Weisheit #1, State II
2000
Lithograph on Saunders mould-made paper
32 1/2 x 22 1/2 (82.6 x 57.2)

signature Signed and dated in pencil, lower right: F. Stella '00

Inscriptions Inscribed in pencil, lower right: State II. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3559B

Edition 1

Proofs None

Printers Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

Publisher Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:
1 black; method 5c; IIa

303
Schwarze Weisheit #2
2000
Aquatint, lithograph on white TGL handmade paper
35 3/4 x 28 3/4 (91 x 72)

Signature Signed and dated in pencil, lower left: F. Stella '00

Inscriptions Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3367

Edition 19

Proofs 6 AP, 2 TP; 3 CTP, RTP, PPI, TGL imp., A, SP


Publisher Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:
1 black; method 9 IV
2 black; methods 5b, 5c; IIa

304
Schwarze Weisheit #2, State I
2000
Lithograph on Saunders mould-made paper
29 x 22 1/2 (73.7 x 57.2)

Signature Signed and dated in pencil, lower left: F. Stella '00

Inscriptions Numbered in pencil, lower left. Inscribed in pencil, lower left: State I. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3367A

Edition 3
305
Schwarze Weisheit #2, State II
2000
Lithograph on Saunders mould-made paper
32 x 24 ¾ (81.3 x 62.9)
Signature: Signed and dated in pencil, lower left: F. Stella ’00
Inscriptions: Numbered in pencil, lower left. Inscribed in pencil, lower left: State II. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3367B
Edition 4
Proofs None
Publisher: Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:
1 black; method 5c; IIa

306
Schwarze Weisheit #2, State III
2000
Lithograph on white TGL handmade paper
36 x 29 (91.4 x 73.7)
Signature: Signed and dated in pencil, lower left: F. Stella ’00
Inscriptions: Numbered in pencil, lower left. Inscribed in pencil, lower left: State III. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3367C
Edition 4
Proofs None
Publisher: Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:
1 black; method 9; IV
2 black; methods 5b, 5c; IIa

308
Schwarze Weisheit #3
2000
Aquatint, lithograph on white TGL handmade paper
35 ⅜ x 28 (89.9 x 71.1)
Signature: Signed and dated in pencil, lower left: F. Stella ’00
Inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3366
Edition 19
Proofs 6 AP, 4 TP, RTP, PPI, PPII, TGL imp., A
Publisher: Tyler Graphics Ltd., Mount Kisco, NY
FRANK STELLA PRINTS  PRINTING SEQUENCES


PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:
1 black; method 9; IV
2 black; methods 5b, 5c; IIa

309
Schwarze Weisheit #3, State I

2000
Lithograph on white Saunders mould-made paper
31 x 23 (78.7 x 58.4)
signature Signed and dated in pencil, lower right: F. Stella ’00
inscriptions Numbered in pencil on verso: FS97-3366A
EDITION 2
PROOFS None

printers Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:
1 black; method 5c; IIa

311
Schwarze Weisheit #3, State III

2000
Lithograph on white Somerset mould-made paper
32 ¼ x 24 ½ (81.9 x 62.2)
signature Signed and dated in pencil, lower right of center: F. Stella ’00
inscriptions Numbered in pencil, lower right of center. Inscribed in pencil, lower center: State III. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3366C
EDITION 2
PROOFS None

printers Collaboration with artist on original collage and project supervision: Kenneth Tyler. Lithography plate preparation, processing, and proofing: Kevin Falco, Christopher Creyts, and John Hutcheson. Lithography edition printing: Hutcheson.

PUBLISHER Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:
1 blue; method 5c; IIa

312
Schwarze Weisheit #3, State IV

2000
Lithograph on white TGL handmade paper
36 x 29 ¼ (91.4 x 74.3)
signature Signed and dated in pencil, lower middle, right: F. Stella ’00
inscriptions Numbered in pencil, lower middle, right. Inscribed in pencil, lower right of center: State IV. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3366D
EDITION 4
PROOFS None

printers Collaboration with artist on original collage and
Frank Stella Prints. Printing Sequences


Publisher Tyler Graphics Ltd., Mount Kisco, NY

1 run; 1 color; 1 run from 1 aluminum plate:
1 black; method 5c; IIa

313

Schwarze Weisheit for D.J.

Schwarze Weisheit Series

2000

Lithograph, etching, aquatint, relief, embossing on white TGL handmade paper
47 ½ x 40 (120.7 x 101.6)

Signature: Signed and dated in pencil, lower left: F. Stella ’00 (vertically)

Inscriptions: Numbered in pencil, lower left. TGL blind stamp, lower left. Workshop number inscribed in pencil on verso: FS97-3362

Edition 23

Proofs: 8 AP, CTP, WP, RTP, PPI, TGL imp., A


Publisher Tyler Graphics Ltd., Mount Kisco, NY

3 runs from 1 aluminum plate, 1 assembled plate (made from 6 irregularly shaped copper plates and 1 Lexan® base plate), and 1 Plexiglas embossing plate.
1 black; methods 5b, 5c; IIa
2 dark brown, bright red, black, dark red, blue, gray, and tan; methods 6, 9a, 11c, 23a, 32a, 16g, 16k, 23c, 15a; III
3 inkless; method 24; III

314

Schwarze Weisheit for D.J., State I

2000

Lithograph on white Saunders mould-made paper
39 ¼ x 29 ¾ (99.7 x 75.6)

Signature: Signed and dated in pencil, lower right: F. Stella ’00

Inscriptions: Inscribed in pencil, lower right: State I. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3362A

Edition 1

Proofs: None


Publisher Tyler Graphics Ltd., Mount Kisco, NY

1 run from 1 aluminum plate:
1 black; method 5c; IIa

315

Schwarze Weisheit for D.J., State II

2000

Aquatint, lithograph on white Saunders mould-made paper
47 x 34 ¾ (119.4 x 88.3)

Signature: Signed and dated in pencil, lower right: F. Stella ’00

Inscriptions: Inscribed in pencil, lower right: State II. TGL blind stamp, lower right. Workshop number inscribed in pencil on verso: FS97-3362B

Edition 1

Proofs: None


Publisher Tyler Graphics Ltd., Mount Kisco, NY

2 runs from 1 copper and 1 aluminum plate:
1 black; method 9; IV
2 black; methods 5b, 5c; IIa

###
LIST OF PRESSES

I Direct Hydraulic Lithography Press
II Flatbed Offset Lithography Press
   a Indirect impression transferred from the printing element to the blanket cylinder and set off onto paper
   b Direct impression transferred from the printing element directly to paper
III Hydraulic Platen Press
IV Etching Press
V Vandercook Press
VI Vacuum Screen Press

LIST OF METHODS

I Direct Lithography
   a Image drawn on stone
   b Image drawn on aluminum plate

2 Transfer Paper
   a Image drawn or printed on specially coated paper and transferred to stone
   b Image drawn or printed on specially coated paper and transferred to an aluminum plate
   c Image drawn or printed on specially coated paper and transferred to an intaglio plate

3 Negative-working Wipe-on Aluminum Plate
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed from photographically prepared line film, halftone film, or both

4 Negative-working Presensitized Aluminum Plate
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed from photographically prepared line film, halftone film, or both

5 Positive-working Presensitized Continuous-Tone Aluminum Plate
   a Image drawn or printed on prepared acetate or Mylar sheet
   b Image made from knife-cut masking film
   c Image composed from photographically prepared line film, halftone film, continuous-tone film, or a combination thereof

6 Etching
LIST OF METHODS (CONTINUED)

7 Lift-Ground Etching

8 Soft-Ground Etching

9 Aquatint

10 Spitbite Aquatint

11 Photosensitive-Resist Copper Intaglio Plate
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed from either photographically prepared line film, halftone film, or both

12 Engraving

13 Drypoint

14 Mezzotint

15 Assembled Plate
   a Parts assembled to form a printing element, then mounted on flat wood or metal support
   b Parts assembled in registration on a press bed for printing

16 Multiple-Inking Technique
   a Intaglio or relief printing: inked with multiple colors using a variety of tools
   b Direct lithography: inked with different colors
   c Offset lithography or Vandercook press: colors separated in ink fountain and printed
   d Offset lithography or Vandercook press: colors placed together in ink fountain, making a blend of inks
   e Screen printing: inks applied separately and squeegeed onto paper
   f Screen printing: inks applied together, making a blend of inks, and squeegeed onto paper
   g Any size hand roller with a blend of inks applied and rolled onto a printing element

17 Viscosity Inking

18 Linocut

19 Woodcut
   a Image hand-carved with tools
   b Image cut and shaped with power tools
   c A drawn or printed image mechanically cut by a laser machine

20 Direct-Resist Magnesium Plate

21 Photosensitive-Resist Magnesium Plate
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed from photographically prepared line film, halftone film, or both

22 Positive-working Presensitized Plastic Relief Plate
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed from photographically prepared line film, halftone film or both

23 Relief Plate Inking
   a Raised level of plate or unprepared surface of a plate Inked with a roller to print as a relief
   b Recess level wiped with ink to print as an etching
   c Both recessed and relief surfaces inked to print as an etching

24 Inkless Embossing

25 Paper Stencil

26 Tusche Screen
27 Blockout Stencil

28 Knife-cut Stencil

29 Direct Photographic Screen Stencil
   a Image drawn or printed on plastic sheet
   b Image composed from photographically prepared line film, halftone film, or both

30 Indirect Photographic Screen Stencil
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed from photographically prepared line film, halftone film, or both

31 Direct/Indirect Photographic Screen Stencil
   a Image drawn or printed on plastic sheet
   b Image made from knife-cut masking film
   c Image composed photographically prepared line film, halftone film, or both

32 Stenciling
   a Paper or plastic stencil
   b Metal stencil
   c Wide-mesh screen stencil

33 Stamping

34 Ghost Impression

35 Wet-Pulp Collage

36 Collage
   a Paper used as a full sheet, cut, or torn; assembled; and attached with adhesive applied by hand
   b Paper used as a full sheet, cut, or torn; assembled; and attached with adhesive screen-printed using a vacuum screen press
   c Paper used as a full sheet, cut, or torn; assembled; and attached with thread (by knotting or sewing)