Bon à Tirer

A thesis submitted to
The College of Graduate Studies and Research
in Partial Fulfillment of the Requirements for the
Degree of Master of Fine Arts
in the Department of Art and Art History
University of Saskatchewan

Prepared by Marshall Heaton, Spring 2003
Acknowledgements

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Many thanks to Charles Ringness for his encouragement and dedication to all aspects of my print, studio and teaching development. I would also like to thank him for his kindness and commitment to both my art practice and the Printmaking program at the University of Saskatchewan. Also, to Nik Semenoff for working with me in an apprenticeship style to teach me his Waterless Lithography technique, and helping and encouraging me to create my own printmaking equipment. Finally, to Tim Nowlin for his insightful critique and assistance with my historical and contemporary theoretical development.

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I would also like to extend thanks to my family, friends and peers who supported me throughout this journey, especially my girls, Kimberly and Mary.
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The following document briefly outlines the content and intent behind the development and creation of this Graduate Thesis Exhibition. It is hoped that the reader finds this document to be convenient companion guild that will allow them to more fully access the work presented in the absence of the artist.

The phrase ‘bon à tirer’ has been used as the title of this Masters of Fine Arts in Printmaking graduate thesis exhibition for a number of reasons. A ‘bon à tirer’, or B.A.T. as it is known to printmakers, represents the best and final completion of an image to be editioned by an artist/printer. *The Tamarind Book of Lithography*, often referred to as the lithographer’s ‘bible’, defines ‘bon à tirer’ as being the, ‘final objective of the proofing process’.

The objective is the printing of a ‘perfect impression of the work’ which consequently becomes the ‘impression that all other impressions will be compared to for quality’ throughout the editioning process. Its French translation is ‘good to take / pull ’ or ‘good to print’; also referred to as the ‘printer’s proof’. Although the phrase is more strictly used in the traditional and contractual artist printer relationship, many printmakers use the method to proof their own work.

It is important to note that I view myself as both the artist and the printer. That being said, an artist is the creator of the image and the printer is responsible for transforming the image into a series of prints or an edition. The use of a ‘bon à tirer’ in my preferred

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printing practice is less traditional than what has been defined. Once proofs have been pulled, to the point where the image is inked up in full, the print edition is started. The first impression acts as the print from which all others in the edition are compared; variations on that first print are subjected to labeling as 'states'. It becomes, in its use, the 'bon à tirer', although it is not a completed print at the onset of the editioning process.

The exhibition, entitled 'Bon à Tirer', and its culmination of prints, presses and installation elements, represents a personal 'bon à tirer'. It is the body of work from which I will be judged, and which will inevitably act as the basis for my continued success, in my career as an artist, printer and educator. This exhibition is the culmination of my education and knowledge gained. It will serve as the foundation from where I will continue to produce.

To further understand the development of this foundation, one needs to understand the underlying intent of my studies here at the University of Saskatchewan. I refer the reader to Appendix A: Study Proposal – University of Saskatchewan, 11/12/00. This document is the original study proposal submitted with my initial application for acceptance in the Masters of Fine Arts program. A series of specific goals can be derived from this document; 'increase my output', 'further develop my image database', 'extend my technical knowledge', '[receive] concrete critical analysis of my image juxtaposition', '[increase my] print size' and to 'seek this terminal degree as a means to secure a faculty position'. I am confident that I have successfully achieved these goals and hope the reader shares this sentiment.

Bon à Tirer - Marshall Heaton
This foundation is based on a series of conventional ‘apprenticeship style’ learning opportunities over the past seven years. Printmakers such as Daniel Dingler, Nik Semenoff, and Master Printmakers Charles Ringness and John Pufal have each, in their own ways, acted as mentors and I have found myself influenced by their ideas, styles, techniques, vision and work ethic. These ‘apprenticeships’, I feel, have formed the proofing process of my education, and have allowed me to produce the ‘bon à tirer’ presented.

In the past twenty-two months of study and production at the University of Saskatchewan, I have been able to complete eighty editions in a variety of printmaking areas, including stone lithography, traditional ‘plate’ lithography, waterless lithography, intaglio, and silkscreen. Printing has been a steady ongoing process with approximately one full edition pulled per week. Image bank development has grown to include over one thousand Internet or digital based images that focus on current national and international political, social and economic issues. With this large and ever developing image bank I feel confident in my ability to comment on any issue or topic on which I feel compelled to voice an opinion.

The ability to drastically increase the print size from the constrained 24”x14” of my lithographic stone, to the roughly 26”x36” aluminum plate was made possible by the Printmaking Department’s use of Plate Lithography. The increase in overall scale enabled me to experiment more freely with image juxtaposition and placement, and has

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lead me to prefer the 10"x12" to 16"x20" image size range. Image juxtaposition and placement have been further developed through a steady series of peer, public, faculty, and supervisory committee critiques, both formal and informal.

The goal to extend my technical knowledge in printmaking and the decision to apply for admission at the University of Saskatchewan was based on a great deal of research, as well as on specific recommendations made to me by faculty members at the University of Windsor. It was also based on the knowledge that the Printmaking Department, run by Charles Ringness, used advanced printmaking techniques such as waterless lithography, plate lithography, and digital / photo-based image making; this combination of traditional and advanced techniques made the University of Saskatchewan stand out. Upon arrival at the university one of my first activities was participation in Nik Semenoff’s workshop ‘New Directions in Printmaking’ hosted by the Extension Division’s Community Arts Program, and the Department of Art and Art History’s Printmaking Department. Through participation in this workshop, and assisting in its delivery the following year, I was able to learn the Waterless Lithography process, developed by Nik Semenoff, and integrate it into my own work.

An apprenticeship relationship with Nik Semenoff developed into a very traditional learning environment. My desire to continuously learn and improve the printmaking practice led to the desire to create personalized printmaking tools and equipment. Production of each piece of equipment, as a concentrated technical effort, has enabled more studio independence and technical understanding. The most significant of all

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pieces of equipment produced is a motorized lithographic press. This is followed by a manual etching press, a ‘three-part roller’, a linear offset system, registration pins, a registration hole punch, a leather roller, emulsion squeegee/spreader, printing sub-plates, silicone inking slabs, and numerous recipes for ink modification, etching and plate preparation.

Being involved in the apprenticeship-style learning environments also enlightened me to the concept of separating differing forms of printmaking. With previously acquired and newly created tools and equipment, I was able to build two separate studio environments; a waterless lithography and etching studio in the Graduate Printmaking Studio, and a traditional stone and plate studio in the Graduate Student Studio.

This foundation has enabled me to go from lacquer solvent transfers of photocopies onto stone with a fourth generation image quality, to using Fuji Photo-positive lithography aluminum plates, exposed using ultraviolet light and positives printed directly from the computer that have a third generation image quality. I now have a solid foundation on which to learn and improve in the future.

My desire to continuously improve is second only to the desire to assist others in improving. It has long been my goal to become a university professor in the area of printmaking and studio art. I arrived in Saskatchewan thinking a Masters of Fine Arts was a terminal degree for studio arts and a requirement for application as a professor. It became increasingly obvious that a terminal degree was only a small piece in a larger
puzzle of continuing education. Direct teaching experience would be required, as too would a vested interest in continuing my education on a less formal level.

With an understanding of my original goals and intentions as well as the foundation of my graduate development, a discussion regarding the underlying themes and content represented in this graduate thesis exhibition can take place. Extensive review, discussion and critique has lead me to conclude that this exhibition is based on two underlying themes, ‘production’ and ‘truth’. There are also three sub-themes present, and throughout all of my work, are the concepts of ‘self’, ‘conflict’, and ‘media’; with each of these sub-themes being divided into further categories.

In the past twenty-two months a considerable amount of time has been spent refining the images in my image bank. These images, like a thesaurus, act to decipher meaning in more than one way. In the past, I have used shock value as the primary voice in my compositions. I have since learned the juxtaposition of a variety of unrelated and symbolically loaded imagery, chosen after careful deliberation and review, enables the voice of the composition not only to be ‘louder’, but also more accessible to a wider audience. The dialogue between the artist and the audience is produced by the elementary mechanics of the two underlying themes in this exhibition.

A symbiotic relationship exists between the artist, their artistic work and the viewer. In this relationship the artist produces the work for the viewer’s consumption and then asks the viewer to digest meaning, or ‘truth’, from the production. It is then hoped the viewer
will provide feedback, or acknowledge the artistic production through interpersonal dialogue. In this way, the artist first ‘produces’ and then questions the viewer with regard to ‘truth’.

There is a further interaction in the body of each work as the sub-themes of ‘self’, ‘conflict’, and ‘media’ emerge, each being related in its entirety to the other. It should be stated that all three sub-themes exist without the presence of the image. The act of printmaking involves ‘conflict’ on a number of different levels. Conflict exists between the paper and the press, the press and the artist, the press and its component parts, the ink and the paper, the ink and the artist, as well as any other combination of physical interactions between these elements. The act of printmaking involves the ‘self’ in all aspects of development and final production, and the print is intrinsically a form of ‘media’ or propaganda, regardless of the image or lack thereof.

In terms of imagery, all elements in this exhibition involve some type of real conflict. The depiction of conflict is a means by which I am able to transcend geographic and time barriers that separate me from the strife, and it enables me to project the voices of the unheard. For instance, a large body of my work specifically refers to Eastern European tensions and four of these works deal with more recent atrocities. The depiction of conflict is derived from my family history, or ‘self’, in that region, and the imagery is derived from the international media coverage these events received. Current global confrontational issues are dealt with in this same manner throughout the body of my work.
Specifically, conflicts are presented in terms of all three of the parties involved, the aggressor, the victim and the bystander. The roles and actions of the three continuously evolve and shift so at any given time the aggressor, for example, might also be the victim or the bystander depending on the issue under discussion. The majority of the conflicts discussed in my more recent compositions involve Eastern European tensions, and post ‘September 11th, 2001’ reactions. More specifically, I have paid particular attention to the ever-changing role of identity; aggressor, victim, bystander, as presented or represented by the media.

The exhibition also involves concepts and imagery of ‘self’ as well as personal opinions, experiences, influences and actions. In the past the presence of ‘self’ was limited to representational imagery or suggestions of ‘self’. Actual portraits of myself have now been imposed upon the composition to enable me to transcend into the depicted strife. The juxtaposition of my image with oral history and media images, pertaining to the depicted conflict, allows the three sub-themes to blend into a single thought.

Like the primary colours of a colour wheel, these three sub-themes interact with each other to produce a wide variety of hues, or merging sub-themes. The sub-themes, like hues, are also effected by value, or the concentration on one sub-theme over another. The point at which all sub-themes merge represents ‘true’. ‘Truth’ and ‘production’ are inseparable underlying themes in this exhibition. The relationships between the sub-themes can be more readily understood as depicted in Appendix B: Sub-theme Trinity.
It is interesting to note the strong sense of 'self' within this trinity. The sense of 'self' and the expression of 'voice' are fundamental goals of artists, however, printmakers have historically been categorized as either artists or printers. The separation of the 'personal' and 'impersonal' or 'artist' and 'technician', within the body of my work and within the discussion of the three sub-themes, is clearly presented in this graduate thesis exhibition; further clarification can be found in Figure One - Personal & Impersonal Representations of VOICE.

Figure One - Personal & Impersonal Representations of VOICE

In this diagram one sees both the 'personal and artist' concepts juxtaposed with the 'impersonal and technical' concepts. In the role of artist and printer I am equally concerned with both of these concepts. I see no separation of the two areas in my work as they both are directly related to my three sub-themes.

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The production of the ‘technical’ equipment and the production of the ‘artistic’ composition equally act to disseminate my ‘voice’. The inclusion of both the motorized lithography press and the etching press in this exhibition intend to attention to the art of artistic production, and the art of the creation of the tools needed for production to take place. Production of the print relies on what is now being exhibited as a functional sculpture.

The inclusion of the installation in this exhibition really draws each of the concepts together. Barbed wire is a fencing material used to keep people in or to keep people out. It is used not only in conflict, but it is also used by the media as a symbol of the conflict itself. A fence is an enclosure, limited and defined. I have created a wall, a barrier but not an enclosure. It is present to entice discussion and reflection. A technical description of all printed works included in this exhibition can be found in Appendix C: Documentation Sheets.

Reflecting on this exhibition has been a gratifying experience. In this graduate thesis exhibition I hope to showcase my learning experiences and accomplishments from the past twenty-two months of study and production. The exhibition enables me to express my voice and present truths and products. Finally, with the apprenticeship completed and the ‘bon à tirer’ presented I feel confident in my ability to commence printing the rest of my edition.
Appendix A: Study Proposal – University of Saskatchewan, 11/12/00

I am presently working from an ever-developing database of found imagery. To date, I have concentrated on the collection of pre-1950's imagery consisting primarily of World War II both Allied and Axis force imagery, and a variety of North American media advertisements. I purposely combine imagery, from this database, to form visual representations about my family and their related history. I also attempt to express a sense of personal pride in both my families new found Canadianism and my German ancestry. I feel compelled to express the notion of “collective guilt” and "blame" in an ever-increasing majority of my works. Therefore I express these oral histories, at the most primal level, to deal with the inevitable death of those who relate these histories, and perhaps, to ensure that those histories survive.

My exhibited work is designed to engage the viewers thought, emotion and memory, and provoke the viewer into expressing both opinion and evaluation. As my works are extensions of my physical and mental being, and as those are subjected to the whims of my environment, it is not my intention to have every individual relate to the works in the same manner. Thus, when possible and fitting, an attempt is made to avoid detailed titling or related background information in the form of printed interpretation. Such dialogue inevitably results in the formation of preconceived notions and expectations. I believe this information is better expressed through direct communication between the artist and viewer.
The medium with which I work, acts to stimulate oral communication between the viewer and artist. The medium, Sculptural Lithography, starts with the use of "Xerox transfers" onto a Lithographic stone and is printed in up to six colours. I then form a sculptural frame around the print composed of found objects. I am able to work in a fast paced, tactile and collage manner, integrating both sculpture and print into one object. Current colour fields include bright, intense hues that aid in the final appearance of the printed image. Imaginary combinations of forms, confrontational images, and satirical outcomes all aid in the presentation of a thought provoking and light hearted final product. My attempts to create dark foreboding prints using dark imagery and colour have been unsatisfactory. I can honestly say I am an easygoing and light-hearted person which shows through in my work.

I hope to increase my output and further develop my image database. I hope my future professors will expand my technical knowledge as well as offer concrete critical analysis of my image juxtaposition. I am interested in how my work will be perceived in a new geographic setting and how this difference, if any, will affect the means by which imagery is juxtaposed. Increasing the print size would be a definite area of development as I have generally been limited to the smaller size of my 24"X14" litho stone and my 24 x 36" Praga press (I hope to be able to bring this with me).

It is my intention to seek this terminal degree to be able to secure a faculty position as a professor at a recognized North American University's visual arts department. I feel I
would greatly benefit from working as a teaching assistant for undergraduate printmaking classes. My ease and comfort level in teaching to date has been positively received; both by students and staff on a daily basis throughout my Undergraduate year. Also my experience with work as a “litho-technician” has allowed me to interact with both the equipment and gain knowledge of chemicals used in the printmaking process.

In short it is the physical act of interacting with the stone and press and sculptural elements that I am drawn to. Upon the stone I can make playful, almost fairytale like satire about ethnicity and heritage, and dance with Canada’s uniquely sheltered environment. I can also praise all or none.
Appendix B: Sub-theme Trinity
Appendix C: Documentation Sheets
MARSHALL "ARTS" HEATON

EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 02-12-04-0003 DATE RECORDED Dec. 04 2002 EXPENSES

TITLE Battling the Past

MEDIUM Waterless Lithography - Fuji Positive Plate

PRINTING DATES October 20-29 2002

ARE THESE PRINTS CURRENTLY FOR SALE? YES No □

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Stonehenge

DIMENSIONS 19 1/2" x 16 1/2"

IMAGE DIMENSIONS 15" x 12"

FRAMED DIMENSIONS X X

NUMBER OF COLOURS 4

NUMBER OF PRESS RUNS 4

INK COMPONENTS & SEQUENCE OF PRINTING

| 1. Yellow | 9. |
| 2. Red | 10. |
| 5. | 13. |
| 7. | 15. |

EDITION NUMBER 1 TO 7 SLIDE REEFERENCE No.

No. OF B.A.T.S 1 No. OF ARTIST PROOFS 0 No. OF PRINTERS PROOFS 0

No. OF PRESENTATION PROOFS 1 No. OF UNIQUE PRINTS 0

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES No □

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES No □

IF YES IN WHAT FORM __________________________________________________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES No □

PUBLISHED BY Marshall Heat

ARTISTS SIGNATURE Marshall Heat

SIGNED IN PENCIL? YES No □ OTHER

PRINTERS SIGNATURE Marshall Heat

CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST Marshall Heat

PRINTER Marshall Heat

CURATOR Marshall Heat
EDMONTON DOCUMENTATION SHEET

DOCUMENTATION No. 02-12-04 DATE RECORDED Dec. 2002 EXPENSES

TITLE Me as an SS officer wondering about war and Mary

MEDIUM Waterless Lithography. - on handmade photo positive plates

PRINTING DATES April 5-10 2002

ARE THESE PRINTS CURRENTLY FOR SALE? YES () NO () RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Stonehenge DIMENSIONS 22\3/ x 15\3/4

IMAGE DIMENSIONS 22\3/ x 15\3/4 FRAMED DIMENSIONS X X

NUMBER OF COLOURS 10 NUMBER OF PRESS RUNS 10

INK COMPONENTS & SEQUENCE OF PRINTING

|----------|----------|--------|--------|--------------|----------|---------|---------|-----------|

EDITION NUMBER 1 TO 8 SLIDE REFERENCE No.

No. OF B.A.T.S 0 No. OF ARTIST PROOFS 0 No. OF PRINTERS PROOFS 0

No. OF PRESENTATION PROOFS 0 No. OF UNIQUE PRINTS 0

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES () NO ()

IS THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES () NO ()

IF YES IN WHAT FORM

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES () NO ()

PUBLISHED BY Marshall Henton

ARTISTS SIGNATURE Marshall Henton

SIGNED IN PENCIL? YES () NO () OTHER

PRINTERS SIGNATURE Marshall Henton CHOP MARKS ON EDITION

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

Marshall "Arts" Heaton
Edition of Prints Documentation Sheet

Documentation No. 02 - 12 - 05 - 0005 Date Recorded: Dec. 5, 2002

Expenses: [Blank]

Title: Looking for My History

Medium: Waterless Lithography - Handmade Positive Plates

Printing Dates: October 1-6, 2002

Are these prints currently for sale? Yes [ ] No [ ]

Record buyers info and edition No. sold

Type of paper: Stonehenge

Dimensions: 16" x 16 1/2"

Image Dimensions: 16" x 16 1/2"

Framed Dimensions: [Blank]

Number of Colours: 4

Number of Press Runs: 4

Ink Components & Sequence of Printing:

1. Yellow
2. Red
3. Blue
4. Black
5. [Blank]
6. [Blank]
7. [Blank]
8. [Blank]
9. [Blank]
10. [Blank]
11. [Blank]
12. [Blank]
13. [Blank]
14. [Blank]
15. [Blank]

Edition Number: 1 to 7 Slide Reference No. [Blank]

No. of B.A.T.S: 1

No. of Artist Proofs: [Blank]

No. of Printers Proofs: 0

No. of Presentation Proofs: 0

No. of Unique Prints: [Blank]

Has the stone, plate, screen and all other prints been destroyed? Yes [ ] No [ ]

Is there any previously created images of this work? Yes [ ] No [ ]

If yes in what form: [Blank]

Are there any other editions of this work? Yes [ ] No [ ]

Published by: Marshall Heaton

Artist's Signature: Marshall Heaton

Signed in Pencil? Yes [ ] No [ ]

Printer's Signature: Marshall Heaton

Chop Marks on Edition: [Blank]

To the best of my knowledge the above information is correct

Artist: [Blank] Printer: [Blank] Curator: [Blank]
**MARSHALL "ARTS" HEaton**

**EDITION OF PRINTS DOCUMENTATION SHEET**

DOCUMENTATION No: 02-12-10 - **DATE RECORDED** Dec 10, 2002

**EXPENSES**

**TITLE** Untitled

**MEDIUM** Water less Lithography - printed on linear offset - Fuji Plak (positive)

**PRINTING DATES** April 1-6, 2002

**ARE THESE PRINTS CURRENTLY FOR SALE?** 

YES __ NO __ 

**RECORD BUYERS INFO AND EDITION No. SOLD**

**TYPE OF PAPER** Stonehenge  
**DIMENSIONS** 23 x 20

**IMAGE DIMENSIONS** 16" x 20"  
**FRAMED DIMENSIONS** __x__

**NUMBER OF COLOURS** 4  
**NUMBER OF PRESS RUNS** 4

**INK COMPONENTS & SEQUENCE OF PRINTING**

| 1. Yellow | 9. |
| 2. Red | 10. |
| 5. | 13. |
| 7. | 15. |

**EDITION NUMBER** 1 TO 5  
**SLIDE REFERENCE No.**

**No. of B.A.T.'s** 1  
**No. of Artist Proofs** 0  
**No. of Printer's Proofs** 0

**No. of Presentation Proofs** 1  
**No. of Unique Prints** 3

**HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED?** YES / NO

**IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK?** YES __ NO __

**IF YES IN WHAT FORM**

**ARE THERE ANY OTHER EDITIONS OF THIS WORK?** YES __ NO __

**PUBLISHED BY** Marshall Heaton

**ARTISTS SIGNATURE** Marshall Heaton

**SIGNED IN PENCIL?** YES / NO __ OTHER

**PRINTERS SIGNATURE** Marshall Heaton  
**CHOP MARKS ON EDITION**

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

**ARTIST** Marshall Heaton  
**PRINTER** Marshall Heaton  
**CURATOR** Marshall Heaton
Marshall "Arts" Heaton
Edition of Prints Documentation Sheet

Title: Mary and Me
Medium: Waterless Lithography - Handmade Positive Plates
Printing Dates: February 10-15 2002

Are these prints currently for sale? Yes __ No __

Record buyers info and Edition No. Sold

Type of Paper: Stonehenge
Dimensions: 19" x 21 1/2"
Image Dimensions: 16" x 21 1/2"
Framed Dimensions: __ x __

Number of Colours: 4
Number of Press Runs: 4

Ink Components & Sequence of Printing:

| 1. | Yellow       |
| 2. | Red          |
| 3. | Blue         |
| 4. | Green        |
| 5. | ____________ |
| 6. | ____________ |
| 7. | ____________ |
| 8. | ____________ |
| 9. | ____________ |
| 10. | ____________ |
| 11. | ____________ |
| 12. | ____________ |
| 13. | ____________ |
| 14. | ____________ |
| 15. | ____________ |

Edition Number: 1 to 4
Slide Reference No.: ____________

No. of B.A.T.S: 0
No. of Artist Proofs: 0
No. of Printers Proofs: 0

No. of Presentation Proofs: 0
No. of Unique Prints: 3

Has the stone, plate, screen and all other prints been destroyed? Yes __ No __

Is/are there any previously created images of this work? Yes __ No __
If yes in what form: ____________

Are there any other editions of this work? Yes __ No __

Published by: Marshall Heaton

Artist's Signature: Marshall Heaton

Signed in Pencil? Yes __ No __ Other ____________

Printers Signature: Marshall Heaton

Chop Marks on Edition: ____________

To the best of my knowledge the above information is correct:

Artist: ____________
Printer: ____________
Curator: ____________
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

TITLE Nürnberg

MEDIUM January 10-11 2002

PRINTING DATES Stone Lithography

ARE THESE PRINTS CURRENTLY FOR SALE? YES ☑ NO /

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Stonehenge DIMENSIONS 15" x 15"

IMAGE DIMENSIONS 15" x 15" FRAMED DIMENSIONS X X

NUMBER OF COLOURS 4 NUMBER OF PRESS RUNS 4

INK COMPONENTS & SEQUENCE OF PRINTING

| 2. Skin tone | 10. |
| 3. Purple | 11. |
| 4. Silver | 12. |
| 5. | 13. |
| 7. | 15. |

EDITION NUMBER 1 TO 4 SLIDE REFERENCE No.

No. OF B.A.T.S 1 No. OF ARTIST PROOFS 0 No. OF PRINTERS PROOFS 0

No. OF PRESENTATION PROOFS 0 No. OF UNIQUE PRINTS 0

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ☑ NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ☑ NO /

IF YES IN WHAT FORM ____________________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ☑ NO /

PUBLISHED BY Marshall Heatton

ARTISTS SIGNATURE Marshall Heatton

SIGNED IN PENCIL? YES ☑ NO /

OTHER ________________________________

PRINTERS SIGNATURE Marshall Heatton CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

MARSHALL "ARTS" HEATON

EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 02-12-10-0017 DATE RECORDED Dec 10 2001 EXPENSES ______

TITLE Banks and Babes

MEDIUM Waterless Lithography - on Alumium Plate Via Xerox transfer

PRINTING DATES June 18 2001

ARE THESE PRINTS CURRENTLY FOR SALE? YES NO /

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Mayfair Cover DIMENSIONS 7" x 7½"

IMAGE DIMENSIONS 7" x 7½" FRAMED DIMENSIONS X X

NUMBER OF COLOURS 4 NUMBER OF PRESS RUNS 4

INK COMPONENTS & SEQUENCE OF PRINTING

| 1. | Yellow | 9. |
| 2. | Red    | 10.|
| 5. |        | 13.|
| 7. |        | 15.|

EDITION NUMBER 1 TO 6 SLIDE REFERENCE No. ______

No. OF B.A.T.S 0 No. OF ARTIST PROOFS 0 No. OF PRINTERS PROOFS 0

No. OF PRESENTATION PROOFS 0 No. OF UNIQUE PRINTS 0

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES / NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES NO /

IF YES IN WHAT FORM ____________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES  NO /

PUBLISHED BY Marshall Heaton

ARTISTS SIGNATURE Marshall Heaton

SIGNED IN PENCIL? YES / NO OTHER ____________________________

PRINTERS SIGNATURE Marshall Heaton CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST _______ PRINTER _______ CURATOR _______
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No.02-12-10-001DATE RECORDED Dec 10/02 EXPENSES 

TITLE Untitled 

MEDIUM Stone Lithography 

PRINTING DATES March 5-15 2002 

ARE THESE PRINTS CURRENTLY FOR SALE? YES NO 

RECORD BUYERS INFO AND EDITION No. SOLD 

TYPE OF PAPER Stonehenge DIMENSIONS 13 1/2" x 17 1/2" 

IMAGE DIMENSIONS 17" x 11" FRAMED DIMENSIONS____ x____ 

NUMBER OF COLOURS 7 NUMBER OF PRESS RUNS 7 

INK COMPONENTS & SEQUENCE OF PRINTING

<table>
<thead>
<tr>
<th>No.</th>
<th>Ink Component</th>
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<td>1.</td>
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<td>3.</td>
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<td>4.</td>
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<td>6.</td>
<td>Green</td>
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<td>Yellow-Brown</td>
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<td>Dark Blue</td>
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<td>14.</td>
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EDITION NUMBER 1 TO 6 SLIDE REFERENCE No. 

No. OF B.A.T.S 1 No. OF ARTIST PROOFS 0 No. OF PRINTERS PROOFS 0 

No. OF PRESENTATION PROOFS 0 No. OF UNIQUE PRINTS 0 

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES NO 

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES NO 

IF YES IN WHAT FORM 

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES NO 

PUBLISHED BY Marshall Henton 

ARTISTS SIGNATURE Marshall Henton 

SIGNED IN PENCIL? YES NO OTHER 

PRINTERS SIGNATURE Marshall Henton 

CHOP MARKS ON EDITION > 

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT 

ARTIST__ PRINTER__ CURATOR__
MARSHALL "ARTS" HEATON

EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 02-12-10-0000 DATE RECORDED Dec. 10/02 EXPENSES 0

TITLE Warming people will get hurt

MEDIUM Waterless Lithography - on Full Positive plate

PRINTING DATES Nov. 23-27 2002

ARE THESE PRINTS CURRENTLY FOR SALE? YES Dabei NO

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Summerset Satin DIMENSIONS 8" x 10"

IMAGE DIMENSIONS 8" x 10" FRAMED DIMENSIONS ___x___x___

NUMBER OF COLOURS ___ NUMBER OF PRESS RUNS ___

INK COMPONENTS & SEQUENCE OF PRINTING

<p>| | |</p>
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</tr>
<tr>
<td>2.</td>
<td>Magenta</td>
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<tr>
<td>3.</td>
<td>Cyan</td>
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<td>4.</td>
<td>Black</td>
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EDITION NUMBER ___ TO ___ SLIDE REFERENCE No. ___

No. OF B.A.T.S ___ No. OF ARTIST PROOFS ___ No. OF PRINTERS PROOFS ___

No. OF PRESENTATION PROOFS ___ No. OF UNIQUE PRINTS ___

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES  NO

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES  NO

IF YES IN WHAT FORM ________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES  NO

PUBLISHED BY Marshall Heaton

ARTISTS SIGNATURE Marshall Heaton

SIGNED IN PENCIL? YES  NO  OTHER ________________________________

PRINTERS SIGNATURE Marshall Heaton ____________ CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ___ PRINTER ___ CURATOR ___
WARNING:
MARSHALL "ARTS" HEATON

EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No.03-05-01-0021 DATE RECORDED April 1 2003 EXPENSES ____

TITLE Mum Number two

MEDIUM Maglio

PRINTING DATES March 29 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES ____ NO __/

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Somerset Satin DIMENSIONS 10" X 11 1/2"

IMAGE DIMENSIONS 6 1/2" X 8" FRAMED DIMENSIONS X X

NUMBER OF COLOURS 4 NUMBER OF PRESS RUNS 1

INK COMPONENTS & SEQUENCE OF PRINTING

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<td>6</td>
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<td>14</td>
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EDITION NUMBER _____ TO _____ SLIDE REFERENCE No. ________

No. OF B.A.T.S _____ No. OF ARTIST PROOFS _____ No. OF PRINTERS PROOFS _____

No. OF PRESENTATION PROOFS _____ No. OF UNIQUE PRINTS 1

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES__NO __/

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES __ NO __

IF YES IN WHAT FORM ____________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES __ NO __

PUBLISHED BY Marshall Heat

ARTISTS SIGNATURE Marshall Heat

SIGNED IN PENCIL? YES __ NO __ OTHER ____________________________

PRINTERS SIGNATURE Marshall Heat ___ CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ___________ PRINTER ___________ CURATOR ___________
TITLE Export E41

MEDIUM Magin

PRINTING DATES March 29 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES NO

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Summar Set 5th tin DIMENSIONS 10" x 11 1/2"

IMAGE DIMENSIONS 3 1/2" x 4" FRAMED DIMENSIONS x x

NUMBER OF COLOURS 4 NUMBER OF PRESS RUNS 1

INK COMPONENTS & SEQUENCE OF PRINTING

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EDITION NUMBER ______ TO ______ SLIDE REFERENCE No. ________

No. OF B.A.T.S ______ No. OF ARTIST PROOFS ______ No. OF PRINTERS PROOFS ______

No. OF PRESENTATION PROOFS ______ No. OF UNIQUE PRINTS ______

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES NO /

IF YES IN WHAT FORM __________________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES NO

PUBLISHED BY Marshall Heaton

ARTISTS SIGNATURE Heaton

SIGNED IN PENCIL? YES ______ NO ______ OTHER ______

PRINTERS SIGNATURE Heaton CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ______ PRINTED ______ CURATOR ______
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 03-05-01-0028 DATE RECORDED APRIL 2003 EXPENSES ____________

TITLE: Baron von Schmidt

MEDIUM: Intaglio

PRINTING DATES: March 28, 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES _ NO /

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER: Suminagashi Satin DIMENSIONS: 10" x 11 1/2"

IMAGE DIMENSIONS: 4 1/2" x 6" FRAMED DIMENSIONS: x x x

NUMBER OF COLOURS: 4 NUMBER OF PRESS RUNS: 1

INK COMPONENTS & SEQUENCE OF PRINTING

1. Black
2. Green
3. Brown
4. Light Green
5.
6.
7.
8.
9.
10.
11.
12.
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14.
15.

EDITION NUMBER: ____ TO ____ SLIDE REFERENCE No. ________

No. OF B.A.T'S: _____ No. OF ARTIST PROOFS: _____ No. OF PRINTERS PROOFS: _____

No. OF PRESENTATION PROOFS: _____ No. OF UNIQUE PRINTS: 1

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES _ NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES _ NO /

IF YES IN WHAT FORM: ________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES _ NO /

PUBLISHED BY: Marshall Heaton

ARTISTS SIGNATURE: Marone Heaton

SIGNED IN PENCIL?: YES _ NO _ OTHER

PRINTERS SIGNATURE: Marone Heaton ______ CHOP MARKS ON EDITION:

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST: [Signature] PRINTER: [Signature] CURATOR: [Signature]
**MARSHALL "ARTS" HEATON**  
**EDITION OF PRINTS DOCUMENTATION SHEET**  
DOCUMENTATION No.03-05-02-0029  
DATE RECORDED 03/05/2003  
EXPENSES______

**TITLE**  
Tank

**MEDIUM** In taglio

**PRINTING DATES** March 28 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES ___ NO ✓  
RECORD BUYERS INFO AND EDITION No. SOLD

**TYPE OF PAPER** Summaet Satin  
**DIMENSIONS** 10" x 11½"

**IMAGE DIMENSIONS** 5" x 8"  
**FRAMED DIMENSIONS** ______ x ______ x ______

**NUMBER OF COLOURS** 4  
**NUMBER OF PRESS RUNS** 1

INK COMPONENTS & SEQUENCE OF PRINTING

| 2. Green | 10. |
| 4. Light Green | 12. |
| 5. | 13. |
| 7. | 15. |

**EDITION NUMBER** _____ TO _____ SLIDE REFERENCE No.________

**No. OF B.A.T'S** _____  
**No. OF ARTIST PROOFS** _____  
**No. OF PRINTERS PROOFS** _____

**No. OF PRESENTATION PROOFS** _____  
**No. OF UNIQUE PRINTS** 1

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES NO ✓

IF YES IN WHAT FORM ____________________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES NO ✓

PUBLISHED BY Marshall HeatON.

ARTISTS SIGNATURE Marshall HeatOn

SIGNED IN PENCIL? YES ✓ NO ___ OTHER

PRINTERS SIGNATURE Marshall HeatOn  
CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT  
ARTIST [Signature]  
PRINTER [Signature]  
CURATOR [Signature]
TITLE: Mr. Jones
MEDIUM: Intaglio
PRINTING DATES: March 29, 2003
ARE THESE PRINTS CURRENTLY FOR SALE? YES □ NO □ RECORD BUYERS INFO AND EDITION No. SOLD
TYPE OF PAPER: Summer Set in Dimensions: 10" x 11½"
IMAGE DIMENSIONS: 4¾ x 7¾ Framed Dimensions: ______ x ______
NUMBER OF COLOURS: 9 NUMBER OF PRESS RUNS: 1
INK COMPONENTS & SEQUENCE OF PRINTING

1. Black
2. Green
3. Brown
4. Light Green
5. ______
6. ______
7. ______
8. ______
9. ______
10. ______
11. ______
12. ______
13. ______
14. ______
15. ______

EDITION NUMBER: ______ TO ______ SLIDE REFERENCE No. ______
No. OF B.A.T’S: ______ No. OF ARTIST PROOFS: ______ No. OF PRINTERS PROOFS: ______
No. OF PRESENTATION PROOFS: ______ No. OF UNIQUE PRINTS: ______
HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES □ NO □
IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES □ NO □
IF YES IN WHAT FORM: ______________________________
ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES □ NO □
PUBLISHED BY: Marshall "Arts" Heaton
ARTISTS SIGNATURE: Marshall "Arts" Heaton
SIGNED IN PENCIL? YES □ NO □ OTHER: ______________________________
PRINTERS SIGNATURE: Marshall "Arts" Heaton
CHOP MARKS ON EDITION: ______________________________
TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT
ARTIST: Marshall "Arts" Heaton
PRINTER: Marshall "Arts" Heaton
CURATOR: Marshall "Arts" Heaton
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 03-06-02-003 DATE RECORDED April 3, 2003 EXPENSES

TITLE Roman Guy with crazy legs

MEDIUM Intaglio

PRINTING DATES March 29, 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES ___ NO ___ RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Smooth satin

DIMENSIONS 10" x 11½"

IMAGE DIMENSIONS 5½" x 5½" FRAMED DIMENSIONS ___ x ___ x ___

NUMBER OF COLOURS 4

NUMBER OF PRESS RUNS 1

INK COMPONENTS & SEQUENCE OF PRINTING

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EDITION NUMBER ____ TO ____ SLIDE REFERENCE No. ______

No. OF B.A.T.S. ____ No. OF ARTIST PROOFS ____ No. OF PRINTERS PROOFS ____

No. OF PRESENTATION PROOFS ____ No. OF UNIQUE PRINTS 1

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ____ NO ___

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ____ NO ___

IF YES IN WHAT FORM ________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ____ NO ___

PUBLISHED BY Marshall Heat

ARTISTS SIGNATURE Marshall Heat

SIGNED IN PENCIL? YES ____ NO ___ OTHER ________________________________

PRINTERS SIGNATURE Marshall Heat__ CHOP MARKS ON EDITION ____________

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ___________ PRINTER ___________ CURATOR ___________
MARSHALL "ARTS" Heaton  
EDITION OF PRINTS DOCUMENTATION SHEET 
DOCUMENTATION No. 05-05-02-2004 DATE Recorder 7-2-2004 EXPENSES ______ 

TITLE The Last Green Beaver Porno ________________________________ 

MEDIUM Waterless Lithography - Fuji Positive plates ________________ 

PRINTING DATES November 20-26 2003 ________________________________ 

ARE THESE PRINTS CURRENTLY FOR SALE? YES / NO __________________ 

RECORD BUYERS INFO AND EDITION No. SELL ____________ 

TYPE OF PAPER Smooth satiny DIMENSIONS ________________ 

IMAGE DIMENSIONS _____ X _____ FRAMED DIMENSIONS _____ X _____ X _____ 

NUMBER OF COLOURS 4 NUMBER OF PRESS RUNS 4 ________________ 

INK COMPONENTS & SEQUENCE OF PRINTING ________________________________ 


EDITION NUMBER _____ TO _____ SLIDE REFERENCE No. ____________ 

No. OF B.A.T.S ______ No. OF ARTIST PROOFS ______ No. OF PRINTERS PROOFS ______ 

No. OF PRESENTATION PROOFS ______ No. OF UNIQUE PRINTS ______ 

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES / NO ________________ 

IS THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES / NO ________________ 

IF YES IN WHAT FORM ________________________________ 

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES / NO ________________ 

PUBLISHED BY Marshall Heaton ________________________________ 

ARTISTS SIGNATURE Marshall Heaton ________________________________ 

SIGNED IN PENCIL? YES / NO OTHER ________________________________ 

PRINTERS SIGNATURE Marshall Heaton ________________________________ 

CHOP MARKS ON EDITION > ________________________________ 

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT 

ARTIST ________ PRINTER ________ CURATOR ________
MARSHALL "ARTS" HEATON

EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 20-03-01-0035 DATE RECORDED Apr 2 2003 EXPENSES ___

TITLE Weeping Woman

MEDIUM Waterless Lithography - Handmade Plates

PRINTING DATES Nov 21-5 2002

ARE THESE PRINTS CURRENTLY FOR SALE? YES ___ NO ___

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Stonehuage DIMENSIONS ___

IMAGE DIMENSIONS ___ X ___ FRAMED DIMENSIONS ___ X ___ X ___

NUMBER OF COLOURS 7 NUMBER OF PRESS RUNS 5

INK COMPONENTS & SEQUENCE OF PRINTING

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EDITION NUMBER _____ TO _____ SLIDE REFERENCE No. _______

No. OF B.A.T'S _____ No. OF ARTIST PROOFS _____ No. OF PRINTERS PROOFS _____

No. OF PRESENTATION PROOFS _____ No. OF UNIQUE PRINTS _____

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES / NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ___ NO ___

IF YES IN WHAT FORM ________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ___ NO /

PUBLISHED BY Marshall "ARTS" HEATON

ARTISTS SIGNATURE Marshall "ARTS" HEATON

SIGNED IN PENCIL? YES / NO ___ OTHER ______________________________

PRINTERS SIGNATURE Marshall "ARTS" HEATON CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST  / PRINTER  / CURATOR  /
MARTHA "ARTS" HEaton
EDITION OF PRINTS DOCUMENTATION SHEET

TITLE: Oil W21

MEDIUM: Waterless Lithography

PRINTING DATES: March 15-20

ARE THESE PRINTS CURRENTLY FOR SALE? YES [ ] NO [x]

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER: Sumner 5 cent

DIMENSIONS:

IMAGE DIMENSIONS: __x__ FRAMED DIMENSIONS: __x__x__

NUMBER OF COLOURS: 4

NUMBER OF PRESS RUNS: 4

INK COMPONENTS & SEQUENCE OF PRINTING:

1. Yellow
2. Red
3. Blue
4. Black
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 

EDITION NUMBER: 1 TO 10

SLIDE REFERENCE No.: 

No. OF B.A.T.S: / No. OF ARTIST PROOFS: / No. OF PRINTERS PROOFS: 

No. OF PRESENTATION PROOFS: / No. OF UNIQUE PRINTS: 

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES [ ] NO [x] 

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES [ ] NO [x] 

IF YES IN WHAT FORM: 

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES [ ] NO [x] 

PUBLISHED BY: 

ARTISTS SIGNATURE: 

SIGNED IN PENCIL? YES [x] NO [ ] OTHER: 

PRINTERS SIGNATURE: 

CHOP MARKS ON EDITION: 

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT:

ARTIST [Signature] 

PRINTER [Signature] 

CURATOR [Signature]
**Marshall "Arts" Hepen**

**Edition of Prints Documentation Sheet**

**Title**: Oppressing the Oppressor

**Medium**: Waterless Lithography, Fujifilm

**Printing Dates**: April 1-3

**Are These Prints Currently for Sale?**: Yes _ No

**Type of Paper**: Stonehenge

**Image Dimensions**: __x__ Framed Dimensions __x__

**Number of Colours**: 3

**Ink Components & Sequence of Printing**

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<td>Cyan</td>
<td>6, 14</td>
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<td>Magenta</td>
<td>7, 15</td>
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**Edition Number**: 1 to 3

**Slide Reference No.**: ______

**No. of B.A.T.S**: 1

**No. of Artist Proofs**: ______

**No. of Printers Proofs**: ______

**No. of Presentation Proofs**: ______

**No. of Unique Prints**: ______

**Has the Stone, Plate, Screen and All Other Prints Been Destroyed?**: Yes _ No

**Is/Are There Any Previously Created Images of This Work?**: Yes _ No

**If Yes in What Form**: ______

**Are There Any Other Editions of This Work?**: Yes _ No

**Published By**: Marshall Hepen

**Artist's Signature**: Marshall Hepen

**Signed in Pencil?**: Yes _ No

**Other**: ______

**Printers Signature**: Marshall Hepen

**Chop Marks on Edition**: ______

**To the Best of My Knowledge the Above Information is Correct**

**Artist**: Marshall Hepen

**Printer**: Marshall Hepen

**Curator**: Marshall Hepen
**Marshall "Arts" Henton**

**Edition of Prints Documentation Sheet**

**Documentation No:** 01-02-00-0003  **Date Recorded:** April 26 2003  **Expenses:**

**Title:**

**Medium:** Water based Litho (Fuji: Positive plates)

**Printing Dates:** Jan 15-30

**Are these prints currently for sale?** Yes [ ] No [x]

**Record buyers info and edition no. sold**

**Type of paper:** Sumi-e Shalin

**Dimensions**

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<th>Image Dimensions</th>
<th>Framed Dimensions</th>
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<tbody>
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<td>____ x ____</td>
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</tbody>
</table>

**Number of Colours:** 4  **Number of Press Runs:** 4

**Ink Components & Sequence of Printing**

<table>
<thead>
<tr>
<th>No.</th>
<th>Ink Component</th>
<th>Sequence of Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yellow</td>
<td>9.</td>
</tr>
<tr>
<td>2.</td>
<td>Red</td>
<td>10.</td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td>13.</td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td>15.</td>
</tr>
</tbody>
</table>

**Edition Number:** 1 [ ] to 10 [x]  **Slide Reference No.:**

<table>
<thead>
<tr>
<th>No. of B.A.T.S.</th>
<th>No. of Artist Proofs</th>
<th>No. of Printers Proofs</th>
</tr>
</thead>
<tbody>
<tr>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No. of Presentation Proofs</th>
<th>No. of Unique Prints</th>
</tr>
</thead>
<tbody>
<tr>
<td>____</td>
<td>____</td>
</tr>
</tbody>
</table>

**Has the stone, plate, screen and all other prints been destroyed?** Yes [x] No [ ]

**Is there any previously created images of this work?** Yes [ ] No [x]

**If yes in what form:**

**Are there any other editions of this work?** Yes [ ] No [x]

**Published by:** Marshall Henton

**Artists Signature:** [Signature]

**Signed in Pencil?** Yes [x] No [ ]

**Other:**

**Printers Signature:** [Signature]

**Chop Marks on Edition:**

> TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

**Artist:** [Signature]  **Printer:** [Signature]  **Curator:** [Signature]
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. ED-001
DATE RECORDED: 05-04-2001

EXPENSES

TITLE

MEDIUM: WATERLESS LITHO, POSITIVE PLATES

PRINTING DATES: Jan 15 - 30

ARE THESE PRINTS CURRENTLY FOR SALE? YES ☑ NO ☐

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER: SUMMERTHIN

DIMENSIONS

IMAGE DIMENSIONS: X FRAMED DIMENSIONS: X X

NUMBER OF COLOURS: 4

NUMBER OF PRESS RUNS: 4

INK COMPONENTS & SEQUENCE OF PRINTING

1. Yellow
2. Red
3. Blue
4. Black
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 

EDITION NUMBER: 1 TO 10
SLIDE REFERENCE No.

No. OF B.A.T.S: 
No. OF ARTIST PROOFS: 
No. OF PRINTERS PROOFS: 

No. OF PRESENTATION PROOFS: 
No. OF UNIQUE PRINTS:

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ☑ NO ☐

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ☑ NO ☐

IF YES IN WHAT FORM

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ☑ NO ☐

PUBLISHED BY: MARSHALL HEATON

ARTISTS SIGNATURE: 

SIGNED IN PENCIL? YES ☑ NO ☐ OTHER

PRINTERS SIGNATURE: 

CHOP MARKS ON EDITION:

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST: 

PRINTER: 

CURATOR: 

MARTIN HICKS
MARSHALL "ARTS" HEYTON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 03-04-06-0040 DATE RECORDED 06/08/2002 EXPENSES __________

TITLE ____________________________________________________________

MEDIUM Waterless Litho (Fujif Positive plates)

PRINTING DATES January 15-30, 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES ____ NO __

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Parchment Satin DIMENSIONS _________________________________

IMAGE DIMENSIONS _______ X _______ FRAMED DIMENSIONS _______ X _______

NUMBER OF COLOURS _______ NUMBER OF PRESS RUNS _______

INK COMPONENTS & SEQUENCE OF PRINTING

3. Yellow 11.
5. _______ 13.
6. _______ 14.
7. _______ 15.

EDITION NUMBER ___ TO ___. SLIDE REEFERENCE No. _______________________

No. OF B.A.T.S ___ No. OF ARTIST PROOFS ___ No. OF PRINTERS PROOFS ___

No. OF PRESENTATION PROOFS ___ No. OF UNIQUE PRINTS ___

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ____ NO ___

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ____ NO ___

IF YES IN WHAT FORM _______________________________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ____ NO ___

PUBLISHED BY _______________________

ARTISTS SIGNATURE _______________________

SIGNED IN PENCIL? YES ____ NO ___ OTHER _________________________________

PRINTERS SIGNATURE _______________________

CHOP MARKS ON EDITION _______________________

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ____(PRINTER ____)(CURATOR ____)

THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ____(PRINTER ____)(CURATOR ____)
**MARSHALL "ARTS" HEaton**

**EDITION OF PRINTS DOCUMENTATION SHEET**

**DOCUMENTATION No. 03-09-06-0889** **DATE RECORDED** **April 06 2003**

**EXPENSES**

**TITLE**

**MEDIUM** Waterless Litho (Fuji Positive Plate)

**PRINTING DATES** March 1 - 2003

**ARE THESE PRINTS CURRENTLY FOR SALE?** YES **NO**

**RECORD BUYERS INFO AND EDITION No. SOLD**

<table>
<thead>
<tr>
<th>TYPE OF PAPER</th>
<th>Summer</th>
<th>Size</th>
<th>DIMENSIONS</th>
</tr>
</thead>
</table>

**IMAGE DIMENSIONS** ______ X ______
**FRAMED DIMENSIONS** ______ X ______

**NUMBER OF COLOURS** ______
**NUMBER OF PRESS RUNS** ______

**INK COMPONENTS & SEQUENCE OF PRINTING**

<table>
<thead>
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<th>1. BLACK</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
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<th>10.</th>
<th>11.</th>
<th>12.</th>
<th>13.</th>
<th>14.</th>
<th>15.</th>
</tr>
</thead>
</table>

**EDITION NUMBER** ______ TO ______
**SLIDE REFERENCE No.** ______

**NO. OF B.A.T.S** ______
**NO. OF ARTIST PROOFS** ______
**NO. OF PRINTERS PROOFS** ______

**NO. OF PRESENTATION PROOFS** ______
**NO. OF UNIQUE PRINTS** ______

**HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED?** YES **NO**

**IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK?** YES **NO**

**IF YES IN WHAT FORM** Waterless Litho

**ARE THERE ANY OTHER EDITIONS OF THIS WORK?** YES **NO**

**PUBLISHED BY** Marshall Heaton

**ARTISTS SIGNATURE** Marshall Heaton

**SIGNED IN PENCIL?** YES **NO**
**OTHER**

**PRINTERS SIGNATURE** Marshall Heaton

**CHOP MARKS ON EDITION**

**TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT**

**ARTIST** Marshall Heaton
**PRINTER** Marshall Heaton
**CURATOR** Marshall Heaton
ETH
NICC
LEANS
INQISAP
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 05-05-06-0092 DATE RECORDED April 06 EXPENSES

TITLE Running Through Rivers who is food for the buzzards

MEDIUM Water-color Lithography (mixed) via letter press on Fuji paper

PRINTING DATES November 13-20 2002

ARE THESE PRINTS CURRENTLY FOR SALE? YES ☑ NO /

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Summer Satin

DIMENSIONS

IMAGE DIMENSIONS _____ X _____ FRAMED DIMENSIONS _____ X _____

NUMBER OF COLOURS 4 NUMBER OF PRESS RUNS 9

INK COMPONENTS & SEQUENCE OF PRINTING

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<thead>
<tr>
<th>No.</th>
<th>Ink Component</th>
<th>Number</th>
</tr>
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<tr>
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<td>Yellow</td>
<td>9.</td>
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<tr>
<td>2.</td>
<td>Red</td>
<td>10.</td>
</tr>
<tr>
<td>3.</td>
<td>Fire</td>
<td>11.</td>
</tr>
<tr>
<td>4.</td>
<td>Blue</td>
<td>12.</td>
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<tr>
<td>5.</td>
<td></td>
<td>13.</td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td>15.</td>
</tr>
</tbody>
</table>

EDITION NUMBER 1 TO 10 SLIDE REFERENCE No. 

No. OF B.A.T.S. ___ No. OF ARTIST PROOFS ___ No. OF PRINTERS PROOFS ___

No. OF PRESENTATION PROOFS ___ No. OF UNIQUE PRINTS ___

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ☑ NO /

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ___ NO ☑

IF YES IN WHAT FORM ________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ___ NO ☑

PUBLISHED BY Marshall ________________________________

ARTISTS SIGNATURE ________________________________

SIGNED IN PENCIL? YES ___ NO ___ OTHER ________________________________

PRINTERS SIGNATURE ________________________________ CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ___________ PRINTER ___________ CURATOR ___________
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 03-09-08-0003 DATE RECORDED April 06 2003 EXPENSES ______

TITLE ____________________________________________

MEDIUM Waterless Lithography (Handmade positive plates)

PRINTING DATES March 1 - April 9 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES NO ✓

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Stonehenge DIMENSIONS

IMAGE DIMENSIONS ___ x ___ FRAMED DIMENSIONS ___ x ___ x ___

NUMBER OF COLOURS 6 NUMBER OF PRESS RUNS 1

INK COMPONENTS & SEQUENCE OF PRINTING

| 1. | Yellow | 9. |
| 2. | red | 10. |
| 3. | blue | 11. |
| 4. | black | 12. |
| 5. | black | 13. |
| 6. | silver | 14. |
| 7. | gold | 15. |

EDITION NUMBER 1 TO 8 SLIDE REFERENCE No. 0

No. OF B.A.T'S 1 No. OF ARTIST PROOFS 0 No. OF PRINTERS PROOFS 0

No. OF PRESENTATION PROOFS 0 No. OF UNIQUE PRINTS 0

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES NO

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES NO

IF YES IN WHAT FORM ____________________________________________________________

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES NO

PUBLISHED BY Marshall Heaton

ARTISTS SIGNATURE ____________________________

SIGNED IN PENCIL? YES ✓ NO OTHER ____________________________

PRINTERS SIGNATURE ____________________________ CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ___________ PRINTER ___________ CURATOR ___________
**Title:** May and the Mass grave

**Medium:** Watercolor lithography (Fuji positive plates)

**Printing Dates:** March 22 - 26, 2003

**Are these prints currently for sale?** Yes [ ] No [ ]

**Record buyers info and edition no. sold**

**Type of Paper** Suminagashi Satin  
**Dimensions**

**Image Dimensions** X  
**Framed Dimensions** X X

**Number of Colours** 4  
**Number of Press Runs** 1

**Ink Components & Sequence of Printing**

|-----------|-------|---------|----------|----|----|----|----|----|-----|-----|-----|-----|-----|-----|

**Edition Number** 1 TO 6  
**Slide Reference No.**

**No. of B.A.T's** 1  
**No. of Artist Proofs**  
**No. of Printers Proofs**

**No. of Presentation Proofs**  
**No. of Unique Prints**

**Has the stone, plate, screen and all other prints been destroyed?** Yes [ ] No [ ]

**Is/are there any previously created images of this work?** Yes [ ] No [ ]

**If yes in what form**

**Are there any other editions of this work?** Yes [ ] No [ ]

**Published by** Marshall Heaton

**Artists Signature** Marshall Heaton

**Signed in pencil?** Yes [ ] No [ ] Other

**Printers Signature** Marshall Heaton

**Chop marks on edition**

To the best of my knowledge the above information is correct

**Artist** Marshall Heaton  
**Printer** Marshall Heaton  
**Curator** Marshall Heaton
MARSHALL "ARTS" HEATON
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No. 03-04-06-00/3 DATE RECORDED April 6, 2003 EXPENSES __________

TITLE ____________________________

MEDIUM WATERCOLOR Lithography (Fujifilm Positive Plate)

PRINTING DATES January 15-20, 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES ___ NO ___

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Document Satin __ DIMENSIONS ____________________________

IMAGE DIMENSIONS ___ X ___ FRAMED DIMENSIONS ___ X ___ X ___

NUMBER OF COLOURS 4 __ NUMBER OF PRESS RUNS 4 __

INK COMPONENTS & SEQUENCE OF PRINTING

<table>
<thead>
<tr>
<th>NO.</th>
<th>INK COMPONENT</th>
<th>SEQUENCE OF PRINTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yellow</td>
<td>9.</td>
</tr>
<tr>
<td>2.</td>
<td>Red</td>
<td>10.</td>
</tr>
<tr>
<td>4.</td>
<td>Blue</td>
<td>12.</td>
</tr>
<tr>
<td>7.</td>
<td>Blue</td>
<td>15.</td>
</tr>
</tbody>
</table>

EDITION NUMBER 1 TO 8 __ SLIDE REFERENCE No. ____________

No. OF B.A.T.'s __ No. OF ARTIST PROOFS __ No. OF PRINTERS PROOFS __

No. OF PRESENTATION PROOFS __ No. OF UNIQUE PRINTS __

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ___ NO ___

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ___ NO ___

IF YES IN WHAT FORM Offset (liner press) __

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES ___ NO ___

PUBLISHED BY Marshall Heatn

ARTISTS SIGNATURE Marshall Heatn

SIGNED IN PENCIL? YES ___ NO ___ OTHER ________

PRINTERS SIGNATURE Marshall Heatn ________ CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST Marshall Heatn PRINTER Marshall Heatn CURATOR ____________
MARSHALL "ARTS" HEaton
EDITION OF PRINTS DOCUMENTATION SHEET

DOCUMENTATION No.03-04-06-0004 DATE RECORDED April 6 2003 EXPENSES

TITLE ____________________________

MEDIUM Water-Less Lithography (Fujif Positive Plates)

PRINTING DATES January 15-20 2003

ARE THESE PRINTS CURRENTLY FOR SALE? YES ☑ NO

RECORD BUYERS INFO AND EDITION No. SOLD

TYPE OF PAPER Semtex Satin DIMENSIONS

IMAGE DIMENSIONS ___X____ FRAMED DIMENSIONS ___X____X____

NUMBER OF COLOURS __4_____ NUMBER OF PRESS RUNS __4__

INK COMPONENTS & SEQUENCE OF PRINTING

|-----------|-------|--------|----------|----|----|----|

EDITION NUMBER __AP x2_ TO _____ SLIDE REFERENCE No._________

No. Of B.A.T.S. _____ No. Of ARTIST PROOFS ☑ No. Of PRINTERS PROOFS ______

No. Of PRESENTATION PROOFS _____ No. Of UNIQUE PRINTS ______

HAS THE STONE, PLATE, SCREEN AND ALL OTHER PRINTS BEEN DESTROYED? YES ☑ NO

IS/ARE THERE ANY PREVIOUSLY CREATED IMAGES OF THIS WORK? YES ☑ NO

IF YES IN WHAT FORM Direct From Plate.

ARE THERE ANY OTHER EDITIONS OF THIS WORK? YES NO

PUBLISHED BY Marshall Heaton.

ARTISTS SIGNATURE __Marshall Heaton__

SIGNED IN PENCIL? YES ☑ NO OTHER.

PRINTERS SIGNATURE __Marshall Heaton__ CHOP MARKS ON EDITION >

TO THE BEST OF MY KNOWLEDGE THE ABOVE INFORMATION IS CORRECT

ARTIST ___________ PRINTER ___________ CURATOR ___________