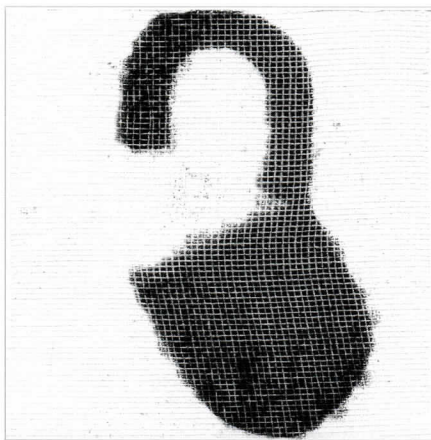
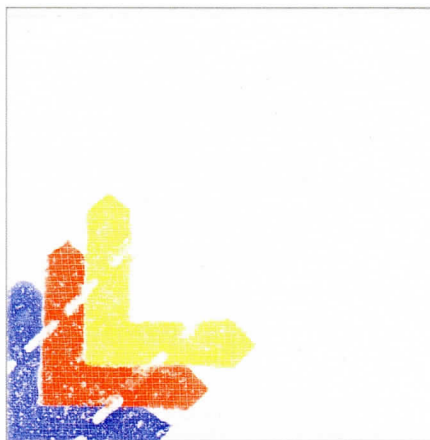


Overview



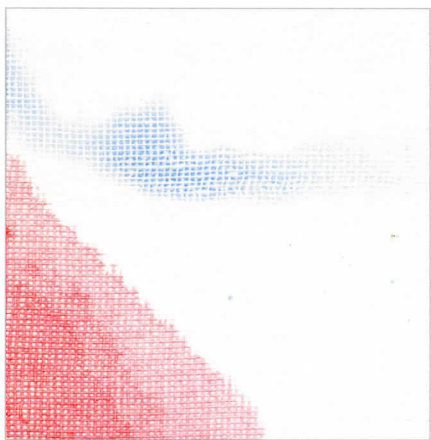
A. Soft ground etching with spit bite aquatint and tarlatan chine collé, printed from one plate.



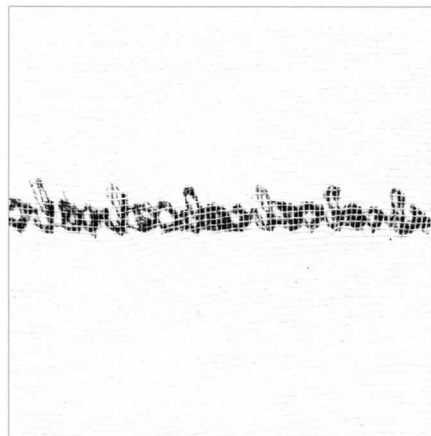
B. Color spit bite on hand-dropped aquatint with tarlatan chine collé, printed from three plates.



C. Flat bite with aquatint and ink-dipped tarlatan chine collé, printed from one plate.



D. Color spit bite aquatint with ink-dipped tarlatan chine collé, printed from one plate.



E. Drypoint with tarlatan chine collé, printed from one plate.

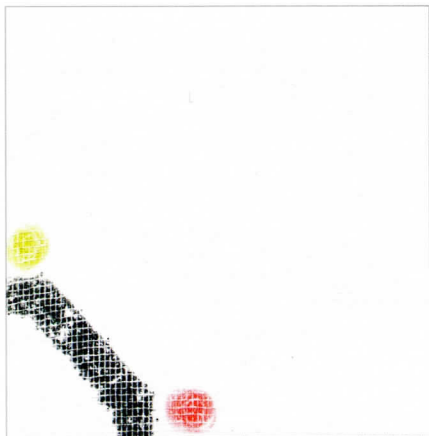
Richard Tuttle Type

Here is a box of images that correspond to the letters of our twenty-six-letter alphabet. As such, it is an example of *alphabets*, a recurring theme in my work. The correspondence between an image and a letter of the alphabet is a structure on which to pin something—another image, a glyph, or another letter. It may be only a numerical relation as $A=1$ or $I=9$. I do not think the first image looks like *A* in any way. Some people find it looks like an opened lock, which pleases me because it then “unlocks” the flow of subsequent letters. But $1=A$ does not make sense the way $A=A$ does. $A=A$ makes sense as the letter using itself, not depicting.

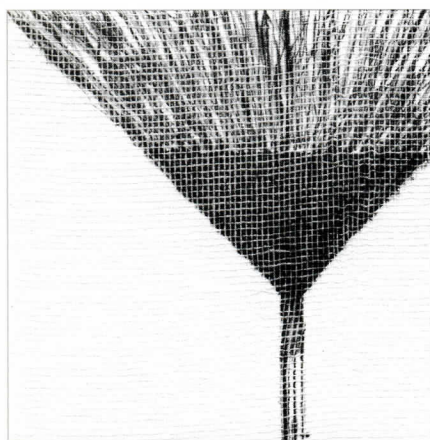
B introduces another thing: color in general, and the three primary colors in particular. And, one might add, it introduces how the general and the particular can combine in color.

It is always exciting for me to find I am making an alphabet. The awareness never comes the same way twice or announces itself on schedule, but when it happens it feels like a new beginning full of energy.

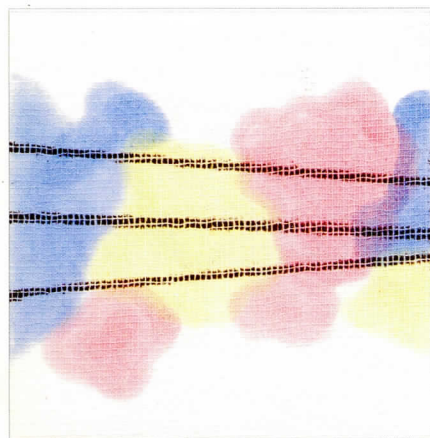
Type, as the title for this alphabet, furthers the connec-



F. Spit bite on hand-dropped aquatint with color spit bite aquatint and tarlatan chine collé, printed from two plates.



G. Drypoint with aquatint and tarlatan chine collé, printed from one plate.



H. Color spit bite aquatint with soft ground etching and tarlatan chine collé, printed from four plates.

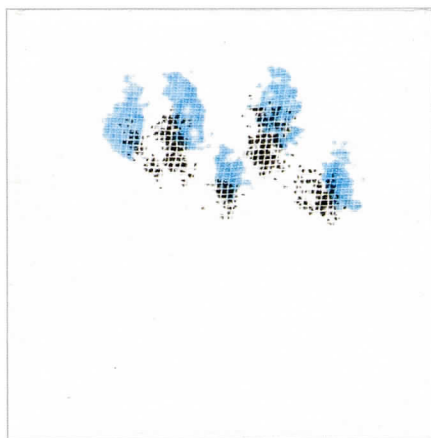
(continued from page 1)

tion to letters, to their forms as a subject for design, and ultimately, to printing, which is the force one surface exerts on another. I also like to think of the more general meaning this title may conjure, as in a type of bread or a type of smile. The least concrete are best. It is those uses which question how *type* as a printing aid and *type* as in a type of snow come together on one ground.

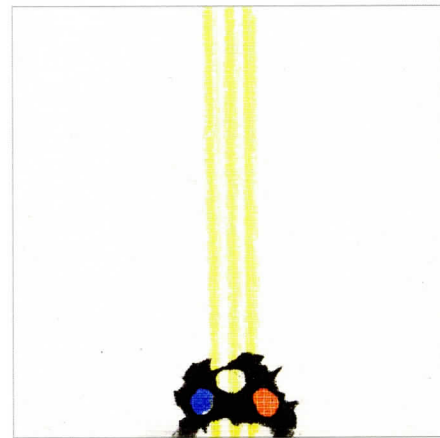
Paper and cloth, so common in everyday life, attain their order and harmony from their origins in chaos, like consciousness itself. I thought to combine them as a place to register (1) new things appropriate to consciousness, itself, and (2) new things wanting to be made a part of consciousness. These two groups may be the first and second halves of the current alphabet.

I cannot say I don't feel the success of this experiment—and its fundamental question—and therefore want to thank the printers and everyone at Crown Point Press for their attention and patience with this, a project long under way. The pairings of divided orders can become symbols of human consciousness as it follows a line of flow like that of a dry sponge taking up water or the skin of a desert creature absorbing Pacific moisture.

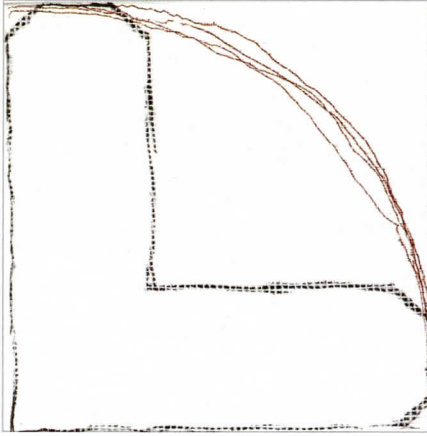
—Richard Tuttle, from the title page



I. Color drypoint with tarlatan chine collé, printed from two plates.



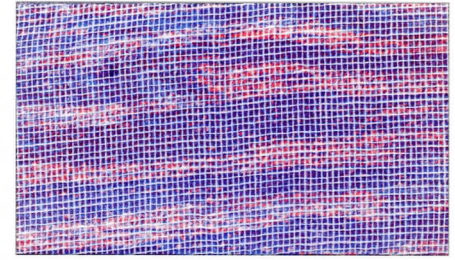
J. Color spit bite aquatint with soft ground etching and tarlatan chine collé, printed from three plates.



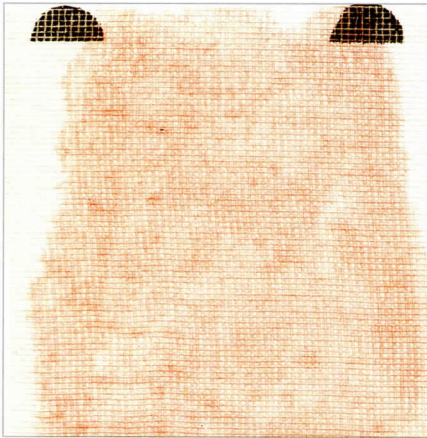
K. Drypoint with color hard ground etching and tarlatan chine collé, printed from two plates.



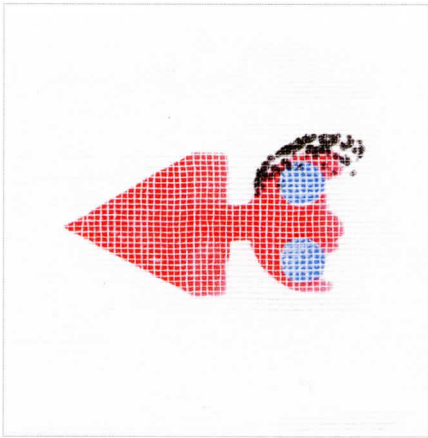
L. Color aquatint with tarlatan chine collé, printed from two plates.



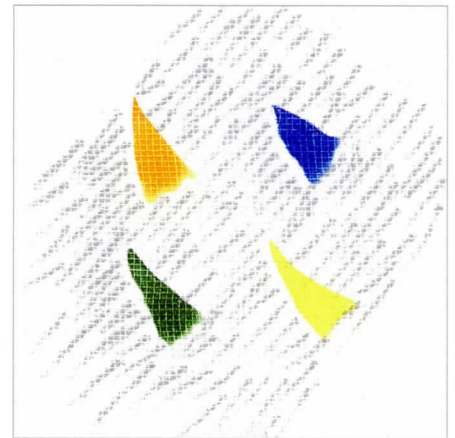
M. Color aquatint with tarlatan chine collé, printed from two plates.



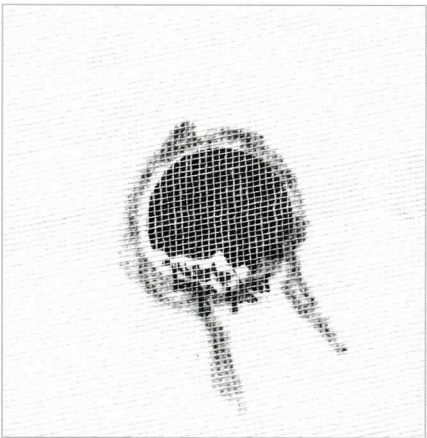
N. Aquatint with hand-painted tarlatan chine collé, printed from one plate.



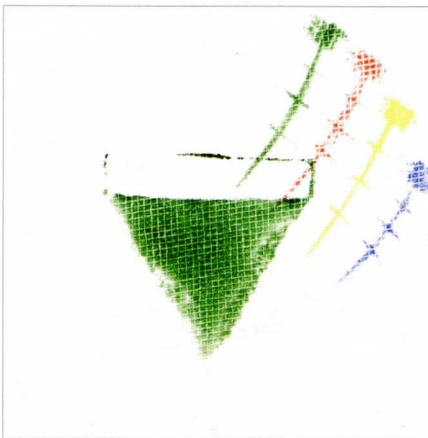
O. Color aquatint with drypoint and tarlatan chine collé, printed from three plates.



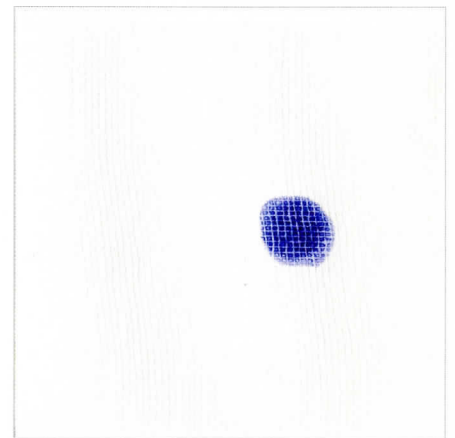
P. Color spit bite aquatint with soft ground etching and tarlatan chine collé, printed from two plates.



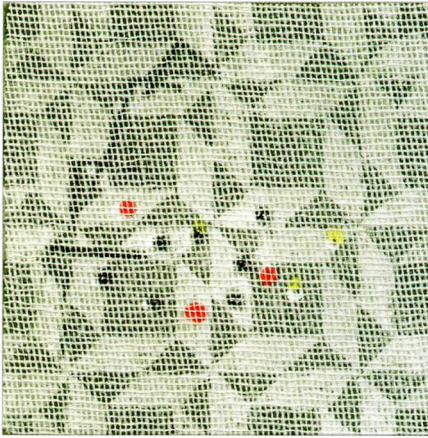
Q. Aquatint with drypoint and tarlatan chine collé, printed from two plates.



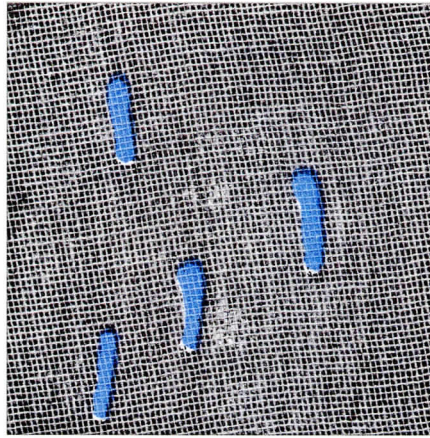
R. Color spit bite aquatint with drypoint and tarlatan chine collé, printed from two plates.



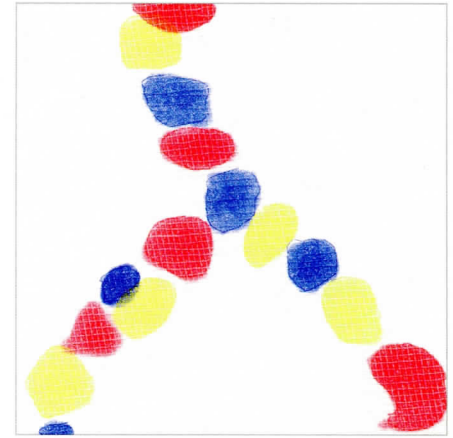
S. Color spit bite aquatint with tarlatan chine collé and dab of blue ink, added after printing. Printed from one plate.



T. Color aquatint with drypoint and tarlatan chine collé, printed from three plates.



U. Color aquatint with soft ground etching, aquatint, and tarlatan chine collé, printed from two plates.



V. Color spit bite aquatint with hard ground etching and tarlatan chine collé, printed from three plates.

Richard Tuttle's *Type*, a Brief Commentary

Why do the images in Richard Tuttle's new alphabet not resemble the letters of our alphabet as we know them? The first answer that came to me was affected by knowing that Tuttle had already drawn many of the images before it became clear to him that he was making an alphabet. But, in thinking more about it, I realized that even if he had set out at the beginning with an alphabet in mind, it is unlikely that familiar letters would have appeared. It is not in character for Tuttle to redesign or illustrate existing forms. He is in pursuit of new forms. In making an alphabet, he thinks beyond the recognizable letters. "One of my discoveries," he says, is the "correspondence of letters and numbers." Tuttle's concept of an alphabet is essentially one of sequence.

Tuttle began this sequence of etchings by thinking about process ("printing, the force one surface exerts on another") and material: the copper plate, the paper, and the tarlatan cloth used by printers in the first stage of wiping an etching plate. In this series, Tuttle incorporated the cloth into the actual prints, using the *chine collé* process. He was searching, he said, for "a new plane of consciousness between the paper and the tarlatan," and in the process discovered "lo and behold, the new plane was the plane of the copper itself." The plane of the copper is shown in the print by the plate mark, which confines the image. Tuttle chose the title of the series, *Type*, for the word's association with printing, but also for its meaning as a model characterizing or foreshadowing other similar things.

Tuttle has called the images in this new alphabet "playful." He made them in the order in which they are named. His work is seldom representational, yet somehow the first image, *A*, turned out to resemble a lock, and the twelfth image, *L*, turned out to resemble a key. The artist heard a "little fanfare" in his head when he saw the twelfth image come off the press. "You have the lock, and now you have the key!" he exclaimed. "The rest of the alphabet is about using it." He sees the first twelve prints as "slower, taking time, looking for something," and the final twelve as having more intensity. Swinging between the two groups is *M*, which resembles wood grain ("I have been working with wood grain for a long time, so it's wonderful that this one turned out that way," Tuttle remarked.) *M* is on a plate of narrower size than the others, and the prints that follow it are on slightly smaller sheets of paper. Tuttle says that he did not plan in advance that *M*, at the mid-point of the alphabet, would be a narrow image. It was one of those lucky things that happen sometimes in making art, lucky things that show you are on the track of truth.

"Truth is probably unattainable, but it is our strength," Tuttle told me. "Truth is the best defense against ego." He went on to explain that when art is free of ego it looks effortless. Although ego is "the difference between life and death and is not a bad thing, it is a weakening thing for art. You can always recognize ego because it is stuff you know. The voice of the art is stuff you don't know." With that in mind, he struggled with

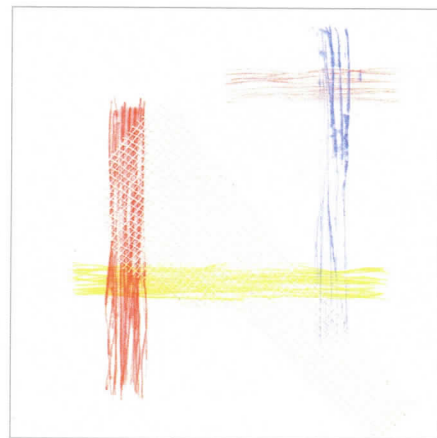
(continued from page 4)

how to add a signature to these prints. "The images are 99% free of ego," he said, "and the signature will try to destroy them." Eventually, he decided on setting a rather bold (for him) signature into a precise line in the lower margin of each print, using a template to keep it always in the same position, thinking of it as a framing device.

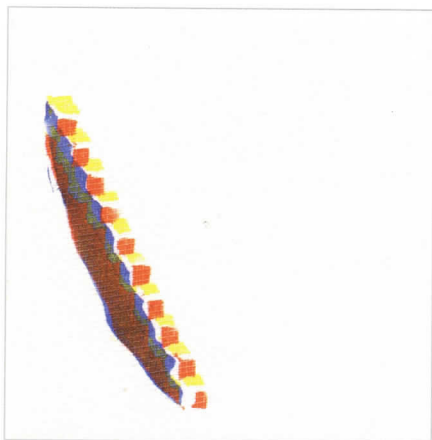
The portfolio box that contains the prints is a larger, more elaborate, framing device. A red image on its cover of silver fabric is en-

ergized with gold leafing. When you remove the cover, you see contrasts of shine and smoothness, and yellow paper that must be unfolded to reach the prints. "Here is a box of images..." you read inside the top cover. This is a gift to be unwrapped and slowly savored, a gift of beauty and knowledge. "Art is beyond nature," Richard Tuttle has said. "If you can look with eyes that see beyond nature, it is truly dazzling."

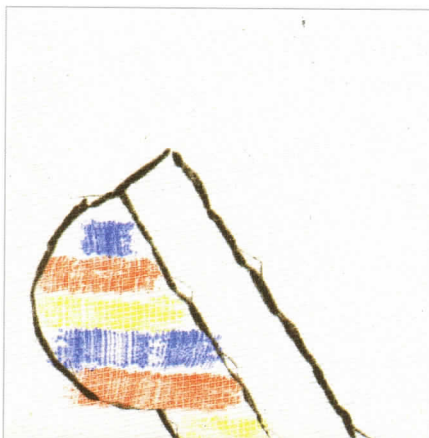
—Kathan Brown



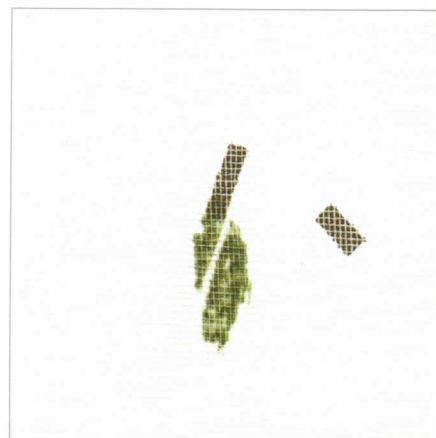
W. Color drypoint with shaped tarlatan chine collé, printed from three plates.



X. Color spit bite aquatint with tarlatan chine collé, printed from three plates.



Y. Color drypoint with tarlatan chine collé, printed from four plates.



Z. Color drypoint with aquatint and tarlatan chine collé, printed from two plates, one diagonally cut in half.



Mari Andrews, Richard Tuttle, and John DeMerritt discussing portfolio design at Crown Point, January 2004.

Richard Tuttle, *Type*, 2004

A portfolio of 26 etchings with tarlatan chine collé.

Image size for all except *M*: 3 x 3"; image size for *M*: 1-3/4 x 3"

Paper size for *A* through *M*: 13 x 13"; paper size for *N* through *Z*: 12-1/2 x 12-1/2"

Edition 15

Printed by Dena Schuckit, assisted by Case Hudson.

Portfolio design by Richard Tuttle.

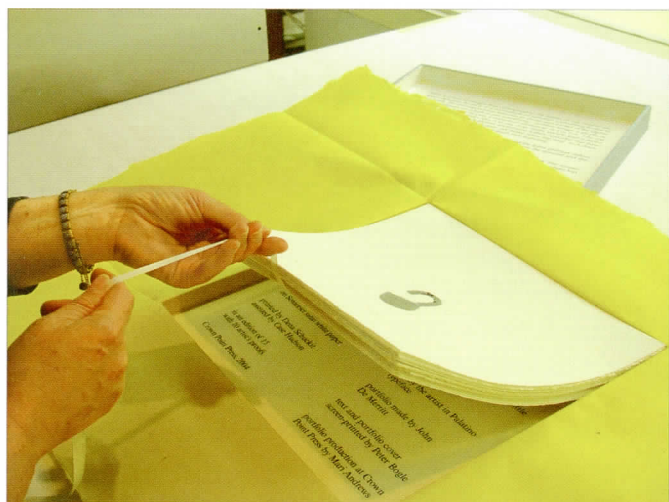
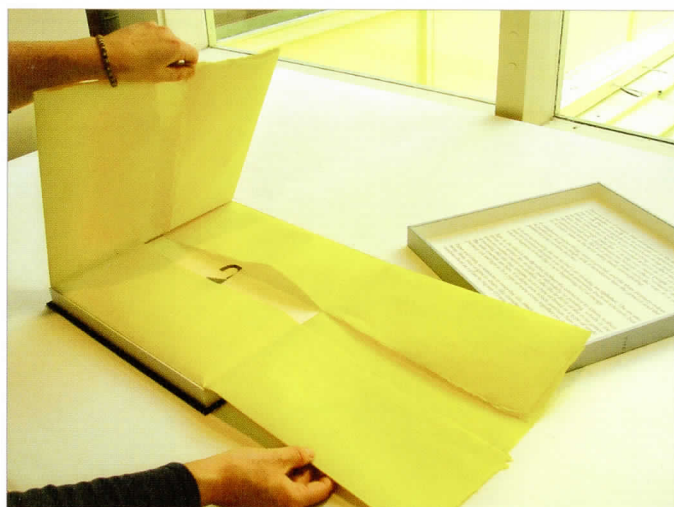
Box assembly by John DeMerritt.

Cover and text screenprinting by Peter Bogle.

Portfolio coordination and gold leaf by Mari Andrews.



Type, portfolio cover



In the Crown Point gallery:

Richard Tuttle: *Type*, June 8 - August 28, 2004
 Summer Choices, July 1 - September 4, 2004

Visit Crown Point in Basel:

Art|35|Basel, June 16 - 21, 2004
 View new etchings by Tom Marioni, Nathan Oliveira,
 Fred Wilson, and Richard Tuttle.
www.artbasel.com

Seasons Club:

It's that time again! Watch your mailbox for information about **Seasons Club 2004**. Begins July 1.

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