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## The Artist's Hand in the Digital Age

Jamie B. Mahoney

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*The*  
*U.S. Army*  
This book is dedicated to the memory of Philip Meggs.  
*in the*  
*Digital Age*

1942 - 2002

The  
Artist's Stand  
in the  
Digital Age

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# Transition

For the first ten years of my career I practiced my craft – advertising art direction – exclusively by hand. To help me in the design process itself, I hired specialists. For typography, for instance, I chose a firm I admired in Minneapolis where the typographers would hand cut the film negatives letter by letter.

In those days – the 1980s – each area of design had master craftsmen. I can remember one day walking into a warehouse with thirty-foot ceilings. On the back wall I saw a large horizontal canvas. The artist was suspended from scaffolding and covered in speckled paint dots. I wasn't in an artist's studio looking at a masterpiece half-finished. I was admiring a billboard – a hand painted one-of-a-kind billboard.

This is not to say that the old methods of working by hand were entirely idyllic. They had countless drawbacks. It took several days to put together a layout with Pantone paper and transfer type, only to realize the color combination was wrong and the time wasted. Because processes were slow and labor-intensive, choices were limited.

In the mid 1980s, design studios and creative departments started using computers. For the first time I was able to select a color scheme, click a button, and see seemingly endless options instantaneously.

It wasn't long before the skilled craftsmen of type were replaced with digitized fonts loaded directly onto hard drives. Suddenly, the idea of working type by hand became economically unfeasible. The typographers closed up shop, threw out their old tools, and went out to look for new jobs.

Several years later billboards were being printed on vinyl sheets right from our electronic files. Perfect replications of the original reproduced with speed and precision saved time and manpower. The new process had replaced the billboard artists almost overnight.

I saw a generation of artisans exchanged for a generation of desktop publishers.

# Justification

Just like the craftsmen of the past, older methods of graphic design have been cast aside finding their way uneasily into the category of fine art. And now fine art, too, may cast them aside.

Recently, the Dean of the Fine Arts Program at Virginia Commonwealth University has held several meetings where he discussed the elimination of older printmaking methods in order to expand digital printmaking. Computers, it seems, will not be simply content with displacing the old hand processes; they want to eliminate them.

For most young designers the computer has completely replaced the hand in every stage of the design process. I've noticed in many cases designers aren't problem solving outside of the computer. It isn't even considered.

Certainly, the goal and outcome of my creative project were not intended to revive antiquated hand methods, at least as they historically existed. But hopefully, I've created something original by combining both hand methods and modern technology. If nothing else, I want younger designers to think beyond the 20GB hard drive as the only tool in their process.





"What do you see in the picture?" asked the doctor.

"Rape," said the girl.

# Delimitation

It is not my intention to demonstrate the visual language of the computer and the etching combined, but rather to: 1. Focus on a new method that comes from combining the two tools and 2. Present an ideology that embraces the spirituality and philosophy behind the duality of mathematical perfection and nature's imperfection.

I do not intend to emphasize one tool over another. However, in most instances, as in graphic design, the end result is the final print.

It is important to know that the computer is fundamental in my process. But it is not necessary to see the computer's footprint in the final form.

This is not an historical study of the computer or the etching press. That would be merely a retrieval exercise. This topic is meant to present new methods to the field of design.

# Artifice



William Morris is considered the founder of the Arts and Crafts Movement, a movement in England that spanned the last thirty years of the nineteenth century. His high ideals and strong antipathy towards the degraded standards of mass-production elevated the decorative arts to the level of fine art. He applied his hand-craftsmanship to wallpapers, embroideries, carpets, tapestries, printed and woven textiles, illuminated manuscripts, and book design. I see many parallels with what was happening to design in the Machine Age and what is happening to graphic design in the Digital Age (the age where computers became the primary tool used in design, approximately 1984).



In 1996 Stephen Farrell created *Volgare*, a digital typeface derived from an ancient manuscript produced in Florence in 1601. He used the handwriting of a clerk who recorded the local deaths on a census ledger. Retaining the raw and imperfect lettering of the past, Farrell assembled individual letters of the antique handwriting with computer technology to create a distinct new art form. Unlike type that has been digitally rendered to reflect characteristics of hand lettered manuscripts, Farrell retained the imperfections of the original in his design. So much the better. Like Farrell, I emphasize the imperfections created in the etching process (see the Exhibition plate).

St. John's University in Minnesota has commissioned the St. John's Bible project. Calligrapher Donald Jackson leads a staff of four calligraphers, three illuminators, a graphic designer, a proofreader,

and a project coordinator. They work out of Jackson's calligraphy workshop in Wales mixing new technology with old. The team



uses homemade inks and quills from goose feathers and at the same time lays out the entire Bible by computer. The final product will be twenty-five full-sized, limited edition, replica copies of the original St. John's Bible. These printed editions use painstaking reproduction processes and state of the art computer techniques.



Chojiro introduced a new form of ceramic during the Momoyama period (1573-1615) in Japan. Inspired by the great teamaster Sen no Rikyu he crafted a single tea bowl based on the aesthetics of wabi (the beauty of the simple, imperfect and the natural.) This aesthetic was based on Zen Buddhism and Taoism. Raku ware is hand formed which makes it very different from other Japanese ceramics that are thrown on the

wheel. The intention is to "allow the spirit of the artist to speak through the finished work."<sup>1</sup> It's this controlled chance that I feel is essential in my method of working.

Chojiro became the first generation of the Raku family that has survived for fifteen generations. They continue to create Raku ware.

April Greiman began designing with the Macintosh in 1984 making her one of the pioneers of the digital revolution. Her methods involve combining many different techniques in one composition. For instance, she has scanned video screens into the computer and then layered these with computer generated images. As technology evolves she continues to be in the vanguard of design by combining what she

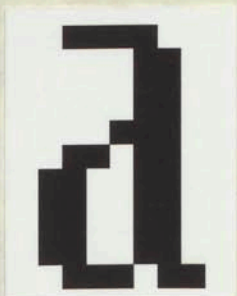


calls "hybrid images" with sound, motion and interactivity.

While Greiman works primarily with electronic imagery and I work with both computer and hand, the differences are not so great. Greiman states in her book *Hybrid Imagery*, "I continue to stress experiment, the exploration of new tools, and the expression of a personal agenda..."<sup>2</sup> Her philosophy is encapsulated in this creative project, both in method and content.



Charlotte Salomon was born in Berlin in 1917. She was raised in a middle-class Jewish home. Between 1940 and 1942 she lived in exile in the south of France. Here she began what became nearly 800 gouaches depicting her life. It was a life scarred by family suicides and Nazi persecution. She died in Auschwitz in 1943 at the age of twenty-six. Her autobiographical story told in visual form inspired the content of my creative project.



Shortly after Macintosh was introduced in 1984, Zuzana Licko designed fonts that accentuated the coarse bitmap of the computer, like *Oakland* shown here. These early fonts were designed for low-resolution dot matrix printers, aiding in the production of *Émigré Magazine*. With *Oakland* and similar typefaces, Licko used the precise geometric pixels to create the imprecise letterforms.

*Aquatint screen* – a transparent halftone film covered with random dots that provides intaglio printmakers with a wide range of tones.

*Design* – specifically graphic design; the process of bringing meaningful form to communication.

*Fine Art* – art that serves no other purpose but its own. E.g. sculpture and painting are arts more specially of the intellect.

*Fine Craft* – “a very great industry indeed, comprising the trades of house-building, painting, joinery and carpentry, smiths’ work, pottery and glass-making, weaving, and many others: a body of art most important to the public in general, but still more so to us handicraftsmen.”<sup>3</sup>

*ImagOn* – a UV light sensitive polymer film used in intaglio printing.

*Luddites* – a group of artisans and workers who revolted against the earliest forms of technology during the Industrial Revolution in England. They perceived the machine as eliminating their livelihood. To have irrational hatred toward technological advance and the social changes it brings.

*Manipulate* – to operate manually, mechanically or digitally with skill.

*PVA glue* – a white glue used for paper, cardboard, textiles & wool. The PVA stands for Poly Vinyl Acetate.

*Philosophy* – “the pursuit of wisdom, or of knowledge. Also, more generally, a set of opinions, ideas, or principles; a view or outlook.”<sup>4</sup>

*Spirituality* – the eternal reality; the harmony and balance that constitutes universal laws governing life.

*Sugar lift* – a process where the artist brushes an ink and sugar solution onto a zinc plate. The dried drawing is covered with varnish and immersed in water. The solution lifts off leaving an exposed zinc plate to be etched. The protecting varnish remains on the plate.

Handmade

Problem

One example of present day evolution has been caused by the increasing industrial pollution in the nineteenth and twentieth centuries [sic]. Tree trunks in British woodlands usually support a lush growth of mottled gray lichens. Before the Industrial Revolution of the nineteenth century, most peppered moths were white with scattered specks of black pigment. This coloration matched the color pattern of the lichens growing on the trees. Because of that coloring, predatory birds could not easily see the moths, which sat quietly on the lichens during the day. Occasionally, mutant black individuals appeared. These black moths, extremely conspicuous against the pale lichens, were easily spotted by birds and didn't live long.

During the industrial revolution, Britain's growing industries began to burn huge quantities of coal for fuel. With no pollution-control technology, soot from the smokestacks soon blanketed the countryside around the mills and factories. The lichens on the trees became covered with pollutants and died off, leaving the trunks sooty black. The white peppered moths were no longer camouflaged while they sat on the blackened trunks. Increasingly, pale moths fell prey to birds. Soot covered trees, however, provided excellent camouflage for black moths. The black moths' color became the little superiority enabling them to escape predation by birds — that is, a trait that helped protect the black moths. Black moths, once rare, survived and reproduced, passing on their genes for dark pigmentation to succeeding generations. As the years passed, ever-increasing numbers of black moths appeared, until by the end of the nineteenth century, about 98% of the moths around the industrial city of Manchester were black.<sup>5</sup>

Mutation is the mechanism nature uses to survive. DNA duplicates itself in cell after cell with amazing regularity. But not with perfect regularity. Every now and then, randomly, the duplication goes awry and something altogether new is created. There's every chance that this new creation will be a flop and it will die. But some will live. And when the time and the environment are right, the mutation will become the norm.

There is, I think, an analogy to nature's random mutations. They don't have a grand name or even a good one: they are simply mistakes.

I believe mistakes are a vehicle for change. But they have an enemy. Technology.

On the surface, computer technology and design seem made for each other. The computer's speed and mathematical precision make, what in the past would be laborious and costly changes, simple and easy. Time is condensed and the designer is free to explore: Red doesn't work, let's try yellow, maybe green. Why not? The choices are limitless.

All good. Or so it would seem.

But technology has another effect on design that isn't quite as benevolent. The imperfect craftsman's hand has physically separated from the object. Mistakes that might have led to new direction and new insights aren't allowed to survive. The Undo button ends any hope of that. In other words, the process (read computer technology) only leads to an expected end result. Of course the design can become more refined. Computers are good at that. But it isn't allowed to change.

But the trouble with perfection doesn't end there. Let me illustrate by using an example of a serious photographer who uses a digital camera. The photographer, initially, will be stunned and delighted with the digital camera's speed, ease of use and, of course, the absence of all that tedious darkroom work. The pictures are perfect.

But what has been lost?

Perhaps, in the end, all that matters: the subtlety, nuance and personal sense of film making that a true artist must feel for his or her work. All you get in return is mere perfection.



It's a lousy, Faustian bargain.

Perfection isn't just bad. It's deadly.

Imagine if all mutations were removed from the human gene pool. It would be nice at first (no sickness, no death, good teeth and nice hair), but evolution itself would come to a crashing halt. And extinction would only be a matter of time. Evolution depends on those annoying mistakes to make sure the species lives.

I'm not arguing against technology. The Luddites lost that battle centuries ago. I just don't want it to become the only tool in design. In his book *Technopoly*, Neal Postman writes, "embedded in every tool is an ideological bias, a predisposition to construct the world as one thing rather than another, to amplify one sense or skill or attitude more loudly than another."<sup>6</sup> What Postman is telling us is that when you choose one tool, you're not just choosing an ideology, you're excluding others. So when you choose the computer, you exclude the physical connection of the hand to the object you're creating.

So far, I've discussed the mistakes, inherent in any handcraft, as a source of creativity just as mutation is the engine for change and survival in nature. As a corollary to that, I've discussed the very possible danger of choosing the computer as the exclusive creative tool of design. In a sense, the perfect is the enemy of the good.

But what if designers weren't bound by an ideology? What if that idea of choosing one tool in no way meant discarding another? But is this philosophy of balance a completely new idea? I think this would be the perfect time to have a nice cup of tea.

### *The Tea Ceremony*

In 16th Century Japan, a philosopher (though it's a poor western word to describe him) named Sen no Rikyu elevated the Tea Ceremony to an art form. Like a ritual dance, it involves a series of prescribed actions that must be followed – three and one half sips followed by

a quarter turn of the bowl, for example. But this mathematical precision is in contrast to the bowl used, which was not made on a wheel (as was most traditional ceramics of the period), but made more crudely by hand.

The setting itself is also ordered precisely. A tearoom laid out by Sen no Rikyu has the imperfect stone path laid out to reflect the seeming randomness of nature. Next to the irregular stone path rises the rigid rectilinear shape of the teahouse. Inside the geometric shape is itself contrasted against the warm natural materials (figs. 1, 2).

Error, randomness and nature are not pitted against mathematical and geometric perfection; it wasn't a battle Rikyu had in mind. What he created was more like a sacred meeting ground, a place where these seemingly irreconcilable views of the world could establish a dialogue, not competing for primacy, but complementing each other. And each the more powerful for it.



fig. 1

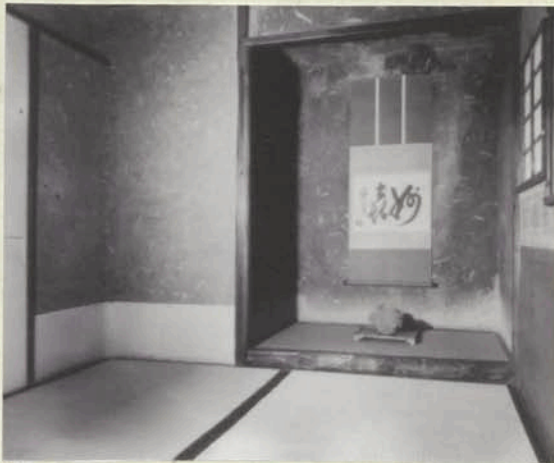
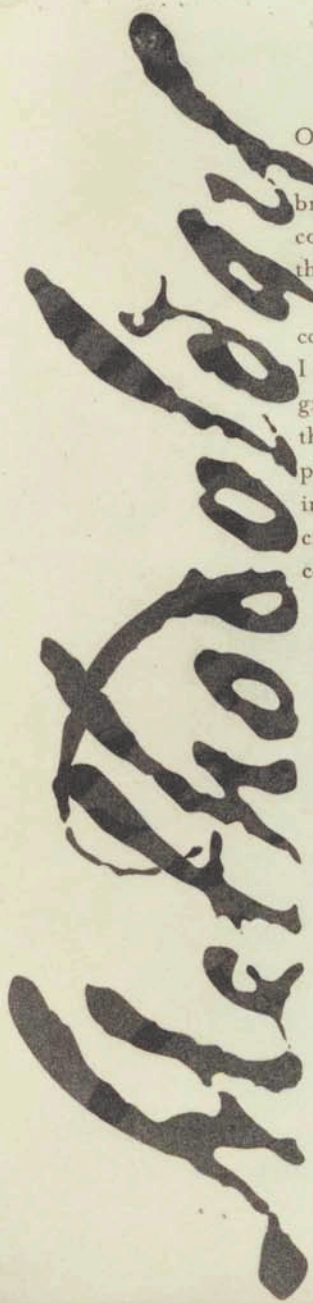


fig. 2



One way of learning is to relate what is understood and learned from one process to another. This creative project is about bringing the understanding learned from the hand process into the computer and vice versa. The interest lies for me in the areas where the two processes overlap and interact (fig.3).

In the beginning, my plan was to simply create an image in the computer and print it as an etching (fig.4). As the project evolved I began to scan the etchings back into the computer. This allowed me greater flexibility to layer different prints or enlarge the prints in the computer to accentuate the rough edges created from the etched plate (see the Exhibition plate). Finally I was bringing the images in and out of the computer and on and off of the etching press, creating a two-way communication, a dialogue, if you will, between the computer and the etching processes (fig.5).

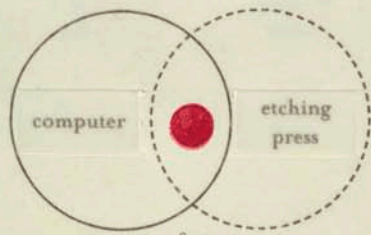


fig.3

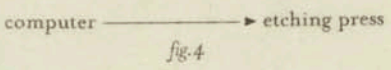


fig.4

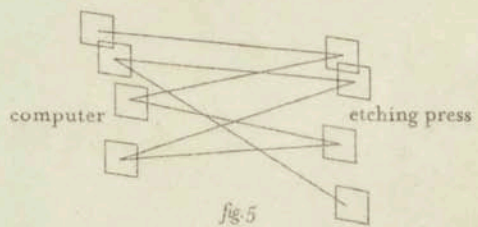


fig.5

pull

Handwritten text in a cursive, calligraphic style, oriented vertically on the left side of the page.

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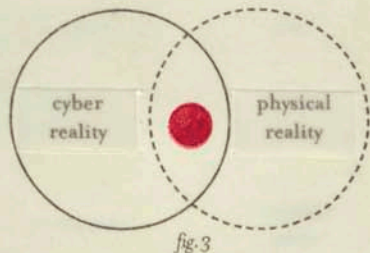


fig.3

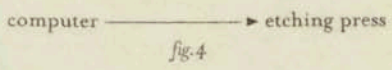


fig.4

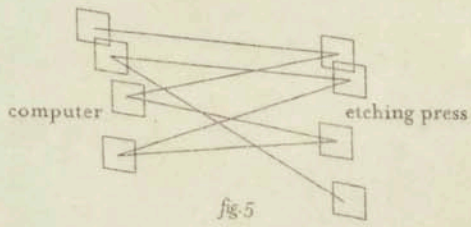


fig.5

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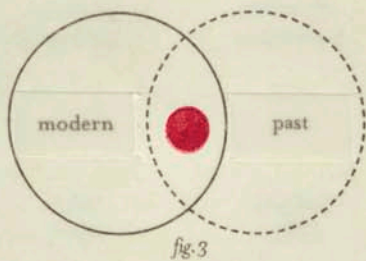


fig.3

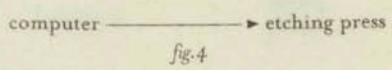


fig.4

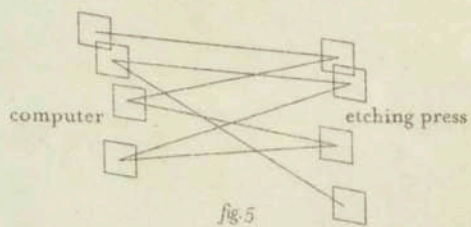
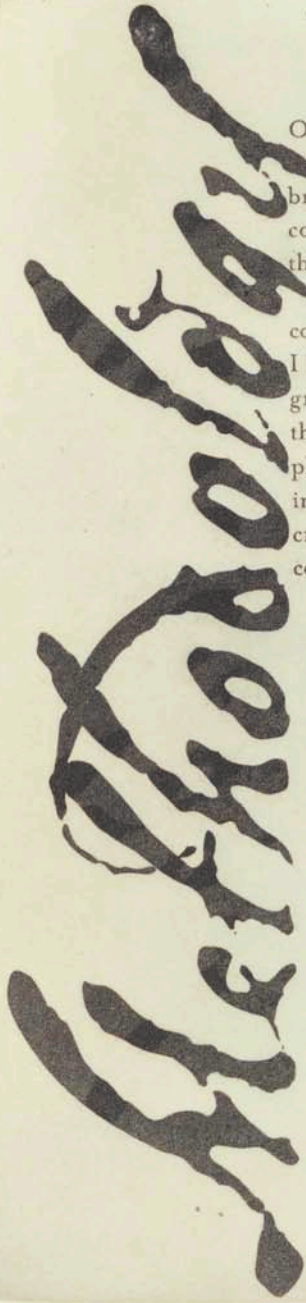


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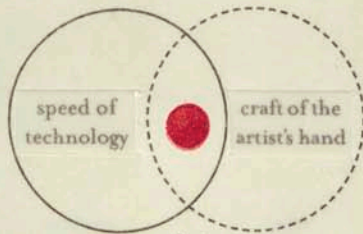


fig.3

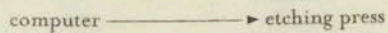


fig.4

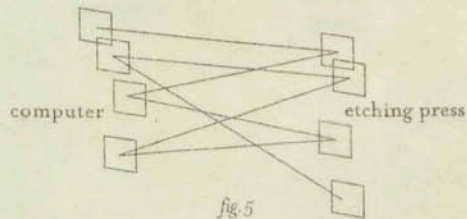
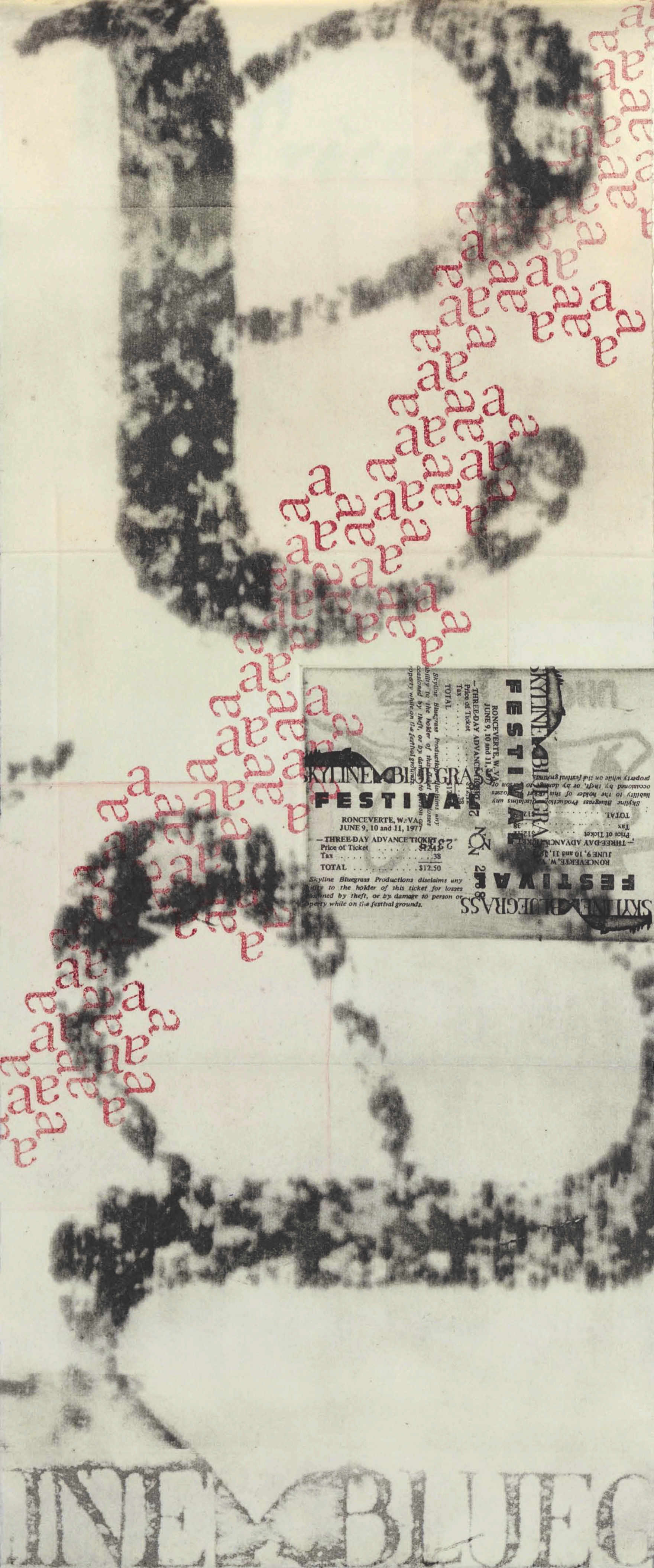


fig.5



Large, faint, stylized text "SKYLINE BLUEGRASS" is visible at the bottom of the page.

Red, stylized, repeating text "aa" is scattered across the page, appearing to be stamped or printed in a decorative font.

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 RONCEVERTE, W. VA.  
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# Process

I began this study by writing a timeline of my life. In creating it I have become a student of myself. I've gone on archeological digs in my parent's attic, interviewed close friends and family, and I've spent a lot of time just remembering.

My life is shown in this study one year at a time. One memory represents one significant event of that year. This may seem too rigid. After all, life isn't ordered in that way. But this rigid editorial process has given me insight into what I value about myself. My choice of which event to include redefines the event itself.

To visualize the timeline, I created images in Adobe® Photoshop®, Adobe Illustrator®, and QuarkXPress™, then output them to film positive transparencies (fig.6). I then transferred those onto a zinc plate.

The process required ImagOn™ a light sensitive film that adheres to a zinc etching plate. If tone was part of the composition then I used an aquatint screen prior to exposing the transparency. This is a halftone screen with a 60% random opaque dot. I put the ImagOn coated plate onto a vacuum table. Then I sandwiched the transparency between the table and light and exposed it to a IKT quartz lamp. The sections of the ImagOn that were exposed, were hardened by the light. The rest was washed away in a soda ash bath (fig.7).

*Process 1.* Once the plate was rinsed and dried, I dropped it into a nitric acid solution. The acid bit into the areas of the plate that were exposed and not



fig.6



blocked by the ImagOn film. This acid created recesses in the plate that hold ink. After the plate was properly etched, the ImagOn was washed away with an alcohol solution leaving an etched image on the zinc plate (fig.8).



fig. 7



fig. 8

*Process 2.* Print the plate without etching. This required no acid bath. The ImagOn remained on the plate. The aquatint screen was used for fine type and a full range of tones. This was the process I used to print this book (fig.9).

No matter which technique I used, I inked the final plate, wiped it, and put it on the etching press. I put a damp sheet of paper on top of the plate and ran it through the press (figs.10-14).



fig. 9

The visual was complete at this point or scanned back into the computer for further manipulation and the process repeated.

The next step was to take the collection of images and put them together in a narrative form. The chronological order I had established was not necessary any more. I determined that other ordering of information would be more interesting and have more



figs.10-14

impact. I could order events based on subject matter for example.

In making the timeline, I began to notice significant memories could be woven together to create a more poignant account of my life. I broke these memories into chapters.

I sketched how the installation might work in the exhibition space (fig.15). Afterwards, I designed the installation on the computer, working with my existing prints and digitally weaving them onto hanging scroll like structures (fig.16).

Finally, to build the structures, I worked with everyday objects like coat hangers, my etched prints, and book binding materials such as linen thread and PVA glue.

Part of my process included an artist's book exchange. This is where four artists each created a handmade book with an initial page about a significant personal memory. The purpose was to investigate what my prints were communicating to the other artists. Instead of the false setting of a focus group with all of its inherent flaws, I tested my message through the vehicle of an artist's book. After I created the book with one print on the opening page, the book was then given to one of the

other three participants. The artist interpreted my print and, in turn, added a creative response within the book (fig.17). The four books circulated among the four participants continuing this unspoken communication for almost eighteen weeks. The dialogue could go on indefinitely. Based on the responses I now understood what information was communicated through my prints. This gave me insight into how my installation would read in the final exhibition.



fig.15

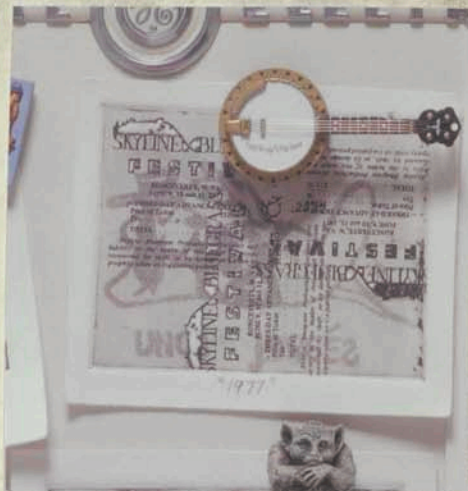


fig. 16

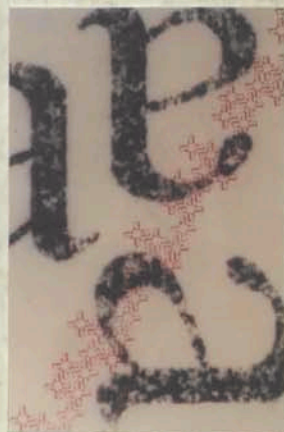
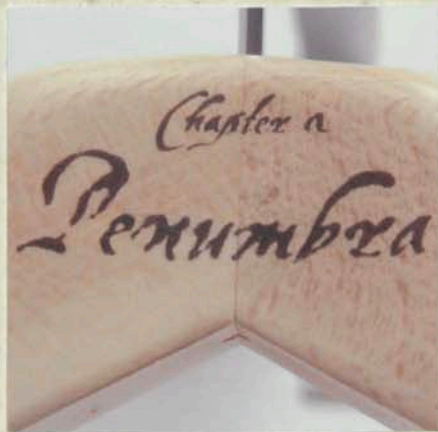


fig.17

# Exhibition



A retrospective exhibition of my two-year graduate study was held at Virginia Commonwealth University's Anderson Gallery. It ran from April 25, 2003 through May 4, 2003. *Top left:* An early concept for the installation, this refrigerator from 1958 holds the timeline etchings with refrigerator magnets. It's titled *Mama's Favorites*. *Top right:* a closeup of one of the refrigerator etchings. *Bottom left:* a framed print hangs next to the opened Photoshop file that created it. A keyboard and mouse invite interaction. *Center right:* a close up of the file on the monitor. *Bottom right:* the etched print.



*Top:* the final installation was five scrolls, each representing a chapter of my life. *Bottom left:* the chapter headings were transferred onto coat hangers. *Bottom right:* a closeup of one of the scrolls.

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LENGTH OF STAY

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VISA ISSUED AT

*01/90/28*

DATE

*March 7/89*

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# Evaluation



fig.18



fig.19



fig.20



fig.21

Part of the aim of this project was to work with a variety of computer techniques and software programs. I have layered and manipulated images in Photoshop, rendered images in Illustrator and created the illusion of motion in QuarkXPress.

One of the more successful images that shows the capabilities of the computer is the frenetic hands image. I created it in Photoshop from an etched print that I had originally drawn in Illustrator. If viewers look closely at the final print, they will see the repeated and overlapped layers of a single drawing (figs.18-21). This became a prominent part of the exhibit. Nothing makes my thesis more tangible than to see two different stages of the same image side by side; one in Photoshop on the computer and the other in an etched print (see Exhibition plate). Viewers at my exhibition

could alter the image in Photoshop giving them tactile experience with the computer process. However, more importantly, they simultaneously saw the end result, an etched print. The unexpected final form of the etching required no words of explanation to introduce a new way of working (see Methodology plate). As a result, this section of the exhibit was the most successful in communicating the intent of my study.

In other processes the computer's footprint is more hidden. For example, the ballerina appears to expert printmakers to be a sugar lift process (see Meanings plate), not digitally generated.

This printed document is a testament to the fusion of computer and handcraft. It embodies the fundamental connection between the artist and the object – a connection that is quickly being lost in the Digital Age. The value of the craftsman's hand is felt in the very pages that you hold.

# Conclusion

It's difficult to predict how this study will impact the future of design, if at all. But at the risk of sounding pretentious, one example does come to mind: When Alexander Graham Bell designed a device to help the deaf, I'm sure he had no idea of the subsequent impact of his invention on the world.

I'm not suggesting, of course, anything so grand. But I am convinced that, because of the computer's success, designers may be in danger of losing something precious, human and perhaps essential in their work. But more than merely reviving older design methods, I intend to present a possible path in the evolution of design.

## *Further Directions*

I recognize that the end result of my creative project is the etched print. But I don't want it to stop there. I believe I've just begun. Next, I'd like to experiment with etchings in a time-based medium or incorporate the computer into the artist's book.



## *Acknowledgments*

There are several people who contributed greatly to this study. First, I'd like to thank David Freed for opening up his etching studio to a design graduate. I'd like to thank Matt Woolman for helping me work out my ideas. Sandy Wheeler showed me that the process is more important than the product. It was her workshop assignment that turned into this creative project. I'd like to thank Laura Chessin for helping me find the spirituality in this project. And finally, I'd like to thank my husband John for minding the kids.

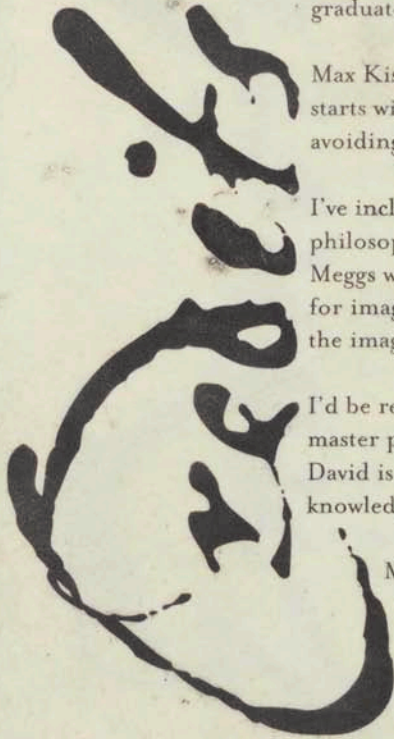
Ken Campbell is a contemporary William Blake. Printing out of his studio in London, he creates some of the more unusual structures found in Special Collections at the Cabell Library. I'm interested in Campbell's books because he's a printmaker, a poet and he graduated with an MFA in Design.

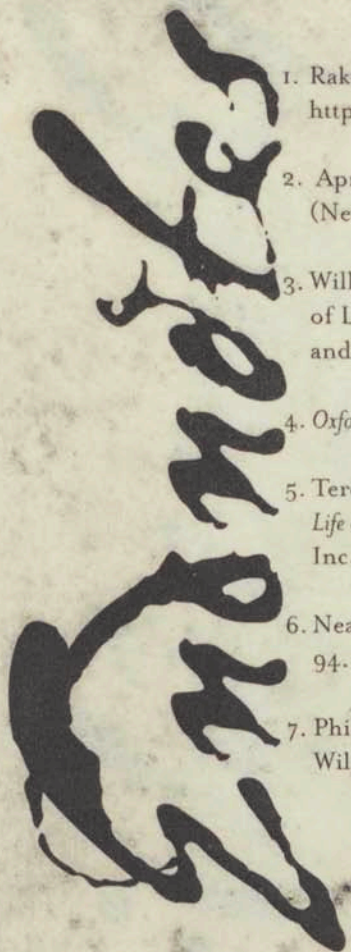
Max Kisman's work is initiated by hand. In many assignments, he starts with cut paper and then retains the rough edges, consciously avoiding a slick, "perfect" product.

I've included the Dutch design firm Wild Plakken primarily for their philosophical position on design. In *A History of Graphic Design*, Philip Meggs wrote that "Wild Plakken's work gives viewers greater freedom for imaginative interpretation, unlike their formative years when the images were clear, straight forward communication."<sup>7</sup>

I'd be remiss not to mention Virginia Commonwealth University's master printer David Freed and his book *David Freed, Printmaker*. While David is a printmaker and not working with the computer, his knowledge of etching and letterpress is vital to this study.

Marshall McLuhan wrote of "speed up" and "the expedite of information through technology" in *Understanding Media*. I've applied many of his theories in my thinking.





# notes

1. Raku Museum, "Essence of Raku Ware." *Raku Ware*. 1997.  
<http://www.rakuyaki.or.jp/index-e.html> (February 10, 2003).
2. April Greiman, *Hybrid Imagery: The Fusion of Technology and Graphic Design* (New York: Watson-Guption Publications, 1990), 156.
3. William Morris, An Address Delivered Before the Trades' Guild of Learning (Dec. 4, 1877), originally published in London: Ellis and White, 29 New Bond Street.
4. *Oxford English Dictionary*, 2nd. ed., s.v. "philosophy."
5. Teresa Audesirk, Gerald Audesirk, and Bruce E. Byers, *Life on Earth*, 2nd ed. (Upper Saddle River, N.J.: Prentice-Hall, Inc. 2000), 239.
6. Neal Postman, *Technopoly* (New York: Random House, Inc., 1993), 94.
7. Philip B. Meggs, *A History of Graphic Design*, 3rd ed. (New York: John Wiley & Sons, Inc., 1998), 430.

# Books

Audesirk, Teresa, Gerald Audesirk, and Bruce E. Byers. *Life on Earth*, 2nd ed. Upper Saddle River, N.J.: Prentice-Hall, Inc., 2000. I used this college biology textbook for the facts on evolution.

Campbell, Ken. *The Makers Hand*. London, 2001. This is about twenty artist's books that Campbell has created between 1975 and 2000. In each section he explains the process he went through to create the books. The examples were inspiring.

Freed, David. *David Freed, Printmaker*. Richmond, Virginia: Anderson Gallery, 2001. This is an interview with the artist on his life as well as a collection of his books and individual prints.

Guest, Tim and Germano Celant. *Books by Artists*. Toronto: Webcom, 1981. A collection that displays rare books by individual artists.

Greiman, April. *Hybrid Imagery: The Fusion of Technology and Graphic Design*. New York: Watson-Guptill Publications, 1990. Greiman provides detailed descriptions of each separate process that she goes through to create numerous projects. But it is not a "how to" book. Instead, it illustrates an attitude of experimentation that weaves various technologies together to create a new visual language.

Kova, John. *The Initiation*. New York: Women's Studio Workshop, 1990. It was computer set and illustrated by Judy Anderson with linoleum cuts and silk-screened images.

Lin, Maya. *Boundaries*. New York: Simon & Schuster, 2000. This includes notebooks and sketchbooks of the artist and her works including the Vietnam Memorial: It details her process.

Lyons, Joan. *Artists' Books*. New York: Visual Studies Workshop Press, 1985. This critical anthology and sourcebook was inspirational more than informational.

Meggs, Philip B. *A History of Graphic Design*, 3rd ed. New York: John Wiley & Sons, Inc., 1998. An historical textbook of graphic design used in the course entitled Survey of Twentieth Century Art at Virginia Commonwealth University.

Nabokov, Vladimir. *Speak, Memory; an Autobiography Revisited*. New York: Putnam, 1966. An impressionistic autobiography of Nabokov's life and times offered incisive insights into his major works.

Okakura, Kakuzo. *The Book of Tea*. New York: Dover Publications, Inc., 1964. This book explains the history, religious influences, and aesthetics of the Japanese Tea Ceremony.

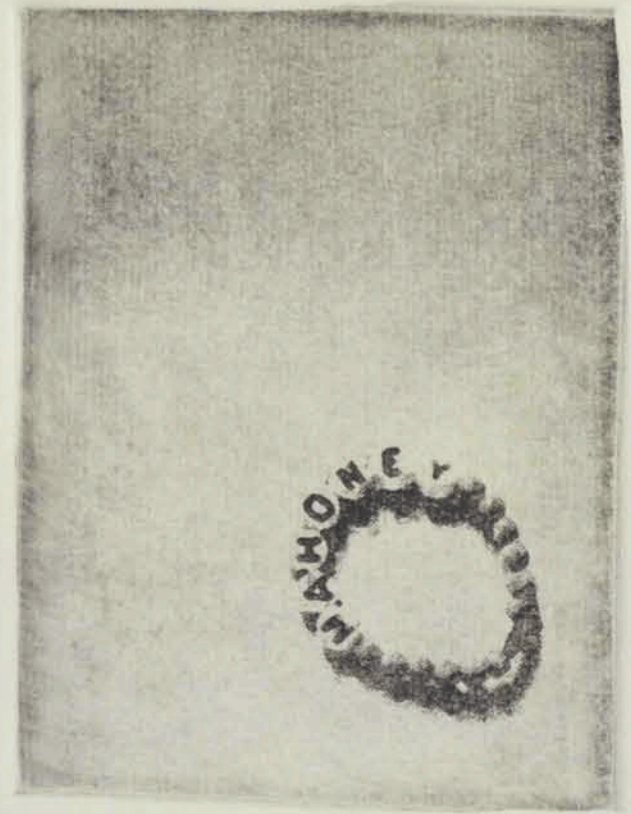
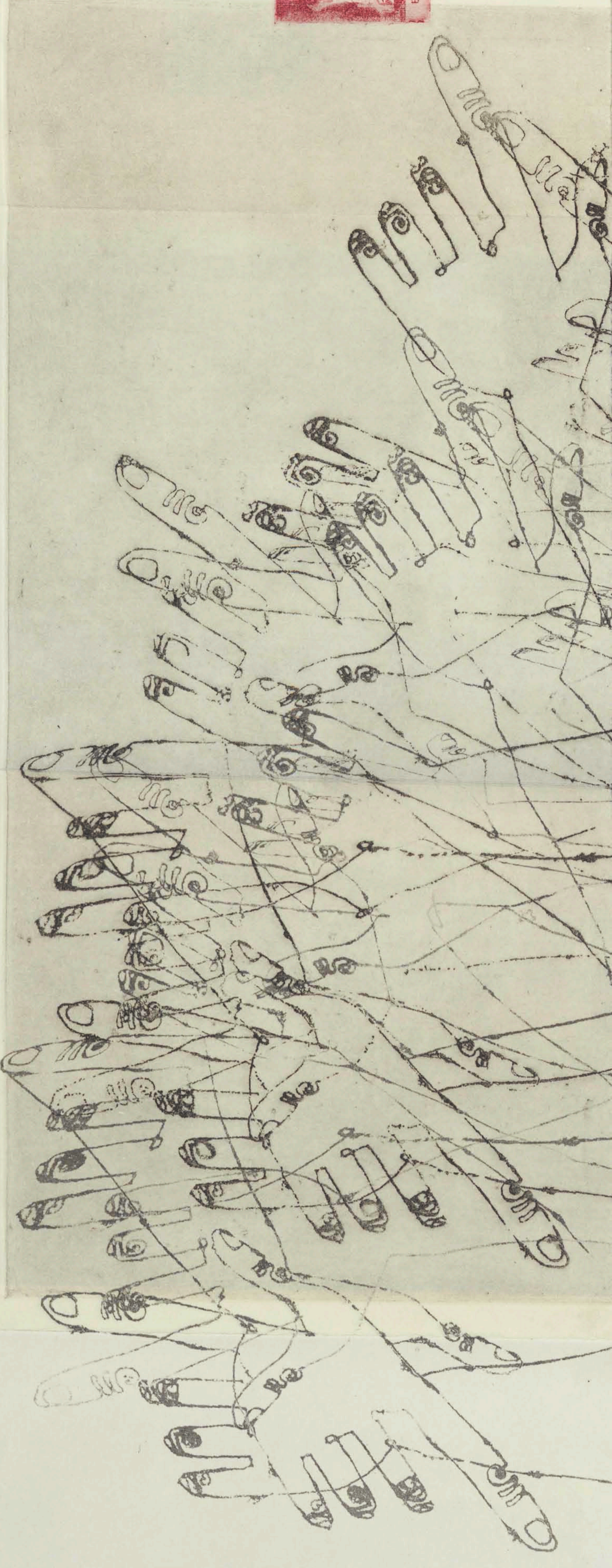
Postman, Neal. *Technopoly*. New York: Random House, Inc., 1993. Postman analyzes the effects of technology on politics, religion, history, privacy, and our social structure in the twentieth century.

Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker*. New York: The Free Press, 1990. I use this detailed instruction manual for printmaking as a learning tool.

Smith, Keith. *The Structure of the Visual Book*. Rochester: Keith A. Smith Books, 1998. Keith Smith is challenging the structure of the book with various experiments through the use of printmaking.

Sontag, Susan. *On Photography*. New York: Dell Publishing Co., 1977. The ambiguity of photography takes things out of context and time and as a result it allows the individual to create their own stories. It appropriates moments for its own purposes.

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The etching studio where I worked, located in the Fine Arts Building at Virginia Commonwealth University.

## *Colonhon*

This book was designed in QuarkXPress on a Macintosh G4. The headings and subheads are set in *Volgare* (see Antecedent plate). The text is set in *Mrs. Eaves*. Each page was transferred to a zinc plate and intaglio printed on Rives Lightweight paper. The color photographs were printed on a Giclee printer using acid free inks.