



Deep, in the Snow, 2005. A wall construction of a large intaglio print with a wooden supporting slat and a copper basket containing 12 smaller prints. The construction is designed to be hung unframed and is reinforced by a Plexiglas backing sheet with wall mount. 32 x 28 x 3-3/4", edition 7. Printed by Dena Schuckit.

RICHARD TUTTLE: DEEP, IN THE SNOW

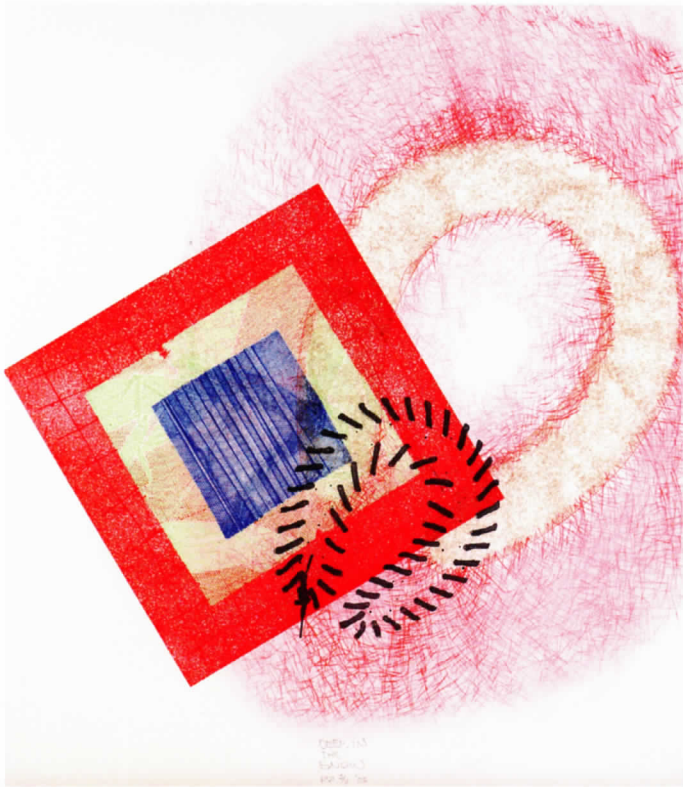
Richard Tuttle is a sculptor who uses fragile materials. He has produced a series of etchings with Crown Point Press every year since 1998, and his 2005 project, titled *Deep, in the Snow*, is a sculpture made of etchings. The tactility of an etching is one of its special delights, and Tuttle celebrates tactility here by presenting twelve small etchings in a basket on a large print mounted unframed on the wall. "I think of bringing a bouquet, with flowers falling out of it," he said. "The beauty of this project is that people can do what they want about the arrangement of the prints. I'm making things that are living."

In Tuttle's arrangement, he told me, "The large image is about coming down to a point, and the small images frame each other, with the energy going down to my signature, which is under the

box. The small prints are in a kind of limbo—you can't see them entirely unless you handle them. You might decide to do that, or not. I like that."

The box, which is made of copper with a green patina, is firmly held in place by a slat of wood. In the Crown Point studio, the printers use a row of wood slats to hold plates being painted with stop-out varnish. The slats in *Deep, in the Snow* served this purpose for, most likely, the past sixteen years. "I'm in love with those sticks," Tuttle said. "Could we use them in the piece, and get you some new sticks?" We had fifteen sticks. Seven are in the edition prints, for sale, and eight are in proofs for the artist, our archive, and the printers.

—Kathan Brown



Deep, in the Snow.



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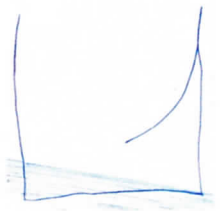
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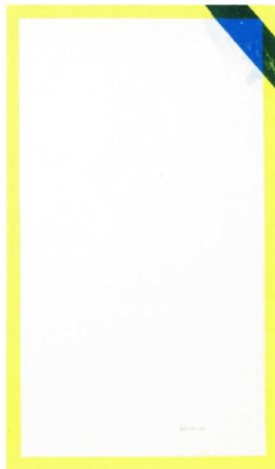
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12.

Richard Tuttle, *Deep, in the Snow*, 2005.

Deep, in the Snow. Color drypoint with hand-dropped aquatint, relief roll, photogravure and embossing, 32 x 28".

1. Hand-dropped aquatint on folded copper foil printed in blue with aquatint and drypoint, 13 x 12".
2. Embossing with hand-staining printed in blue, 12 x 10".
3. Color drypoint with aquatint, paper size: 11 x 6"; image size: 10 x 5".
4. Photogravure with aquatint printed in blue, 14-3/4 x 8".
5. Photogravure printed in red, 13-3/4 x 7".
6. Drypoint printed in blue with embossing, 15 x 8".
7. Color aquatint with photogravure and embossing, 17 x 10".
8. Shaped etching cut along hard ground lines with hand-dropped aquatint and hand-applied yellow nail polish, approximately 14 x 11".
9. Direct gravure printed in blue with embossing, 7 x 14".
10. Color hand-dropped aquatint on copper foil printed with embossing and drypoint, 15 x 8".
11. Color aquatint with embossing, 15 x 8".
12. Color aquatint with soap ground aquatint and embossing; paper size: 16 x 9"; image size: 14-3/4 x 8".