

# GEMINI G.E.L. PRINT DOCUMENTATION

Print No. RR74-693

8365 Melrose Avenue  
 Los Angeles California 90069  
 213 651-0513

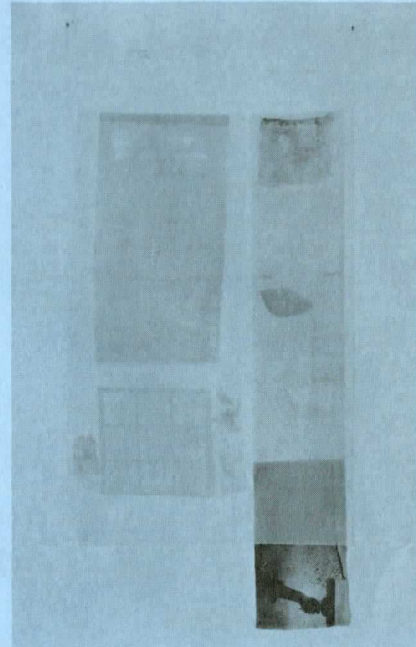


Artist Robert Rauschenberg  
 Title Sand -- from Hoarfrost Editions

Period of collaboration September to December 1974  
 Right to Print date September 21, 1974  
 Cancellation date transfer images - not applicable  
 Date signed December 3, 1974  
 Medium transfer and collage  
 Size: H 84" W 41" Edge: cut and selvage  
 Signature location bottom, at left  
 Processing and proofing Tony Zepeda and Charly Ritt

Edition printing Tony Zepeda assisted by Charly Ritt

Collaboration and supervision Ron McPherson



## Process Sequence

- 1 offset printed images of model trainyard, gauges, oil drips and newspaper imagery transferred
- 2 to silk chiffon
- 3 offset images of green pillow, squeegee hand, ice flowers, newspaper imagery and comics imagery
- 4 transferred to pure silk crepe-back satin
- 5 silk chiffon and crepe-back satin panels glued to back of silkscreen fabric with acrylic
- 6 polymer matte medium
- 7 silkscreen fabric rubber stamped by hand at top, in reverse
- 9
- 10
- 11
- 12

NOTE: 2 holes machine stitched at top right and top left to accommodate nails for hanging.

\* See below: The Master Proof was assembled by the artist and became the guide for the printers' Right to Print Proof.

	No.	Paper
Edition	30	silkscreen fabric, silk chiffon,
Artist's Proofs	10	pure silk crepe-back satin
Trial Proofs	2	" " " " "

## Color Trial Proofs

Right to Print Proof	1	" " " " "
Printer's Proof II	1	" " " " "
Gemini Impressions	3	" " " " "
Cancellation Proof		
Other Proofs S.P.	1	" " " " "
* Master Proof	1	" " " " "
Change Inc.	1	" " " " "

We declare the above information is correct:

Artist ROBERT RAUSCHENBERG Date \_\_\_\_\_

Gemini G.E.L. RB Felsen

Date DEC 7, 1974



# GEMINI PRINT TERMINOLOGY

## **Right to Print**

The first impression achieved in the proofing period which meets the esthetic and technical approval of the artist and Gemini. Each print of the *Edition* must be identical to this standard.

## **Edition**

The body of prints identical to the *Right to Print* proof. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

## **Printer's Proof II**

A proof pulled for the printer of the *Edition*.

## **Artist's Proof**

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

## **Trial Proof**

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

## **Color Trial Proof**

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

## **Working Proof**

A print which has at least one printing element and upon which the artist has added work by hand.

## **Progressive Proof**

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The

other set shows the actual development of the completed print as each color or element is added, one by one.

## **State**

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

## **Gemini Impressions**

Prints identical to the *Edition* pulled for exhibition purposes.

## **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 printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced 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 an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

## **Signing Procedure**

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

## **Chop**

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.