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THE COMPANY OF ANIMALS:
A NON-TOXIC APPROACH

A Thesis

Presented to

the Faculty of the Department of Art and Design

East Tennessee State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Fine Arts in Printmaking

by

Bonnie K. Foss Boochard

May 2001

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Keywords: Animals, Animal Art, Z*Acryl, Photopolymer, Serigraphy, Silkscreen,
Photocopy Transfer, Photolithography, D2P Plates

ABSTRACT

THE COMPANY OF ANIMALS

A NONTOXIC APPROACH

by

Bonnie Boochard

This document investigates the concept of why man creates animal images and introduces the influences and focus of the artwork contained in the public exhibition. These original images focus on the similarities between animal and human personalities. Also included is a brief history of each “ink on paper” printmaking process used and a comparison of the results. All of the techniques discussed generally have a photographic process as their basis and use personal photographs and drawings for the foundation of each original print. In conclusion, areas for growth, enhancement, and future work are discussed, including a summary of the personal insights gained through the body of work. This thesis also supports the visual exhibition in the B. Carroll Reece Museum, East Tennessee State University, in fulfillment of the Master of Fine Arts degree.

ACKNOWLEDGEMENTS

First of all I wish to thank my committee members. Thank you to Ralph Slatton for allowing me the latitude to explore new areas of printmaking within the context of the M.F.A. program. Thank you to Anita DeAngelis for opening up new avenues of creativity for me. Thank you to Mike Smith for the solid background in photography given me during my undergraduate work. Thank you all for your guidance during my years at East Tennessee State University.

Next, I would like to thank all the people at the Carroll Reece Museum for their support and for their friendship. I would like to thank them, in particular, for supplying me with a quiet and peaceful place to work away from the pressure to be "creative."

I would also like to thank my family, especially my mother and daughters, for their encouragement and support.

Last but not least, I would like to thank my husband for his understanding and infinite patience.

Many thanks to all of you.

This work is dedicated to the memory of my father, George L.B. Foss, 1913-1998.

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CHAPTER 1

INTRODUCTION

This thesis was written as a supporting paper for a visual study of animals, both domestic and wild, and the way they interact with each other and humans. Included is an exploration of the several "ink on paper" printmaking processes that were used, both traditional and technology based. It also supports the exhibition in the B. Carroll Reece Museum at East Tennessee State University in fulfillment of the Master of Fine Arts degree. The visual exhibition contains observations of animals using various methods of printmaking and, in most cases, using personal photographs and drawings as the basis for each original print.

The images in this exhibition highlight the personality traits of animals, both instinctive and conditioned. The work attempts to portray the similarities between man and animal, exploring the influence our own actions can have upon the quality of animal lives. This paper also details the various non-toxic printmaking processes used, along with a comparison of the quality of the image achieved and the ease of use. All of the techniques discussed generally have a photographic process as their basis.

Chapter 2 investigates the concept of why man creates animal images and presents a few highlights in the history of Animal Art.

Chapter 3 contains a brief history of the development of the printmaking processes used and presents a brief technical description of each non-toxic process, addresses the problems inherent in each, and compares the quality of the results.

Chapter 4 presents artistic influences leading to the focus of this work and explores the images in the public exhibition at the B. Carroll Reece Museum at East Tennessee State University.

In conclusion, Chapter 5 reviews areas for growth and enhancement and summarizes the personal insights gained through this body of work.

CHAPTER 2

HISTORY OF ANIMAL ART

The purpose of this chapter is to acquaint the reader with the history of Animal Art and the role it has played in the life of man. It will also examine some of the artists who played an important part in the formation of ideas and ideals about animals. Finally, it will discuss a life-long fascination with animals and the focus of the work displayed in the public exhibition.

What is the man/animal fascination? As stated in Man through his Art, “We cannot help seeing animal shapes in the crevices of a wall, in the contours of a cloud or a hill, in the gnarled silhouette of a tree. We picture our deepest emotions and our loftiest ideals as animals: courage as a lion, wisdom as an elephant, power as a bull, gentleness as a doe, majesty as an eagle. Terror, in the depth of our dreams has been given the equine shape of the nightmare. The mystery of the Christian faith, the divine sacrifice, is conveyed by the image of a white lamb.” (Deserve, 1966, p. 9)

Since our earliest beginnings, animals have been a source of food and clothing. Up until the end of the last ice age, approximately 12,000 years ago, humans were “hunter/gatherers” subsisting on animals and plants and relying on an assortment of stone, bone, and wood for an ingenious assortment of implements and weapons. This type of existence accounts for roughly 99 percent of man's history on this planet. (Serpell, 1986) That animals held a fascination for man even in his earliest development is evident by the countless examples of prehistoric art that have been discovered. Ingenious and surprisingly realistic figures have been discovered in the Lascaux cave (Brion, 1959, p. 13) and the Cave of Commarque in France, (DeSilva, p. 17) and on the Hoggar rocks in South Africa (Brion, p. 15) to list a few, more prominent sites. As stated in Animals in Art by Marcel Brion, “. . . before there were any representations of man or of plants,

designs of animals appeared, and with them confused ideas of religion and magic with which they are so closely associated." (Brion, p. 9) Prehistoric man copied the figures of animals that were significant to him, those that gave him what he needed for survival. He created their images on the walls and ceilings of his caves and carved their likeness from wood, bone, and horn. Traditional hunters viewed animals as their equals. Man exercised no power over them, but he did hope to persuade them to be captured through certain magical and religious practices. These ceremonies were meant to honor and appease the anger of the slain species. To this end, the animal representations needed to be a faithful likeness and the shaman executing the spell must imitate the walk, cries, and actions with complete accuracy. (Brion)

Twelve thousand years ago the first species to approach man from the wild was *Canis lupus*, wolf, ancestor of the dog. In his wake came the cow and pig approximately 9000 years ago, with the horse, donkey, water buffalo, and fowl quickly following. The domestic cat emerged in ancient Egypt about three to four thousand years ago. By 2000 B.C. most of the domestic animals we know today were already permanent fixtures of our society. (Serpell) This shift from hunting to farming produced a fundamental change in the human/animal relationship.

The relief images on the tombs of the Egyptians illustrate affection and a unique consciousness of the interaction between man and his domestic beasts. They portray the activities of herdsman, wild-fowling, and fishermen, and illustrate the deep respect the Egyptians held for wild creatures. (DeSilva) Hunting scenes are detailed in stone relief on the palace walls of Assyrian rulers dating back to 1000-612 B.C. They are dramatic and demonstrate with subtle mastery the restless awareness, vulnerability, defiance, and pride of the animals involved. They also illustrate man's triumph over superior strength and speed, culminating in the death of the animal. (DeSilva) The fertile imagination of the early Chinese created fantastic dragons and stylized owls, tigers, birds, dogs, and

horses. They used these animal images in their philosophy and religion and placed immense columns of men and animals in front of Imperial tombs. In early Greece there was a tradition of animal-god, a deity in an animal form, such as Zeus-bull and Poseidon-horse. They used these creatures, along with the owl, dolphin, lion, tortoise, bird, and fish, as statues, to decorate coins, and as ornamentation on various utilitarian objects.

(Brion)

With the rise of Christianity, the pagan gods and the Greek concept of animal-god were replaced by monotheism. Naturalism was banished as idolatry and animal images were used only as symbols. One of the most memorable examples of animal symbolism in early Christian art is the legend of St. Jerome removing the thorn from the lion's paw. (The original legend was actually about St. Gerasimus, but transposed to Jerome inadvertently and translated to the similar Jerome by the monks.) St. Jerome spent four years as a hermit in the deserts of Syria, inspiring the theme of "St. Jerome in the Wilderness". The use of animal images in these many works stems from letters written by St. Jerome stating that "during his lonely penitential sojourn in the Chalcidean wilderness, scorpions and wild beasts were his daily companions." (Friedmann, 1980, p. 23) He also wrote, "For just as we marvel at the Creator when we behold not only heaven and earth, sun and ocean, elephants, camels, horses, oxen, panthers, bears and lions, but also tiny creatures - ants, gnats, flies, worms, and the like - their forms are better known to us than their names." In other writings he explored bats, chameleons, cranes, dragons, eagles, herons, locusts, owls, birds, and a few plants. (Friedman, pp. 23-24) From these observations, artists began to take a more dynamic approach to portraying animals and began to give a more natural and realistic rendering of their animal subjects.

With the rise of the Renaissance in both Italy and the Netherlands, artists became the first "naturalists" in a time of transition to Humanism during the Reformation, focusing on interest in the unspoiled world. Animal images placed them in their natural

settings with as much detail and accuracy as possible. Even Rembrandt and Leonardo da Vinci did many detailed studies of animals. One of the foremost “scientific illustrators” of the Northern Renaissance was Albrecht Durer. Durer’s works “in their absolute truth to nature, correspond equally to the artistic and scientific demands . . . thanks to his manner of rendering reality with uncompromising fidelity.” (Koreny, 1985, p. 24)

In the early 1500’s, a talented young woman, Sofonisba Anguisola, is credited with inventing “a new type of group portraiture in which the sitters are not merely aligned and accompanied by conventional props, as was customary, but shown in lively activity.” (Hartt, 1994, 603) This creation of the “genre” painting led artists to also create scenes of everyday life where animals, especially farm animals, were an important and necessary part of existence. As the Humanist movement strengthened, the naturalistic attitude led artists to use animals as more and more complicated symbols in both spiritual and genre images, separating art more firmly into categories. (Cuttler, 1968)

By the 1600’s, keeping animals, especially dogs, as pets was a widespread practice of royalty and the upper levels of society. Often in the portraits and genre paintings of the time, pets were portrayed along with their masters as symbols of faithfulness and loyalty. By the eighteenth century, pets were members of the household, often creating emotional trauma with their passing as demonstrated by Lord Byron’s inscription, written at the passing of his dog Boatswain:

Ye! who perchance behold this simple urn,
Pass on - it honours none you wish to mourn:
To mark a friend’s remains these stones arise;
I never knew but one, - and here he lies. (Serpell, p. 25)

With the growth of the new Naturalism, animal images became more and more popular. Although his career was cut drastically short, lasting only twelve years, Theodore Gericault created “very real impressions of his early youth, primarily those of the heavy Norman horses that he could see, ride, and study in the fields around his native

town of Rouen.” (Friedlaender, 1963, p. 92) To Gericault, horses and art were his life. He studied their anatomy in detail to learn the proper structure of their body. His work was spontaneous and free and “when he wished, he could paint from nature with great ease and felicity.” (Eitner, 1960, p. 3) Unfortunately, Gericault’s health began to fail at an early age, cutting his promising career short.

Of an age with Gericault was another High Baroque artist who did many animal studies, Eugene Delacroix. His work was “altogether dedicated to coloristic, dynamic movement.” (Friedlaender, p. 107) His work *Sardanapalus* was rendered in “a whirling mixture of human and animal forms . . . a tremendous theatrical structure composed upon a diagonal plan, highly coloristic, and altogether baroque.” (Friedlaender, p. 113) Along with his wonderful and dynamic images of horses, Delacroix created many images of the “great cats.” His work is created from “direct experience, yet they all seem fabulous . . . colorful, lively, yet strangely distant.” (Friedlaender, p. 122) During his life, Delacroix created a voluminous body of work, “850 paintings, a large number of watercolors and lithographs, nearly 60 sketch books, and many thousands of drawings” (Friedlaender, p. 123) leaving a marvelous legacy of animal art.

The son of an engraver, Sir Edwin Landseer became one of the most celebrated Animaliers of Victorian England. His successful career began at an early age. By sixteen he was exhibiting his animal images at the Royal Academy. His charm and talent quickly won him social and royal acceptance. He had a very unique talent, the most unusual being that he could draw a different animal with each hand at the same time. Landseer was the youngest of a close-knit family of seven. His father, John, conducted his early training and is known to have said about the area where they frequently walked:

“these two fields were Edwin’s first studio. . . At his request I lifted him over [the stile] and finding a scrap of paper and a pencil in my pocket, I made him sketch a cow. He was very young indeed then--

not more than six or seven years old. After this we came on several occasions, and as he grew older this was one of his favourite spots for sketching.” (Ormond, 1982, p. 3)

Landseer also studied animal anatomy, dissecting animals, and copying drawings of various animals' anatomy. Many of his early works illustrated some of Aesop's fables and demonstrated the anthropomorphic qualities of his art and a strong sensibility to the movements and expressions of his animal models. In 1824 Landseer visited Sir Walter Scott and “fell in love” with the Highlands. Scott would later describe Landseer's painted dogs as “the most magnificent things I ever saw - leaping, and bounding, and grinning on the canvas.” (Ormond, p. 6) His celebrated dog images reflect on the nature of the dog/human relationship portraying dogs as creatures of feeling and intelligence, playing on the concept of dog as the devoted companion of man (canine love and loyalty despite the quality of their lives). This notion was a phenomenon that began in the eighteenth century, the age of sentiment. Landseer returned to Scotland every year after this to hunt, shoot, and sketch, creating hauntingly beautiful, many times historic, paintings of the Highlands and the men and animals that peopled them. His images of the animals of the Highlands are “less sporting scenes than evocations of the animal in its natural surroundings, symbols of the elemental forces of nature itself.” (Ormond, p. 17) His work had no “social conscience” as many of his contemporaries' did, although, with his wry sense of humor, he was known to satirize political figures as in his images *Laying down the Law*, 1840, (Ormond, p. 192) and *Alexander and Diogenes*, 1848. (Ormond, p. 197) He was “a sportsman, and by chance and upbringing an artist, who would whip out his sketchbook and use his pencil when other men would have fired a gun.” (Proctor, 1961, p. 23) His mysterious, heroic and majestic images of the wildlife of the Highlands, particularly those of the noble stag and the extraordinary wild cattle, were attempts to bring animal painting into the realm of “high art.” (Ormond, p. 166) His work created

deep feelings in those who viewed it, further enhancing his popularity. The German art critic Waagen, in response to viewing Landseer's work, likened them to "the broader tradition of subject narrative - with all of its allegorical and poetical associations." (Ormond, p. 38) His animal groupings were carbon copies of genre paintings, peopled with animals mirroring human happenings and emotions. He had a long friendship with Queen Victoria, his first royal commission a portrait of her King Charles Spaniel, Dash. Throughout his life, he also created many painting of the Queen, her family, pets, and many scenes of their hunting parties to the Highlands. This sponsorship by the Royal Family opened doors for Landseer and led to many commissions to paint the pets and families of the well to do in England. One major reason for the popularity of his work was that they were not just animal portraits, they gave intelligence and life to his subjects and seemed to tell a story. His obituary stated it best when it said "No painter of animal life can for a moment be compared to him for intelligent invention . . . and subtlety of observation. No painter has ever so widened and deepened our sympathies with the dumb creatures that minister so largely to our pleasures and necessities." (Ormond, p. 22)

A young contemporary of Landseer, sometimes linked with him romantically and often called the "female Landseer," was Rosa Bonheur. She had a disorganized childhood, growing up in France after the defeat of Napoleon at Waterloo. She and her siblings received their early artistic training from her father, a minor artist in his own right. Her mother, who had been a student of her father as a young woman, also encouraged her. Her early work, as so many artists of the era, was also influenced by the widespread "naturalistic" view as voiced by Saint-Hilaire's premise that "the relationships among all living beings were based on the philosophical principle that in nature there is a 'unity of composition'." (Ashton, 1981, p. 42) His views enabled Rosa Bonheur to "relate the animal world to the human and served as a foundation for her vision of her role as an artist." (Ashton, p. 43) Her richly beautiful naturalistic painting

Ploughing in the Nivernais, was a commission awarded her by the state after her successful exhibition in the Salon at the School of Beaux-Arts in 1848. This painting launched her career as an artist who knew “how to listen to the mute symphonies of creation . . . and render them in the passionate and harmonious language of art.” (Ashton, p. 69) By 1851, Rosa Bonheur began to develop her interest in horse anatomy by visiting the horse markets and observing the animals and handlers. This intense study led to the creation of her uncharacteristically large and colorful painting, *The Horse Fair*, exhibited in the Salon of 1853 and recognized as a resounding success. (Ashton) More importantly, this work saw favor with the Emperor and Empress and added greatly to her reputation. After her success with *The Horse Fair*, she went on a Grand Tour of Britain where she was presented to royalty and illustrious personages, among them Sir Edwin Landseer, whose work she had long admired.

Eventually, she settled on an estate near Paris in the tiny village of By. There she set up a studio and began to gather a menagerie of many different types of animals, including a pair of lions. Notable among her talents was her ability to portray her models, both man and animal, with respect. She believed that animals did have souls and that they “might once have been human souls and had preserved their feelings despite the metamorphosis”. (Ashton, p. 139) This belief, the transmigration of souls (animal to human soul), was very popular during that time. She became somewhat of a recluse, not venturing out, forcing people who wished a commission to come to her, and created a deep identification with her animal pets. In 1889 Buffalo Bill Cody, whose Wild West Show was currently camped outside of Paris at the fairgrounds, paid her a visit at By. His troupe stayed in Paris for seven months and Rosa Bonheur was a frequent visitor to the site. She created many works based on these visits, the most famous of which was the one of Buffalo Bill on his white horse, widely reproduced in America for playbills, postcards, and posters. In her later years, she only felt on firm ground when she was

studying her animals with naturalistic intent and was often heard to say, “Art for art’s sake is a vain word. But art for the truth, art for the beautiful and the good, that is the religion I seek for.” (Ashton, p. 187)

In early America, the first animal artists were the Native American Indians. Anthropological digs of the various “mounds” found throughout the Americas have uncovered many stone fetishes exhibiting carved zoomorphic forms. Pottery bearing stylized incising of animal forms has been uncovered around the Chillicothe region of southern Ohio. The Copena area in the central Tennessee River valley has revealed many utilitarian items decorated with animal forms, the most striking the “great pipes” decorated with “fully sculpted animal and bird effigies” used for trade purposes. In Mississippian art, the icon of a falcon was used to designate chieftains and warriors. One of the most prevalent Mississippian earth cult symbols of fertility was the *Birger Figurine*, a carved panther-serpent whose back is usually shown growing gourd vines being cultivated by a female figure. The sky of the North American Indian was often symbolized as a thunderbird whose wings created thunder and flashing eyes created lightning, with the underworld symbolized as an underwater serpent with a panther head. Bird fetishes of all kinds were discovered at the Late Archaic site, Poverty Point, in the lower Mississippi Valley. The water spider, sometimes shown with a circle and cross on its back, was considered a sun symbol. Many different animal effigies were carved on ceremonial objects and on smoking pipes, central to any Native North American Indian religious ceremony. These pipes often depicted animals believed to have power from the overworld, such as birds, and animals associated with the underworld, such as snakes, turtles, frogs, otters, beavers, and bears. They also featured many other naturalistic animals thought to possess celestial powers, such as coyotes, bobcats, raccoons, and cougars. (Brose, 1985) The Chippewa of the Midwest Woodlands were known for their picture writing. One of their favorite animal symbols was the tortoise, described as a

“creature wise and patient.” (Whitney, 1974, p. 17) The Folktales of the Iroquois living in the Northeast were based on nature and drew comparisons between animal behavior and the strengths and weaknesses of humans. (Whitney) The tales of the Cherokee of the Southeast centered around the owl as a symbol of wisdom. They also believed they were “descended from the eagle, who represented both strength and courage.” (Whitney, p. 49) The war clubs of the Penobscot tribe of Maine were usually tree roots carved with miniature images of beasts, birds, or fish, along with an Indian head motif placed in an area of prominence. (Konrad, 1987) These basic beliefs have remained fairly constant over the past three thousand years of Native American History, encompassing the correlation between celestial bird, underwater monster, and the spiritual guidance of animals. (Brose, p. 198)

Little evidence has survived of the animal art of the Plains Indians, but we know that early explorers to the regions found their primitive picture-writings on hides and rocks scattered from Alberta to Texas. They are very difficult to date precisely but are thought to have been created from 500-1800 A.D. They picture humans and animal-like figures thought to be the spirit helpers of the creator. Many tribes of the plains Indians documented their year on buffalo robes with stains made from berries and bark. Their early art is primitive, with no concern for anatomy or perspective. The term “picture writing” is an accurate description for their art. (Petersen, 1968) Since the plains Indians had no written language, their pictographs, similar to Egyptian hieroglyphics, told their stories. One of the most famous Indian pictographs is the Dakotah Calendar or “Winter Count” by Lone Dog, the tribe’s official chronicler. The symbols represented incidents that occurred during the year and helped the Indians keep track of the happenings during their year. (Hollmann, 1965)

An often overlooked source of naturalistic art in early America are the journals of the Lewis and Clark Expedition. These journals are a brilliant source of naturalistic

animal and plant studies of species rarely seen except by the Native American tribes living West of the Mississippi. Lewis and Clark are often proclaimed as master explorers and woodsmen, but they are rarely recognized for their artistic contribution to the fields of botany, zoology, and ethnology, and as important pioneering naturalists. (Cutright, 1969, pp. viii-ix) In part, Thomas Jefferson wrote in his instructions to Lewis and Clark to record “the dates at which particular plants put forth or lose their flowers, or leaf, times of appearance of particular birds, reptiles or insects,” (Cutright, p. 2) and to observe “the animals of the country generally, and especially those not known in the U.S. the remains and accounts of any which may be deemed rare or extinct.” (Cutright, p. 3) To this end, Merriwether Lewis served the two years prior to the launch of the expedition as Thomas Jefferson’s personal secretary, expanding his knowledge of plants and animals and honing his skills in objective thinking and careful reporting. During the expedition, Lewis collected plant and animal specimens, documented them precisely in his journals, and included extremely accurate and detailed drawings of each new species he encountered. Merriwether Lewis was selected to head the expedition precisely for his powers of observation and his ability to recognize new, previously unknown species of plant and animal. (Cutright) The artwork in these journals made an undeniable contribution to the history of the West and the documentation of the plant and animals species contained there.

One of the most recognizable of the early American artists who came to the plains to study and document the lifestyle of the Native American tribes was George Catlin. He spent many hours studying a collection of Indian relics amassed by his friend and peer, Charles Wilson Peale, and, early in his life, decided to go West. He was allowed to accompany General William Clark (of the Lewis and Clark expedition) and his troop on several return expeditions to the Plains Territories. Clark encouraged Catlin in his work of painting the Indians in their native surroundings, in essence genre paintings of the

indigenous people of the West. Many of his best works are dramatic paintings of the Indian buffalo hunts, “stirring scenes of the tribesmen, bows in hand and arrows ready for instant use, guiding their horses to the right side of the racing buffalo.” (Hollmann, p. 28) In 1837 he opened an exhibition in New York, in essence becoming the “first ‘Wild West’ spectacle ever shown in the United States.” (Hollmann, p. 49) Although his fame was inconsistent, his work, now restored, is a part of our American heritage, used by artists, historians, ethnologist, and novelists as the foundation for their work. “He is known as the dean of Indian painters . . . because he was the first to see the artistic side of the color-loving and picturesque western Indians. (Hollmann, p. 52)

A naturalist of the early 1800’s, John James Audubon, is a household name long associated with beautiful, naturalistic, color studies of birds. For a short time Audubon studied art under Jacques Louis David, court painter to Napoleon. In 1803 he sailed to America but was ill equipped for business and spent every spare minute studying and sketching birds of all kinds. By 1810, Audubon had amassed nearly two hundred “life-size, in true colors, drawn from nature” studies of birds. (Teale, 1964, p. 3) Audubon was employed in a newly opened museum in Cincinnati, indirectly giving him enough confidence in his abilities to eventually seek the necessary resources to publish his portfolio. After leaving Cincinnati, Audubon created sixty-two studies of birds, making paintings that “were a huge step beyond anything he, or anyone else, had done.” (Kastner, 1992, p. 46) His work had such beauty that it was hard to tell where nature left off and art began. After finding no one in America to publish his work, friends recommended that he attempt to get his work published in Europe. There he staged an exhibit of his work where his unique and exquisite bird studies were a huge success. Even though his work was widely admired, Audubon still could not find anyone to publish the portfolio, so he undertook to do the job himself. He went to Scotland and employed highly skilled engravers to print the work, *The Birds of America*, in separate folios of five individual

engravings. (Kastner) Audubon peddled his work himself and eventually landed several Royal subscribers, among them future Queen Adelaide, who allowed her name to be used as patron for the project, giving sales a big boost. In 1843, after meeting Reverend John Bachman of Charleston, South Carolina, Audubon perceived his last great adventure when he set out to create *The Viviparous Quadrupeds of North America*. He and Bachman agreed to collaborate on the issue, Audubon as the artist, along with sons John and Victor as assistants, placing the animals in their natural habitat and writing text describing their habitat and habits. (Cahalane, 1967)

Frederic Remington and Charles M. Russell were outstanding cowboy artists who not only created magnificent animal images but also captured the fantasy of the “Old West,” preserving it for future generations before it disappeared entirely. Both artists’ images dealt with the realities and hardships of life as a settler of the west after the Indian Wars, Remington dealing with the Southwest and Russell with the northern areas and the mountains. Both artists came from fairly well-to-do families and were both poor students, leaving home for life in the romantic West at an early age. Remington actually only remained permanently in the West for about a year, while Charlie Russell was to remain in Montana for the rest of his life.

Growing up with his father’s romanticized tales of being a cavalry officer fostered a lifelong love of horses and the out-of-doors for Frederic Remington. His work was a combination of his experience for their sense of place but his imagination for their subject matter. (Dippie, 9) The work of Frederic Remington had a wide circulation in magazines, such as *Harper’s Weekly*, *Collier’s Weekly*, *Century Magazine*, and *Harper’s New Monthly Magazine*, and it has colored our image of the West, influencing artists, illustrators, and film-makers alike. In his early twenties, Remington embarked on a prospecting adventure into Apache country. He returned penniless “but with a bulging portfolio of sketches.” (Pitz, viii) Returning to New York to market his pictures he

eventually sold one to *Harper's Weekly*. After that he slowly began to sell his work and to get magazine and book commissions. In 1888, he rode with the Tenth United States Cavalry gathering sketches "searching for scattered bands of Apaches hiding in the hot canyons of Arizona." (Pitz, vi) Remington's nature "abhorred the faked and the sham. His ardent eyes recognized drama and truth. He painted boldly, knowingly, and with complete absorption, refusing to glamorize falsely or distort." (Pitz, 1972, p. x) In 1895 he turned to sculpture, discovering a hidden talent, stating, "I am to endure in bronze . . . I am going to rattle down through all the ages." (Dippie, 1982, p. 9) After several years of sculpting, Remington returned to painting, but with a more developed sense of color, light, and mood. His West, now entirely confined to memory . . . was invested with a mystery and poetry." (Dippie, p. 10) His career lasted only 25 years, but he produced a tremendous amount of work centering on the romance of the "Old West" leaving a legacy of wildlife, Native Americans, and cowboys.

In contrast, Charles Marion Russell actually worked in the West and had the reputation of being "the affable cowboy who loved to draw." (Dippie, p. 10) At the age of four, he wandered away from home, following a man and his trained bear. When he was found and returned home, it is said that he modeled a small figure of the bear from the mud on his shoes. (Renner, 1974, p. 19) His early sketches were crude, but showed "an observant eye, a feeling for animal and human anatomy, and a flair for portraying action—all hallmarks of Russell's mature art." (Dippie, p. 10) In Russell's work there is a constant theme of "The West that has passed." From the start, his paintings include buffalo skulls that later formed a kind of signature to his work. (Dippie) Montana was home to him but he knew that the West of his youth was slipping away. His work contained an everyday reality while including a "mystical passion of lost love." (Dippie, p. 13) In 1903, Russell had his first one-man show in St. Louis. His work at the St. Louis World's Fair in 1904 was reviewed as "some of the most captivating artistic work

of the age,” their creator as “an ordinary cowboy from the city of Great Falls and the peer of Remington . . . one of the artists destined to live in the history of art.” (Dippie, p. 13) In 1911, Russell’s first major show in New York City titled “The West That Has Passed” included oils, watercolors, and cast bronzes featuring cowpunchers, redskins, wolves, bony and wise-looking horses, and buffaloes. His work was received well and he began to exhibit in New York and Canada. In 1914, he was invited to show in London at the Dore Galleries. There continued to be many shows across the United States, the last one at the Corcoran Gallery. (Renner) Russell’s work continues to have universal appeal for his meticulous attention to the accurate detail of a very important part of our history. Russell’s documentation of the cowboy and his work is impressive. He has been called “the greatest painter that ever painted a range man, a range cow, a range horse, or a Plains Indian.” (Renner p. 31)

With the ascent of “modern” art, such as Abstract Expressionism, Minimalism, and Cubism, the popularity of animals as subject matter declined. Today animal imagery is again used symbolically in artwork. The plight of endangered species is emphasized by beautiful and poignant images of the endangered animals. The pitiful conditions of animals raised on factory farms and used in testing laboratories are shown with graphic images. Animal images are used because they are beautiful and appealing to us. They command our attention and arouse our sympathy. Once again, animal images are being used to represent our emotions, fears, faith, and ideals.

CHAPTER 3

PROCESSES

Because of my strong background in photography, my intense interest in portraying objects in art as realistically as possible, and my fascination with depicting animals and their personality traits, I decided to investigate the non-toxic processes that either used a photograph as a basis or were developed in a photographic manner. I found many different processes that met these criteria. This chapter will present the history and development of the few I explored with satisfactory results. It will also include a brief description of the method used for printmaking purposes and discuss any difficulties inherent to the process.

Serigraphy

History

Serigraphy, or Silkscreen, is a process that can be used in many different ways, from the simplest stencil to a complex photographic image. It is a fairly recent development in the area of printmaking. It has no illustrious history or scientific breakthrough to mark its beginning. In fact, the commercial process as we know it today developed only about sixty years ago. (Biegeleisen, 1963) The earliest forerunners of the process were the open stencils used by the Chinese for ornamental decoration. An early process developed by the Japanese consisted of oil-treated paper sheets containing intricate cutouts mounted on silk by a spider-like network of human hair painstakingly glued across the openings to keep the stencil in tact. This is the nearest prototype to the method we use today. Many peoples throughout history have employed similar methods, but, unlike the Japanese method, they employed bridges of stencil tissue to join island parts of the design. (This method is evident in the alphabet stencils commonly available

for making signs.) The Japanese method of using human hair to attach these islands parts, although a tedious operation, allowed for the elimination of these bridges and created a more intricate and pleasing stencil. The fineness of the hair allowed the paint to flood the area and left barely discernable traces of their presence. Experimental work using only woven silk as a screen was done as early as 1870 in Germany, France, and later, England. A patent was granted to Samuel Simon of Manchester, England, in 1907 covering the use of silk as a screen and carrier. (Biegeleisen, p. 2)

In 1914, John Pilsworth of San Francisco, California, developed a multi-colored screen process and was later granted a patent on this process. This American process was known as the Selectasine method and was commercialized, developing into a thriving business. (Biegeleisen) The early process was tedious and, as with any new invention, its intricacies and developments were a closely guarded secret. With the advent of World War I, the use of silkscreen was adopted by sign painters and decorators as a means to quickly and mechanically duplicate, identically, what had previously only been done by hand. Compared to other popular processes, such as lithography and letterpress, employed by high-level national products, silk screen was a crude facsimile. The edges of the printing were often blurry and ragged and the paints of inferior quality.

In 1929, Louis F. D'Autremont developed a knife-cut stencil film tissue, called Profilm, that was later patented. A few years later, Joe Ulano, a foreman in a New York screen shop developed a film that he patented as Nufilm. The result of this action was that the manufacturers of Profilm filed a lawsuit that Ulano lost. He became a licensee of the Profilm Company, but perfected his film to such a degree that it became the standard for the industry. (Biegeleisen) This impressive advancement led to the development of specially formulated paints for every type of printing surface and process imaginable. Since that time the process has been further refined until today it is capable of producing

images that are both beautiful and intricate. There are also fairly new emulsions that are even capable of duplicating photographic processes with a high degree of success.

Process

Serigraphy is the basic method used for the images *Trunks* and *Vanishing Act*. *Trunks* is a straightforward, many layered, traditional silkscreen, using inexpensive Speedball emulsion. The image *Vanishing Act* is also many layered, but uses a screen on only one layer.

The basic method for silkscreen is to either buy or fabricate a frame stretched with a matrix of synthetic fibers (silk is no longer commonly used). This “screen” is then coated with the light-sensitive emulsion on either one or both sides, depending on the durability desired. There are many different kinds of emulsion available, depending on the purpose of the finished product. (For these two images, the basic Speedball emulsion was used.) The screen is then allowed to dry for approximately an hour. When it is dry, the positive transparency is taped in place on the screen and exposed with a light source. After this is completed, the emulsion that has been blocked by the black areas on the transparency are washed away leaving the stencil. The screen is then dried and the stencil is ready for use. If used with water-based ink, the Silkscreen process has very low toxicity.

There were two major difficulties I discovered with this process, the sensitivity of the emulsion to heat and the detail possible in the image. With the Speedball emulsion, it is very important that the water used to wash the stencil away does not get too hot. When this happens, not only does the unexposed emulsion get washed away, but also the exposed emulsion. This means that the screen must be cleaned and the entire process started over, a very frustrating experience. The problem with details has proven to be the reverse of what would be supposed. It would be thought that a tighter weave on the screen would retain more detail. This is not the case. A screen of 10-12 threads per inch

works best. This allows the water to wash away the unexposed emulsion to a crisp edge. If the screen threads are too fine, the water is unable to penetrate the unexposed emulsion and wash it away because the threads are in the way. I am currently working with this problem and with different photographic emulsions to try to achieve a more photographic image using Adobe Photoshop and actual halftone images. More information on the Silkscreen process and materials can be obtained on the Speedball website (<http://www.speedballart.com>) or on the Ulano website. (<http://www.ulano.com>)

Z*Acryl Film

History

Both ImagOn film, developed by Keith Howard, and Z*Acryl film, developed by Mark Zaffron, are dry photopolymer films that were originally used in the printed circuit board industry. These films are forms of a product called Riston, manufactured by DuPont, and are light sensitive in nature. (Howard, 1998) Both Howard in Canada and Zaffron in California developed their processes during approximately the same time frame, beginning around 1993. Both were exploring methods to reduce or, preferably, eliminate the hazardous nature of Intaglio printmaking while retaining the original look and quality of the technique. Both films, laminated onto an Intaglio plate in place of hard ground, can be used in a non-etched state after exposure or can be etched in the traditional Intaglio tradition. There are many advantages of this process, in particular its light-sensitive nature, allowing photographs to be used in the image making process. With a little practice and experimentation, fine results nearing the quality of photogravure can be obtained without all the problems inherent in that extremely difficult and exacting process. In fact, experience with the tedium of photogravure is what led Mr. Howard to his approach. My own frustrations with the photogravure process and pre-coated

photoetch plates is what also led me to search for a simpler means of producing photographic images to print with traditional "ink and paper".

Process

The Z*Acryl film was used for the images *Rhino*, *Beware*, and the *Guardian Series 1, 2, and 3*. *Beware* was one of the earliest prints made using Z*Acryl emulsion and is a straight-forward, intaglio print. *Rhino* was also an intaglio print that was then hand-colored using water soluble colored pencils. For the *Guardian Series 1, 2 and 3* a chine colle' background of Thai banana paper was used to give depth and texture to the intaglio prints.

The Z*Acryl films are laminated onto a substrate of some type (copper or zinc if the finished plate is to be etched, any rigid material if it is not) using a press. The plate is then exposed using a halftone or a hand-drawn black and white image, and a light source. The unexposed film is then washed away in a 10% solution of soda ash and water. Care must be taken with this step not to wash away too little of the emulsion (depth of crevasses not deep enough to hold ink) or too much emulsion (detail is washed away). The plate is then rinsed and dried with a hair dryer, taking care not to touch the surface of soft emulsion. The plate must be "cured" using a light source or the sun, and is then ready for printing. Other than traditional printing ink, this process uses only substances that are not believed to be harmful to humans or the environment at this time.

In the beginning, I had trouble getting the film to stick to the plates. This can be remedied by spritzing the surface of the plate with a small amount of alcohol mixed with water. Another problem was with the exposure time. As anyone with a photographic background knows, a step tablet and a test strip are of fundamental importance when trying to determine the proper exposure. This is a step that must not be eliminated in the excitement to produce a plate with a new process. The only other problem I found was the softness of the emulsion as it is being developed. The same properties that allow it to

hold so much detail also expose it to scratches and imperfections left by anything harder than your fingertips used during the developing process. More detailed information about the intricacies of ImageOn can be found on the Keith Howard Home Page (http://www.mtsu.edu/~art/printmaking/non_toxic.html) or in Keith Howard's book Non-Toxic Intaglio Printmaking. Further information about Z*Acryl film can be obtained through Mark Zaffron and the Z*Acryl web page. (<http://www.zacryl.com>)

Photolithography

History

The process of Lithography was discovered by Aloys Senefelder in 1798. The premise of the process is that grease repels water. Early lithography was done on slabs of limestone, a method that remains very popular today. (Drost, 1991) Artists could draw directly on the stone with a greasy substance, such as a crayon, that would be attracted to the surface of the stone and also to the printing ink. The open areas of the stone would be porous and attracted to water which in turn would repel the printing ink. This planographic process was used by Senefelder to print sheet music. (Bawden, 1999, n.p.) When Senefelder published his book, A Complete Course of Lithography in 1818, (Tanase, 1999, n.p.) it became a very popular artistic medium used by many of the great masters such as Delacroix, Honore Daumier, Roy Lichtenstein, and even Jasper Johns. (Thompson, 2001, n.p.) In his remarks concerning the exhibition by the Blanton Museum of Art, *Lithography: The Modern Art and Its Traditions*, Jonathan Bober, Curator, stated:

“Throughout its history, lithography has been the most versatile form of printmaking, capable of accommodating everything from the most personal inspiration to mass communications, from visual poetry to propaganda, from inherent beauty to neutral notation. In fostering and bringing such disparate languages together, lithography may very well be the first and most influential modern art.”
(Thompson, n.p.)

Early experimentation with plates was done in order to find a process of producing images that could be combined with type for use in the offset printing industry. The process of offset printing with lithography plates was patented in 1853 (Tanase) and it was a small jump from there to the process of photolithography.

Process

The images *Lunch*, *Punda Mulia*, *Search*, and *Pete* were created using this process. *Gulp*, *Punda Mulia*, and *Search* were all drawings that were scanned and then turned into a positive transparency using Adobe PhotoShop and an Epson ink jet printer. *Pete* was an actual photograph that was scanned and output in the same manner. They were all printed using traditional plate lithography techniques.

Photolithography is based on the same basic principles as traditional lithography, so an understanding of that process is essential. The only difference between photolithography and regular plate lithography is that the plate is coated with a light-sensitive material. The plates are exposed with a half-tone and a light source and then chemically “washed out.” The image is rinsed, “gummed” with another chemical solution and allowed to dry. The plate is then ready for traditional roll-up and printing.

This process, once the proper exposure is determined, was one of the easiest and most satisfying that I found for my purposes of photographic reproduction. The only problem I found with the process was that the plates were very delicate and would fill in very easily. A light touch and fewer passes with the ink roller solved this problem. The only other disadvantage to the photopolymer plates was the cost. Although this process does use chemicals for processing, they are used in such a tiny amount that the process has a low level of toxicity. The materials used for photolithography was obtained from Takach. Information on the materials can be found on their website.

<http://www.takachpress.com>

D2P Digital Lithography

History

Like plate lithography, the D2P plates were recently developed as an offshoot to accommodate the offset printing industry and as an approach to less toxic methods of printmaking.

Process

The images *Wolf* and *Caged* were created using D2P plates. They were “processed” using scanned photographs that were output onto the D2P plates using a computer and a laser printer.

These polyester lithography plates require no chemical processing. They are as thin as paper and the image is created by either drawing with an instrument that is not water soluble or by placing the image to be printed in the copy machine, placing the D2P plate in the paper tray and running it through the copier. Images can also be placed on the D2P plate by scanning an image and running the D2P plate through a laser printer. (Note that an ink jet printer will not work because the ink is water soluble.) The plate is then buffed with a small amount of Scrub Free from your local supermarket to remove any excess toner. After that, the plate is rolled up and printed just like any other plate lithography. (Zaffron, 1995)

Like the photolithography plates, I found that the D2P plates were very sensitive and blocked up quickly. Unlike a photolithography plate, if the D2P plate was cleaned too many times the surface tended to delaminate. To overcome this problem, I found that pulling ghost prints until the excess ink was removed worked the best. After some experimentation, I began to pull a ghost between every print to prevent the build up from happening in the first place. The other problem was that the plate wanted to stick to the roller if it was rolled too close to the edge. This problem, of course, was solved by

making the plate size bigger. Unfortunately, the images that can be created are limited by the size of paper that the copy machine or printer can handle. However, the extremely reasonable cost of this product still made it a very attractive alternative. This product was probably the least toxic of all the methods explored. Information about these plates is available through the Z*Acryl website. (<http://www.zacryl.com>)

Photopolymer

History

Photopolymer plates are, again, a product that was developed to accommodate the offset printing industry. The photopolymer gravure is a nontoxic process developed by a Danish printer Eli Ponsaing in 1989. (Ross, 1996, n.p.) The photopolymer plate has a light-sensitive plastic coating of various thickness depending on the process desired, intaglio or relief, and is developed using only tap water. While the photopolymer plates don't have a long historical background, they promise to be one of the most attractive of the new, non-toxic methods of printmaking, rivaling photogravure.

Process

The images *Marie*, *Sentinel*, and *Spike* were printed using this process. All the images were scanned and output to transparency film using an ink jet printer. *Sentinel* and *Spike* were created with single plates. The image *Marie* required two plates to achieve the very dark areas.

The process for developing an image on a photopolymer plate is similar to the methods of exposure for any photographic process. A step tablet created with the same equipment (computer, printer, etc.) used to make the transparency is essential. Once the exposure has been determined, the plate is exposed using "black light" bulbs. These are similar to grow lights used for plants. The plate is then washed out with water and a soft

brush or your fingertips. The excess water is removed from the plate by blotting with newsprint and then dried completely with a hair dryer. At this point, any handwork that is desired can be done to the plate. Next the plate is hardened, either with the exposure unit or by the sunlight, and it is ready to print.

The major difficulty I had with this process was determining the proper exposure. Sometimes as little as a 5 second increase in exposure was too much. Also, since the washout time is fairly long, it is easy to use more or less pressure and vigor with the wash-out brush causing variables in the quality of the finished plate. The plates also will not retain very white highlights along with retaining very dark blacks. For this quality of image separate plates must be used. As with anything new, the plates are also fairly expensive. There are several useful websites containing information on these plates.

(<http://www.solarplate.com> - <http://www.photopolymerplates.com> - <http://www.printstudio.com.au> - <http://axp.psl.ku/~ross/photogravure.html>)

Photocopy Transfers

History

I was unable to find any history of the process of photocopy transfers other than it is becoming a very popular artists' technique for both stand-alone images and for transferring a resist to lithography plates.

Process

The photocopy transfer method was used for the images *The Deep* and *Katy Cornered*. Both are images created with multiple layers and transfers.

The photocopy transfer is based on the fact that the toner on a copy is fugitive for a brief amount of time after it is made. As a result, fresh copies work best for this process. The copies are made exactly like any other copy except they should be lightened

enough to contain as much of the details as possible. The copy is then placed face down on the printmaking paper. Next the back of the print is rubbed with a small amount of Wintergreen Oil on a cotton ball and then with a hard object, such as the back of a spoon. The transfer can be checked by carefully by lifting a corner of the photocopy. Another method of transferring the image is especially useful for plate or stone lithography. The copy is prepared in the same manner. It is then placed face down on the plate in the position desired. Newsprint large enough to cover the copy is soaked with Acetone and layed over the copy. Another piece of newsprint is quickly placed over the printing area and the piece is run through the press. This transfers the photocopy (in reverse) to the plate where it can be used as a resist, the same as drawing with a crayon.

Photocopy transfers are a very simple process that yielded good results once the technique was mastered. Using the proper amount of Wintergreen Oil and pressure are essential to a good transfer and this can only be gained through practice. Also, very black areas on the original photocopy tended to bleed before the transfer of the other areas could be completed. Getting a good transfer with the Acetone and the press was a little easier, but the pressure on the press is very important as the paper tends to stick with too much pressure. However, this process was one of the cheapest and yielded very satisfactory results. Obviously, the method using Acetone is much more toxic than the one using Wintergreen Oil.

Photoetching

History

Photoetching is also a process developed to try and duplicate the quality of photogravure for the offset printing industry.

Process

The images *Captivity* and *Tiger, Tiger* were the first photographic emulsion prints that I attempted in my graduate studies exploration. They are both photographs that were scanned into Adobe PhotoShop, manipulated, then output to transparency film using an Epson ink jet printer.

The process is essentially the same as for the Z*Acryl process except that the plates are already coated with a light sensitive emulsion. I had a great deal of difficulty with this process and was only able to produce these two images. The exposure time for the plates seemed to vary greatly from plate to plate, at least with the ones I purchased, and I was unable to determine the problem. The plates were also expensive which deterred further exploration of this process for the time being. The presensitized plates used for this process were obtained through Graphic Chemical Company.

<http://www.graphicchemical.com>

Conclusion

The exploration of these processes was in reaction to a semester of working with the intimidating and unforgiving process of Photogravure as an undergraduate. This study was an attempt to discover a method that would replicate the beautiful and ethereal quality of the Photogravure while eliminating the difficulty of the process. Another focus of this exploration of processes was to discover a means of printmaking that would, if not eliminate, at least reduce the levels of toxicity inherent to the printmaking process. I believe that I have accomplished these two goals. The Z*Acryl film and the Photopolymer plates show great promise in these two areas. While I am the most comfortable with the Z*Acryl film, since it was the first product I work with, the Photopolymer plates are slightly less toxic while being a little less tedious, although their expense is somewhat prohibitive.

CHAPTER 4

ANALYSIS OF WORK

Chapter 4 will discuss the focus of this work, a lifelong fascination with animals. It will also include the direct artistic influences and their effect on the individual works presented in the public exhibition at the B. Carroll Reece Museum on the campus of East Tennessee State University.

Focus

Modern society has distanced us from the realities of life even a century ago. We get our food from grocery stores, not our family farm. We take excursions with our children to view wild animals housed in zoos and theme parks where we are protected from each other. We no longer caution our children about straying too far from home because of four-legged predators. Our closest contact with wild nature is through our television sets or the occasional rabbit, raccoon, bird, or squirrel in our backyard. We give no thought to what it must be like for those animals that have lost their habitat and must adapt to our world or face extinction. Nor do we think about what will happen to the earth when all of our wilderness areas are overrun with civilization.

Photography is the most accurate means to capture the intimate details of the world around us. In a split second it can stop a bird in flight, a fish leaping from the water, a tree blowing in the wind. Traditional printmaking, on the other hand, is a process that gives permanence to an image that photography cannot. It brings light and tone to the print that stirs the mind. Printed with ink on rag paper, a likeness has a rich and enduring quality not found in a traditional photograph. This exhibit is an attempt to combine the immediacy of photographic processes and the tradition of "ink on paper" into one image that captures the best of both mediums.

My work focuses on animals; who they are, and how they live. I create character studies with as much realism as possible, using either camera or pencil. I seek to portray the many different qualities of the animals I study, giving the viewer an insight into the animal's personality, through my perspective. I strive to capture the traits animals and humans share and what animals must endure to survive in a world of constantly shrinking habitat. Some of the images deal with the animal camouflage that has developed over time to protect different species from predators. Other pieces deal with the way species have become domesticated in their struggle to deal with man, even to the point of becoming our familiars and friends.

Possibly, I perceive animals in a different light than most people. Growing up, my family lived on a farm with few close neighbors, so most of my companions and playmates were animals. After spending a good portion of my life around animals of all types, they sometimes seem more human than humans. In my view, animals have countless traits in common with humans (self-preservation, mother/child, love, hate, fear, cleanliness, jealousy) and do their best to survive in an alien world.

My first trip to a zoo was the year I entered college. I viewed the animals with both fascination and distress, seeing them as beautiful but distressed at their captivity. I still hold this dual outlook when I visit a zoo, although the zoos of today are very different from that first one I visited. They try to give the animal as much comfort and freedom as possible and are playing a major role in bringing endangered animals back from near extinction. What a tragedy it is that these animals must be kept in captivity in order to preserve them from the selfishness of man. If left to themselves, they do a much better job of stewardship of the Earth than man does. The idea that man is a being superior to all creatures is certainly an exaggeration. We cannot converse with animals except as they learn what it is we are attempting to say. Is this because they are not as intelligent as we are or is it because we are unable to learn their language?

In addition to the animal theme, my graduate work has been an investigation of several new, relatively non-toxic approaches to printmaking. The high levels of toxicity in the materials an artist uses are of great concern to me, both from a health standpoint and from an environmental point of view. For our own well-being, all artists need to be concerned with these issues or soon, if we live, the beauty and wonder of Nature will be a fading memory, her splendor remaining only in artists' renderings.

Discussion of Influences and Individual Work

Every student of printmaking is influenced by Albrecht Durer, one of the pioneers of the Northern Renaissance and Humanism. Recognized as a child prodigy, Durer became an accomplished artist at an early age. He traveled a great deal in the furtherance of his artistic quest for knowledge, making trips to Italy and wherever new knowledge might be found. After a visit to Bologna "for art's sake, for there is one there who will instruct me in the secret art of perspective" (probably Luca Pacioli), he was heard to say "Oh, how I shall freeze, craving the sun. For here I am treated like a gentleman, but at home I am a parasite." (Strieder, 1989, p. 27) It is largely through the efforts of Durer, and those like him, that artists were elevated to the lofty position in society that they held during the Renaissance. Of particular interest to me are his animal images. In these etchings, engravings, and drawings, he creates absolutely believable creatures. The proportions are completely correct and the attention to the details of their form is perfect. His mastery of the many mediums he worked with is humbling and viewing his compositions inspiring. Most impressive about his work is the extreme amount of detail and realism he was able to achieve in whatever medium he employed. His animal studies are outstanding and one of the most impressive is *A Young Hare*, a watercolor, done in 1502. This image is so realistic it appears as if it could jump from the page. His image *A Rhinoceros* is very unusual, especially after further reading revealed that it was created

from just a sketch of the animal enclosed in a letter. Perhaps the most awe-inspiring of all his works, on a personal level, were the engravings he created for the Apocalypse, a tableaux addressing the fear of the end of the world and the coming of the Kingdom of God. (Strieder) His images for this set of etchings are magnificent. Even the dragons and fantastic creatures in them appear entirely believable. Many of my drawings reflect the direct influence of naturalistic artists, in particular, Albrecht Durer. Sometimes my creatures are a little bizarre, but they are always rendered in a style that gives them complete believability.

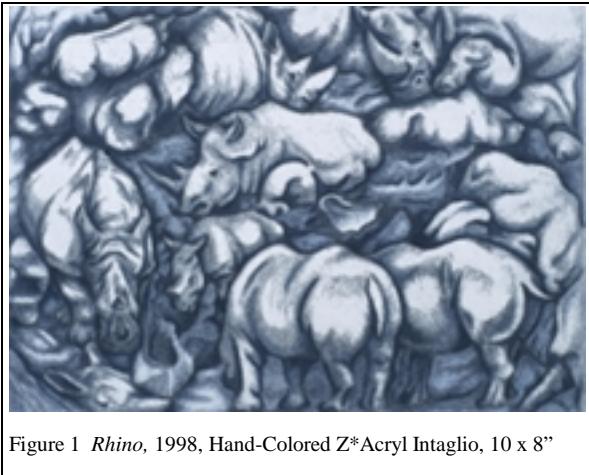


Figure 1 *Rhino*, 1998, Hand-Colored Z*Acryl Intaglio, 10 x 8”

Having a fascination with the Rhinoceros image that Durer created from a sketch in a letter, it was only natural that the image *Rhino* is the first drawing created for my graduate study in printmaking. It was originally developed for Silkscreen, but the version exhibited in “The Company of Animals” was

created using Z*Acryl film, then hand-colored with watercolor pencils. The image is based on some of the many photographs I have taken of the Rhinoceroses at the Knoxville Zoo. On one particular trip to the Zoo after a thunderstorm, the weather was very muggy and humid. When we approached the Rhinoceros pen, I was struck by how the animals blended in with the mud and rocks. Because it was so hot, the animals had coated themselves with mud for protection, just as they would do in the wild. Because of the heat, none of them were moving, and so they blended in perfectly with the wonderful colors of the mud in the pen. The figure/ground relationship used in this image is based on that fact. The animals seem to be part of the rocks and the rocks seem to be part animal, bringing a surreal, Escher-like quality to the image.



Figure 2 *Punda Mulia - Stripped Donkey*, 2000, Photolithography, 10 x 8"

Also influenced by the naturalistic style of Durer, *Punda Mulia - Stripped Donkey*, a photolithography first created as a graphite rendering, is a complex image that plays upon the striking beauty of the Zebra, an animal with anatomy and personality traits very similar to horses. To emphasize these traits I chose a young Zebra looking over her shoulder at us as the central figure. Around her I used images of other zebras doing the things that they need to do to survive in the wild. The

surrounding figures are morphed into the main figure so that it is not clear where one zebra leaves off and the next one begins, again playing upon the figure/ground relationship and scale. This quality, along with the limited palette of this piece creates an interaction between the figures that holds the composition together and creates many little pockets of Escher-like renderings.

Growing up as I did, absorbed with books and horses, it is only natural that my earliest artistic influences were the "cowboy" artists such as Frederic Remington and Charles M. Russell. I read and re-read every book written and illustrated by Will James, and tried to imitate his style in my copious drawings of horses. The art of Charles Russell still remains inspiring to me because many of his scenes are glimpses into the lives of the wild creatures of the West and their reactions when confronted by a previously unknown man. The sculptures of Remington are also personally inspiring for their realism and attention to the minutest of details. Many think of distant vistas and vivid desert scenes when they think of Remington and Russell. While that work is very beautiful, my mind visualizes the intimate scenes of western wildlife and details of day to day ranch life

when their names are mentioned. The inspiration in their work is that frozen instant of life.



Figure 3 *Katy-Cornered*, 1999, Photocopy Transfer, 22 x 30"

Although *Katy-Cornered* is not an image of the “Old West,” I think it uses many of the elements that Remington and Russell used in their work, the ability to portray little “slices of life.” This image was a photocopy transfer and used one of my photographs of my own cats as the cornerstone. The paper was then laid out

in a grid and cat images that personified the many facets of the cat personality were gathered from my own photographic files, magazines, and old books. The shapes of the images were also important elements because I wanted them to conform to the grid I had laid out. Size was not important since one of the advantages of using a copy machine is that you can enlarge and reduce as necessary. I tried to emphasize the playful and mysterious nature of cats, along with their instinct for survival, while playing with the figure/ground relationship and scale to keep the viewer slightly off balance. While some may feel the large pair of eyes at the top of the image are a little overpowering, to me they emphasize the most fascinating part of the cat, his eyes.

On a more contemporary note, a significant influence on my work has been printmaker Sue Coe, although not in a positive way. I admire what she has accomplished for herself, the art world, and for animal rights. Her work speaks volumes in the way it brazenly depicts the realities of the happenings inside the abattoir and what occurs at “factory” farms. Her stand for animal rights is an inspiration to anyone who believes that animals deserve humane treatment. While her “in your face” art does generate a strong response, either positive or negative, from anyone who sees it, it is very disturbing to me.



Figure 4 *Search*, 2000, Hand-Colored
Photolithography, 10 x 8"

Like Sue Coe, I am also very concerned for the welfare of animals, although my artwork is much more subtle and the casual viewer often misses the underlying reality in the images. For *Search* my thoughts were on the vanishing habitat of the Tiger. The Tiger is one of many animals on the Endangered Species List. In this image I combined the images of the male tiger gazing out over his world, creeping through the tall grasses, ever watchful for predators and man. The mother

Tiger is trying to carry her young to a safer place, much as domestic cats do when their babies are disturbed. In this image I have again played with the figure/ground relationship and also with the scale. The paw prints in the corner underscore the fact that soon there will be no more Tigers if the current methods of conservation are not successful. The understated, faded quality of the limited color palette and value range give the image the effect of gradually disappearing. Tigers are a beautiful animal and, in this image, that quality is used to attract the casual viewer, who may then be drawn into the deeper meaning.

The work of another contemporary printmaker, Deborah Mae Broad, is very appealing to me. Her artwork is a product of a quiet, personal vision (Golden, 1995, p. 4) where animals stand in for humans to represent their idiosyncrasies. For Broad, animals and her teaching come first. She states that early in her work as an artist and printmaker she discovered that animals can stand in as humans and "with animals you can get personal without naming anybody." (Zimmer, 1992, p. 2) The knowledge that she has of the personalities and anatomy of the animals she portrays is the part of her work that is

the most engaging. Her work embodies the statement she wishes to make by selecting just the right animal and personality traits for the composition.

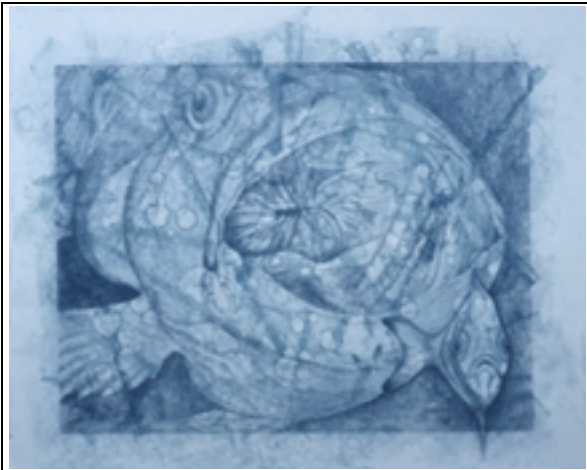


Figure 5 *Gulp*, 1999, Photolithography, 10 x 12"

The work that most reveals the influence of Deborah Mae Broad is *Gulp*. It was a drawing created after a particularly trying time for me. In hindsight, I believe I created it out of my feelings of being consumed by the stresses of trying to maintain a home and family along with working and attending college full time. After the semester was over and

I looked back over my work, it struck me as my very humorous way of dealing with the tension of that semester. I vividly remember feeling exactly the way that small fish appears to feel! On the other hand, the image also points out one of the basic facts of life for animals in the wild, "survival of the fittest." The little fish, in trying to escape, has charged through the edge of the picture plane to cheat his fate, breaking into the viewer's space and leaving the predator trapped in the confines of the edges of the image. The low contrast and limited palette of sea greens give the image a deceptively calm effect, contrary to the drama of "life and death" taking place.

Another set of images that mirror the anthropomorphic qualities in the images of Deborah Mae Broad is the *Guardian Series #1, #2, and #3, Mother and Child*, depicting the theme of mothers protecting their young. These images play upon the fact that animals protect and teach their very young in much the same way as humans do. They keep a watchful eye while allowing them to explore and learn on their own. The little hippopotamus seems to be laughing while his mother watches with her protective eye.



Figure 6 *Guardian Series #1, #2, #3 - Mother/Child*, 2001, Z*Acryl Intaglio/Chine Colle', 9 x 6" each

The little wildcat is sleeping while the mother watches over her. The baby giraffe is peeking out from under the protection of her mother's stomach. These are all traits that we have observed in human infants. Children laugh at mysteries as simple as watching their parents do silly things. What mother has not sat and watched while their babies sleep? Who has not seen a toddler peeking from behind his mother's skirt? The cropped, circular image creates a bulls-eye with an abstract quality, drawing the viewer in while emphasizing the infant and relegating the mother to the background. The chine colle' background, created with Thai banana paper, gives the image a camouflage effect, along with bringing more color and depth to the composition.

My statement about influences would not be complete if I did not include those photographic artists who molded the beginning of my studies at East Tennessee State University. The one who had a most profound effect on my personal way of "seeing" all things, not just animals, was Minor White. He called himself "an unusually round peg in an extra square hole". (Hall, 88) While he did not photograph animals to any great

extent, his ideas on photography were very thought provoking. He created photographs that he would crop and enlarge until they did not resemble the original in the least. He made many images of frost and snow during the portion of his life in Rochester, New York, each of them giving a different connotation every time it was viewed. He called this effect “equivalency” and it was what he meant when he said his images were "for what they are" and "for what else they are". (Bunnell, 243) This quality is what attracted me to his work and is also something that I attempt to emulate in my own work.



Figure 7 *The Deep*, 2000, Photocopy Transfer, 8 x 6"

The Deep is also a many layered print playing upon the “equivalency” theme with an ambiguous figure/ground relationship. The image was created using photocopy transfers as layers of the whole. The background was printed as a monoprint in a sea green color using a plexiglass plate, lithography ink, and mineral spirits. The plate was inked and then

spritzed with the mineral spirits to create the mottled, spontaneous appearance. The next layer was a photographic image of ripples on the duck pond, taken early one crisp fall morning at Bays Mountain Park. The final layer is pieces of an image of sea lions, both torn and cut out. The effect gives a look of underwater, where the seals play among themselves. With this image, the playful nature of the animals is emphasized, along with their ability to glide gracefully through the water in search of sustenance.

Trunks is an image developed for Silkscreen that also deals with “equivalency”. I have always been intrigued by how much an elephant’s skin looks like tree bark. With that concept in mind, the image was created based on photographs I had taken of the trees

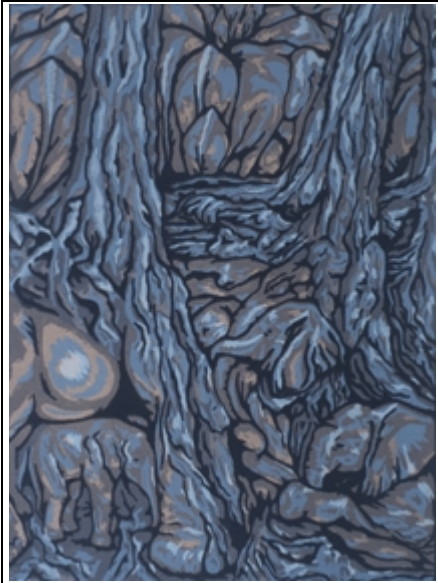


Figure 8 Trunks, 1998, Serigraphy,
10 x 8"

along the entrance road at Steele Creek Park. They have gnarled bark and roots that have eroded and grown out of the ground along the bank. Many of the roots reminded me of elephant trunks, the tree trunks of their legs, and some of the eroded areas their bodies and ears. This work was created enhancing those similarities, again playing with the figure/ground relationship and scale, creating a lost-and-found image. The shades of color were also chosen to enhance the similarity between elephants

and tree trunks.

Other photographic influences on my work are the animal photographs of Garry Winogrand and Elliott Erwitt. Their ability to capture the qualities of animal personalities is uncanny. In Animals, a book of zoo photographs by Garry Winogrand, his viewpoint with his camera and his ability to capture just the right metaphor is extraordinary. He places the people and animals in such a way that the viewer is not sure who is inside the cage and who is outside. He also uses the personalities of the animals and humans as a theme, such as his photograph of a wolf in a pen with a "wolf" beside the cage with a girl. His documentary book The Fort Worth Fat Stock Show is an eloquent set of photographs that have personal appeal for me. They bring back thoughts of the stock and horse shows that I was involved in as a youth. I still attend them, as I have time, to add to my collection of animal photographs for use as stand-alone images and as references for prints.



Figure 9 Captivity, 1998,
Photoetching, 8 x 5"

In my animal photographs I also try to capture the essence of the animal I am looking at. The image *Captivity* is a photoetched image created from one of those many photographs of the animals at the Knoxville Zoo. The original image was taken through a break created in the fence for the visitors to view the animals. The deer appears to be timid and ready to take flight where in reality the fence that confines him is hidden in the undergrowth beyond. He is held captive and appears vulnerable to us. The photograph was scanned and taken into

Adobe PhotoShop where the fence area was manipulated to create the surreal area around the outside of the fence, adding to the visual quality of the scale, emphasizing the effect of looking through a keyhole to view a tiny puzzle of life.



Figure 10 Tiger, *Tiger*, 1998,
Photoetching, 8 x 5"

In *Tiger, Tiger*, also a photoetching, the photograph was taken of a tiger, again at the Knoxville Zoo, who was pacing around and around the perimeter of his fenced pen, as if looking for escape. It was evident that this was something that he did constantly, because his path was well worn with use. This image was also scanned into Adobe PhotoShop where the area of the fence that the tiger is approaching was removed. This created the impression that, if the tiger would only turn his head, he would see the avenue for making his escape. It places

the viewer in an uncertain place in relationship to the image. Quite obviously, the fence is gone and without that barrier of protection the tiger shares their space instead of being confined.



Figure 11 Caged, 1999, D2P Plate Lithography, 5 x 8"

Caged is also an image taken of a tiger at the Knoxville Zoo. On this occasion, a very hot day, the animals all seemed to be lethargic. This tiger was hiding in the undergrowth near the walk, out of the heat of the day. As I stood there taking photographs, he looked up and “chuffed” as if to say, “GO AWAY!” You could tell by his manner he did not want to be disturbed. Using my zoom lens I quickly took my photograph and moved on, even though I knew there was a double fence between us. I feel this image captures that telepathic quality that animals have with each other. I certainly had no doubts about his meaning. The ambiguity of the cage is also apparent in this image. We actually feel as if we are the ones being protected by the cage and the tiger is contemplating us.



Figure 12 Wolf, 1999, D2P Plate Lithography, 6 x 6"

Wolf was originally a photograph taken on one of my frequent trips to Bays Mountain Park in Kingsport. This particular time, I arrived as the park employees were distributing the food to the wolves. As she would have in the wild, the pack leader, a dominant female, gathered all of the “wolf pellets” (a commercially prepared food product) and took them all to her area of the pen where she proceeded to eat her fill. None of the other wolves in the pen were allowed to eat until she was finished. Then, one by one, she would allow them to come and steal pieces of food, the more dominant and aggressive, of course, getting the most to eat. This was a fascinating process to watch. By instinct each wolf adhered to the principles that allowed the most fit to survive in the wilderness. The sunlight created a little pool of

light shining on the wolf, giving the viewer the sensation of looking at something precious and hidden.



Figure 13 Beware, 1998,
Photoetching, 8 X 5"

Beware was an image taken on one of the first trips to the Knoxville Zoo after moving to East Tennessee. The pen containing the giraffes and zebras was an odd, eclectic compilation of what the zoo officials apparently thought gave the pen an “African” look combined with the traditional fencing and barn. The gate area beside the barn had the sign “Beware - Animals May Bite” which was very amusing, since there was a food dispenser near by and the visitors were trying to feed the giraffes. I was also struck by the juxtaposition between the

giraffe and the poles with a thatched roofs in the background. It gives the impression that the roofs are umbrellas created especially for the long-necked creatures.

Elliott Erwitt has skills with his camera similar to Garry Winogrand. The images in his book Son of Bitch capture all the unusual and humorous little events that seem to happen in the everyday life of animals, in particular dogs, and their humans.



Figure 14 Pete, 2000,
Photolithography, 10 x 8"

Pete was printed in an attempt to determine the quality of the photolithography process when using an actual photograph. The image is of our French Bulldog, Boo’s Petey Boy, who is fast approaching the age of ancient. He is a very accommodating dog and will sit and pose for me however I place him. He was my model many times when using outdoor light for portraits in Studio Photography. This image highlights his laid back nature and his congeniality. He doesn’t care what he has to do as long as he can be in the

proximity of his humans. He is hot and needs to get out of the sun, but as long as I

wanted him to stay with me and pose, he was game. The pose he has struck has very human qualities, resembling the position that a model would take if doing a photoshoot.



Figure 15 Sentinel, 2000, Photopolymer Intaglio, 5 x 4"

Sentinel is the first Photopolymer print created during a workshop sponsored by the Printmakers Guild at ETSU and the Student Government. This photograph was taken of the infamous Petey guarding our barn, his exclusive domain in the summertime. The photograph was taken with a view camera, a big, bulky, ominous

looking object to a small dog. He is looking at me warily but with courage. He will not let this monster cross into his domain. He is prepared to defend his territory from trespassers and his look says not to cross the line! His attitude is reminiscent of Revolutionary War soldiers guarding their homes against the superior forces of the King's Army.



Figure 16 Spike, 2000, Photopolymer Intaglio, 6 x 6"

Spike is an image of my daughter and son-in-law's terrier. These little dogs are feisty and mischievous. Spike has a great personality and loves to romp with his humans. Here he is discovered after scrambling and playing in the freshly washed laundry. He has that look of "Who me?" a little wary but certainly not guilty of any wrong! To create the abstract quality of this image, I scanned it into Adobe PhotoShop and manipulated it to create the blocks of

space, light, and dark surrounding the image of the dog. This surreal quality of the image emphasizes the image of the dog, giving the furniture a less familiar look, sending it into

the background. Pushing the space and texture of the image in this manner also gives it that essence of “equivalency”.



Figure 17 Marie, 2000, Photopolymer Intaglio, 10 x 8”

Marie is an image created from an old photograph of a very dear departed member of our family. I have placed Marie on a bit of fleece, much like a model would pose, in an attempt to get a portrait-like image of her. Unfortunately, Marie was not a very patient soul, as is evident by her posture. It was difficult to get her to sit long enough to take her photograph. She seems to be saying hurry up and get this over with, go away, and leave me alone! I have many photographs of Marie, but I feel this one highlights her

independent nature in a very unique way. The lost-and-found edges of her contours and the soft, monochromatic tone of the image gives it a ghost-like quality, capturing the essence of her departed spirit.



Figure 18 Vanishing Act, 2000, Serigraphy Monotype, 30 x 22”

The last image, *Vanishing Act*, depicts most of the elements that I tend to use in my work. Normally I do not work well in a large format. This image was a challenge to me and I worked on it intermittently for most of one semester. The background is a monprint done in the manner of the background of “The Deep”. A Silkscreen of the basic black areas of the cheetahs was then printed over the top. Lastly, the green coloring was applied using Caran D’Arche water-soluble crayons. The original image was created to visualize the many facets

of the personality of the Cheetah. He is a solitary animal, choosing to roam and hunt alone but, when he is young, he likes to play and roughhouse with his siblings in a manner very similar to house cats. Cheetahs leap and bounce and mock fight in an effort to hone those survival skills that will be so necessary to them when they are alone. I have tried to capture the essence of those traits in this image. The fact that Cheetahs are also a vanishing breed is pointed out, not only by the title, but also by the way the figures morph into one another in a lost-and-found way. The gold background and green shadings give the image a quality of fading into the earth. The figure/ground relationship and scale is a visual play that has very real connotations for the species, as they are another animal on the Endangered Species list.

CHAPTER 5

SUMMARY

During my years in graduate school I have been allowed to explore many new, technology intensive, printmaking processes. I have learned a wealth of information about the improved, non-toxic techniques of printmaking. However, I feel that my study and my growth as a studio artist are just beginning. When I leave East Tennessee State University, the growth process will need to continue. I have only tapped the surface of the potential of animal imagery and the place that animals hold in our lives. Definitely, I had some limited success with the processes I explored. In my mind, several of them have tremendous potential, both because of their ease of use and their non-toxic qualities. I will also welcome the time to explore more fully the work of Edwin Landseer and Rosa Bonheur. The discovery of their strikingly beautiful portraits of animals is something that I would like to emulate in some of my future work. I will also explore other alternative ways of creating color in my work. Color is an important part of photographic imagery to me. Although time did not permit the integration of color into many of my images, it is a quality that does need to be added. As an older student returning to the University, I echo the sentiments of Rosa Bonheur when she stated:

“An animal (artist) must devote a good part of his existence not only to the training of his hand, but also to the collecting and the collaboration of all the observations he has made. It is a matter of long and serious study - a study that must be a component of life itself. If I had allowed this prolonged and incessant study to slip away from me for the more speedy acquisition of a few gold pieces, I should have indeed condemned myself to stagnate in idleness when the winter of my life began.” (Ashton, 167)

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APPENDIX
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Works on Paper from East Tennessee State University, Doak-Balch Gallery, Tusculum, Tennessee, 2000
ETSU and GC&SU Portfolio Exchange, Blackridge Hall Gallery, Georgia College and State University, Milledgeville, Georgia, 1999
- Collections: B. Carroll Reece Museum, East Tennessee State University, Johnson City, Tennessee
Georgia College and State University, Milledgeville, Georgia
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