

Acc. No. 77.425

Acc. Date 10/6/77



### PRINT DOCUMENTATION

Gemini G. E. L., 8365 Melrose Ave., Los Angeles, California

Credit Line: Gift of Mr. and Mrs. Harry W. Anderson



ARTIST Robert Rauschenberg  
 TITLE Hybrid  
 PRINT CLASSIFICATION lithograph  
 RIGHT TO PRINT PROOF DATE 10-8-69  
 CANCELLATION PROOF DATE 4-9-70  
 LOCATION OF CHOP and © Copyright lower right margin  
 LOCATION OF PRINT No. backside print below chop  
 Collaboration between Artist and staff of Gemini during October 1969 to April 1970  
 Processing, proofing, printing under supervision of Master Printer, Kenneth Tyler  
 Hand printing of Edition by Printer Chuck Ritt

Assisted by Ron Olds  
Dan Freeman

PRINT NO. RR69-298

SIZE: H 54 1/2" x 36" W

	Color Printing Order	Printing Elements	Remarks
1	yellow	aluminum	
2	rose red	aluminum	
3	flag red	aluminum	
4	rose red	stone	
5	flag red	aluminum	
6			
7			
8			
9			
10			
11			
12			

\* Robert Rauschenberg Foundation Proof

Proofs	No.	Paper
Edition Size	52	Special Arjomari
Artists Proofs	6	Special Arjomari
Trial Proofs	1	Special Arjomari
Right to Print Proof	1	Special Arjomari
Printers Proof II	1	Special Arjomari
Gemini Impressions I, II, III	3	Special Arjomari
Cancellation Proof	1	Special Arjomari
Other Proofs	1	Special Arjomari

We declare that the above information is correct: \_\_\_\_\_

ARTIST Robert Rauschenberg

DATE 4 22 70

MASTER PRINTER Kenneth Tyler

DATE 4-22-70

## GEMINI PRINT TERMINOLOGY

Each print created in the Workshop bears either an embossed, dry stamped or printed form of the *Chop* mark of Gemini. All prints have a print number which is located adjacent to the *Chop* mark on the back side of the print. The artist signs and numbers every print and may include a date and title.

At Gemini the following print terminology is used:

### **Right to Print**

The first impression obtained during proofing that meets both the aesthetic and technical standards of the artist and printer. This approved print becomes the edition standard. This proof is the property of the Master Printer.

### **Edition**

The number of prints identical in appearance to the *Right to Print* Proof numbered from 1 to whatever the edition size is. Example — an edition of 50 contains 50 identical prints numbered 1/50, 2/50, 3/50, etc.

### **Printers Proof II**

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

### **Artists Proofs I, II, III, etc.**

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the artist's and publisher's collection.

### **Trial Proof I, II, III, etc.**

Black proofs pulled prior to the *Right to Print* proof. These proofs do not usually resemble the edition prints and are selected because of their unique quality.

### **Color Trial Proofs I, II, III, etc.**

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers and is different from the printed edition. These proofs are rare and exist only on complex color prints.

### **Progressive Proofs IA, 2B, 3C, etc.**

Prints which have more than two printings frequently are color proofed to show the breakdown of color separations.

### **State Prints (signed State I 1/10, 2/10, etc. — State II 1/20, 2/20, etc.)**

When an artist decides to further work with the imagery of a printed edition or approved edition to be printed and has all the *States* printed as separate editions. Generally the first drawn image is printed and then corrections to the image are made and another edition is printed. Each *State Edition* would have its own proofs and print number assigned to it. Print documentation would explain in detail the history of the *States*.

### **Gemini Impressions I, II, III**

Three impressions from each edition that are used solely for exhibition purposes. These prints are not for sale.

### **Cancellation Proof**

To assure that no further proofs can be pulled from the printing element after the edition has been printed, the printing element is cancelled by either the artist or the printer. The printing image is fully inked and then defaced by the use of a sharp instrument or a stone hone. One impression is pulled of this defaced printing element to document the act. This impression is signed and dated by the artist. When a print has more than one color the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in two or more *States* then there would be no *Cancellation Proof* pulled until all *States* have been completely printed. In this case, as with all editions printed, the Print Documentation would clearly describe the print history.