



FUNDS FOR INNOVATIVE TEACHING APPLICATION

Application Cycle: AY 2019-2020 Semester Course Will Be Offered: Spring 2020

APPLICANT INFORMATION:

Last Name:	<u>Armstrong</u>	First Name:	<u>Linda</u>
School:	<u>Emory College</u>	Department:	<u></u>
Title:	<u>Senior Lecturer</u>	Email Address:	<u>larmstr@emory.edu</u>

Co-Applicant Information:

Last Name:	<u></u>	First Name:	<u></u>
School:	<u></u>	Department:	<u></u>
Title:	<u></u>	Email Address:	<u></u>

CLASS INFORMATION:

Course Number: ARTVIS112 and ARTVIS103

Proposal Title: Foundation in Art Practices and Printmaking and Drawing

<p><b>FOR CFDE OFFICE USE ONLY:</b></p> <p>GRANT FUNDING HISTORY _____ / _____ / _____</p> <p>REVIEW ONE NOTES: _____</p> <p>_____</p> <p style="text-align: center;">Suggestion: (circle one) Approve Deny</p> <p>REVIEW TWO NOTES: _____</p> <p>_____</p> <p style="text-align: center;">Suggestion: (circle one) Approve Deny</p>
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Amount Requested: \$5000.



**Course Outline or Proposed Syllabus:**

Attached to email

**Proposed Innovation:**

Green Printmaking: Non Toxic Methods; attached description to email

**Budget Detail:**

Linda Armstrong  
Budget: Green Printmaking Certificate

Workshop:

- July 11-31, 2015, 10-5 daily with open studio time until 10 PM
  - Green Printmaking Certificate Class Fee: \$3000.
- \$1000 deposit to reserve space.  
registration fee includes all materials (plates, paper, ink, etc.)
- Travel: 15 h 57 min (1,025.1 mi) via I-85 N Travel: \$512.  
1,025. Miles at \$.50 (1 way)
  - Lodging: 21 nights @ \$75. Lodging: \$1575.
- TOTAL \$5087.

**Schedule for Integration of the Proposed Project in a Classroom Setting:**

Spring 2020, syllabus attached to email

Linda Armstrong  
Syllabus Addition/Changes  
Green Printmaking Addition

I propose to add non-toxic intaglio etching using copper plates in spring 2020. The fall semester I will purchase the needed equipment and set up the studio. Both ARTVIS112 Foundation in Art Practices and ARTVIS103 Printmaking and Drawing will use green printmaking techniques.

### **Printmaking and Drawing ARTVIS 103**

#### *Course Description*

In this class, we will explore aspects of the art and science of Drawing as relational to Printmaking. This is a studio class in which the practices of drawing and printmaking are studied; so, you must be prepared to try new things, experiment, read articles about drawing and printmaking, discuss concepts, look at art, learn new vocabulary and *practice, practice, practice*. Drawing is fundamental to the creative process and ultimately underlies all visual artistic disciplines. As John Ruskin said, "there is no better way to see than to draw..." In printmaking, we will study the visual power of black and white and color to mimic our vision, and tap into the ability of form and shape to express concepts, emotion, serve as metaphors as well as to create illusion of reality. **In addition, there is a focus on non-toxic printmaking. using inks and printmaking methods, including copper intaglio.**

#### *Objectives*

Both mediums we will study are inter-dependent and we will explore them separately and together. Understanding how these tools have changed over historical and cultural time will give us a greater appreciation of the relevance of these skills to contemporary life. All will be combined with creative problem solving and development of the foundational knowledge base in the field of Drawing and Printmaking. Printmaking will include woodcuts, collagraphs, monoprints, drypoint etching, experimental techniques and combinations thereof. Printmaking is creating original works of art that exist as multiples in a set called an edition. However, there are one of a kind prints, such as a monoprint or using chine colle in prints and drawings. In this class, you will experience the symbiotic relationship of Drawing and Printmaking

#### **Learning Goals:**

- Students will gain basic knowledge and practice with the visual elements of: line, value, perspective, texture, composition, color, gesture, and visual observation.
- Students will be able to demonstrate an understanding of the application of these skills to the illusion of space, naturalism, realism, abstraction, surrealism, expressionism and other creative problem solving.
- Develop and encourage individual creative interests and conceptual skills
- Discuss an artwork's content and context; how materials can contain meaning, and the ways in which printmaking and drawing intersect.
- Acquire basic skills in a wide range of techniques and materials

**Linda Armstrong**  
**Proposal: Certificate in Green Printmaking: Intaglio**  
**Fund for Innovative Teaching: CDFE**  
**2019-2020**

A recent innovation in the field of fine art printmaking is the use of sustainable material processes, known as 'green' printmaking. This focuses on using materials that are not detrimental to the user or the environment. Traditionally, Intaglio, known commonly as etching, has used acids to burn copper plates in order to print images. I propose to develop the printmaking studio at Emory as a 'green' studio. Currently we are using plastic plates to 'drypoint', directly drawing into the plate with a sharp tool using water based inks. This is a limited technique in terms of the number of prints one is able to produce and the range of surface variations possible, i.e. tonal changes. The addition of green copper plate etching would be a way to include recent research into the classroom. I would like to also like to introduce Photopolymer Intaglio methods using Toyobo Printight plates developed in water. This would be a creative approach to pedagogical advancement for Visual Art courses that use printmaking techniques.

Research has directed me to the Zea Mays Print Studio in Florence, Massachusetts that offers a 'Certificate in Green Printmaking: Intaglio'. This certification is offered only in the summer for a three week intensive immersion program. I desire to attend this workshop in July 2019. This intensive program is a well-established and a respected institution in the contemporary printmaking field.

<https://www.zeamaysprintmaking.com/certificate-in-green-printmaking-intaglio/>

At this point in developing a printmaking studio I propose to offer Intaglio (etching) , using copper plates. In my training and practice I have only used the traditional method of using a toxic acid, which needs a dedicated, ventilated space, which Emory does not have. I would like to set up the print studio using a non-toxic method that uses Ferric Chloride. It is imperative to offer the students a solvent-free, sustainable working environment. Receiving certification in green printmaking would enable me to create a cutting edge print studio at Emory and take this knowledge into the classroom on a daily basis.

When the Visual Arts Department closed in 2014 I was asked by the then Art History Department Chair, Dr. Walter Melion, to develop three new classes. Dr. Melion expressed interest in incorporating printmaking into the curriculum. As a result, the Foundation in Art Practices classes were developed to parallel the Art History Department history of art survey classes. Fortunately, the former Visual Arts Department had purchased a vintage Charles Brand etching press. These classes now use the press to make woodcuts. In addition, the first Printmaking and Drawing class was offered. In this class, I developed, using diverse printmaking methods, which include woodcuts, drypoint etching, collagraphs and monoprints. This press, which has the largest print bed in Atlanta, has enabled the development of the Art History printmaking studio. It is time to grow Emory printmaking utilizing sustainable methods. A green

printmaking studio at Emory would create opportunities to share this new knowledge with the local community of academic print studios.

The following is the course outline from Zea Mays Printmaking Studio, which goes into detail about the various non-toxic techniques that I propose to introduce in Emory in Visual Arts classes.

## **Certificate in Green Printmaking: Intaglio**

### **Zea Mays Printmaking**

After fifteen years of research and practice in safer intaglio, Zea Mays Printmaking is offering an intensive summer Certificate Program to train printmakers in the latest, best practices in safer intaglio. The Green Printmaking Certificate: Intaglio consolidates our knowledge about etching and photopolymer intaglio into an intensive 3-week training program.

#### **What is it?**

An intensive 105+ hour training in safer intaglio practices, including:

- Etching on copper in Ferric Chloride with BIG ground including: hard ground, soft ground, lift grounds, alternative aquatints, marbling.
- Etching on copper in Ferric Chloride with airbrush sprayed aquatints, including tray, vertical tank and spit bite etching.
- Etching on zinc and aluminum in Copper Sulfate with BIG ground and spray and direct aquatints.
- Photo transfer methods onto metals including iron-on film.
- Photopolymer Intaglio methods using Toyobo Printight plates developed in water.
- Professional printing methods (press setting, paper and ink preparation and troubleshooting printing problems).
- Ink tutorials: modification and use of oil and water-based printing inks.
- How to set up a green printmaking studio including what supplies to purchase and where, safety issues, budgets and how to maintain and manage a studio.

#### **Who is it for?**

- Printmakers who have been trained in conventional, solvent- and acid-based intaglio printmaking techniques who want to transform their practice using fewer toxic materials and methods.
- Printmakers who are currently working in safer practices and want to gain more experience and deepen their skills.
- Those not yet trained in intaglio who would like to start a printmaking practice using safe methods.

#### **What will the Certificate Prepare you for?**

- Printmakers participating in the Green Printmaking Certificate program will be trained using the vast amount of technical research that Zea Mays has conducted, documented and practiced since the studio's founding in 2000. An individual who passes through this program successfully would be in a good position to implement less-toxic intaglio methods in a college or university as a technical assistant or a faculty member, start a printmaking program using safer practices at a college, university, or secondary school, set up a public printmaking studio using fewer toxic processes, or work toward becoming a master printmaker.

### **Daily Schedule:**

The 3-week intensive will consist of demonstrations and plenty of time for participants to make plates, proof and experiment, with faculty support. Participants will receive a binder of Zea Mays technical handouts and resources. Class hours are from 10-5. The studio will remain open until 10 PM so participants can continue working on their own. There are four Open Studio days built into the program for long stretches of work time or time to explore the area or relax.

July 11 – Introduction/Overview & plate preparation  
 July 12 – Hardground and Softground Etching with BIG ground  
 July 13 – Aquatints: airbrush, sandpaper, experimental  
 July 14 – Lift Grounds  
 July 15 – Technical Critique and Open Studio day  
 July 16 – Iron-on Photo Transfer for Etching  
 July 17 – Open Studio day  
 July 18 – Open Studio day  
 July 19 – Etching Zinc and Aluminum with Copper Sulfate  
 July 20 – Etching Zinc and Aluminum with Copper Sulfate  
 July 21 – Technical Critique and Open Studio day  
 July 22 – Photopolymer Intaglio  
 July 23 – Photopolymer Intaglio  
 July 24 – Photopolymer Intaglio  
 July 25 – Photopolymer Intaglio  
 July 26 – Technical Critique and Open Studio day  
 July 27 – Printing Strategies  
 July 28 – Ink lab  
 July 29 – Open Studio day  
 July 30 – Open Studio day  
 July 31 – Setting up a Green Studio + wrap up

Limited to 8 participants

### **Faculty**

- Liz Chalfin, studio director and ZMP core faculty with specialty in intaglio and studio set-up and management.
- Louise Kohrman, ZMP core faculty with specialty in intaglio and chine colle.
- Nancy Diessner, ZMP core faculty with specialty in photopolymer intaglio printmaking.

- Joyce Silverstone, ZMP core faculty with specialty in monotype, Akua Ink Demonstration Artist.
- Lynn Peterfreund, ZMP core faculty with specialty in monotype, intaglio and animation.
- Peter Pettengill, Master Printer, Wingate Studio, Hinsdale, NH.

### Recommendations

Over the years we have consulted with independent and college-based printmaking studios across the United States and helped them convert their studios and practices. Dozens of artists and printmaking faculty members have taken short workshops to learn specific techniques and introduced these methods to their students and fellow artists.

What a few of them have said:

“Informed by Liz Chalfin’s delight in the art of printmaking, her demand for high quality instruction, her research into new techniques, and her dedication to safe practices, Zea Mays is an extraordinary resource for artists and teachers. Workshops are serious, friendly, informative, and useful to printmakers at all levels of experience. The new studio is amazing. Faculty, students, artist members, and interns at Zea Mays evidence a rare generosity of spirit, taking real pleasure in shared knowledge. Liz has worked successfully with master printers, scientists, and printmaking communities across the country and abroad. She and her faculty back up their enthusiasm with hard facts and professional technique. Their instruction is clear and patient, their ambition for the art contagious. Liz recently spent a day in Dartmouth’s printmaking studio, teaching faculty many uses of the BIG ground. Demonstrations in our space made the new methods seem more attainable somehow (if *she* can do it here, we can too) and her extensive written instructions were of great help and comfort after she left. Her signature good humor was icing on the cake. We had a great time, and our students will be the beneficiaries of all that Liz so generously passed along.”

-Louise Hamlin, George Frederick Jewett Professor of Studio Art, Dartmouth College

“I was fortunate to have begun, in May 2012, a discussion with Liz about the use of water based printing inks. From there, our discussion turned to the broader question of studio practice. I did not know at the time that there was an evolving “green” experience in printmaking. Coincidentally, our high school Art department was discussing the idea of removing many of the toxic materials used in our printmaking courses. Without hesitation, I signed on to a summer workshop, and a subsequent tutorial with Liz, to begin a structured, guided move to new.

At Zea Mays I was able to familiarize myself with BIG (Baldwin’s Ink Ground), etching zinc in copper sulfate, etching copper with ferric, and experiment with many specific BIG techniques on both plates. I was able to restructure my curriculum, order and reorganize my supplies, and “green” my classroom. The start to the new school year was a profoundly satisfying experience for my Advanced Printmaking students and this instructor.”

-Kristen Elmes, Art Department, Palmer (MA) High School

“Liz Chalfin of Zea Mays Printmaking came to Honolulu, Hawaii as a visiting artist and juror to Honolulu Printmakers Studio in 2014. Our workshop exploring Intaglio printmaking using Baldwin Ink Grounds (BIG) radically overhauled and updated our studio practices in less than a year. Following our workshop, my excitement was so great, I had trouble sleeping thinking of the possibilities for cleaning up our lovely yet toxic studio. I immediately went to work teaching the BIG materials to our printers and we have since developed our whole Intaglio program around Zea Mays teachings. Eliminating the need for many of the solvents, grounds and toxic materials used for clean-up. Our studio is a safer healthier environment for all our printers. My experience working side by side with Liz Chalfin was life changing. It inspired me to take my passion for safer printmaking to the next level and to become an expert in the field. I look forward to working closely with Zea Mays Printmaking in the future to enhance and develop my skill set as a safer alternative’s leader. “

-Denise Karabinus, Intaglio Instructor, Honolulu Museum of Art School, Honolulu Printmakers



**Linda Armstrong**

**Budget: Green Printmaking Certificate**

**Workshop:**

- **July 11-31, 2015, 10-5 daily with open studio time until 10 PM**
- **Green Printmaking Certificate** **Class Fee: \$3000.**

*\$1000 deposit to reserve space.*

*registration fee includes all materials (plates, paper, ink, etc.)*

- **Travel: 15 h 57 min (1,025.1 mi) via I-85 N**

1,025. Miles at \$.50 (1 way)

**Travel: \$512.**

- **Lodging: 21 nights @ \$75.**

**Lodging: \$1575.**

**TOTAL.....\$5087.**



zea mays  
printmaking

320 riverside drive, florence, ma 01062 · 413.584.1783 · [www.zeamaysprintmaking.com](http://www.zeamaysprintmaking.com)

To Whom It May Concern:

This letter serves as an invitation for Linda Armstrong to participate in the Green Printmaking Certificate: Intaglio Program at Zea Mays Printmaking in July 2019.

The Green Printmaking Certificate: Intaglio Program (GPC) is a 3-week intensive course in non-toxic and safer etching practices. Now in its 6<sup>th</sup> year, it is the most comprehensive green etching program available outside of a university setting. Our graduates have gone on to convert traditional printmaking studios into safer ones, establish their own community studios and change their teaching practices.

Zea Mays Printmaking is committed to bringing a safer, less toxic approach to printmaking in the 21<sup>st</sup> century through research projects, workshops and individualized instruction.

I encourage you to support her vision for a healthier way of making prints by funding her participation in the 2019 GPC program. She will take the knowledge gained and share it with her students and colleagues and it will help her refine her own art making practice.

Sincerely,

Liz Chalfin, Director Zea Mays Printmaking