

Space One Eleven
presents
Multiple Methods:
A Print Exhibition

	A	Darin Forehand <i>Phillis Wheatley</i> Plate Lithograph \$900
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The Phillis Wheatley piece is a lithograph generated from my ventures within the African-American literary narrative. Knowing of Ms. Wheatley's experiences as one of the first published African-American poet's in the United States made my pursuits infectious. White colonists found it difficult that Wheatley could produce such well-written poems. What also interested me was the fact that throughout black communities here in the U.S., there can be found a Phillis Wheatley public school. The thought then emerged as to ask as how many people are aware of her as a slave brought to Boston and purchased by John Wheatley as a servant?

The patternization is a continuation of my personal experiences of the terrazzo floor pattern, which was in my Grandmothers' home in Florida. As a child my brother and I would spend afternoons with her and as boy I was quite taken by the jewel like gems expressed in the floors' design. To best emphasize this format, I've placed marks of tusche washes that become the profile of the poet Phillis Wheatley.

	<p>B Erin Wright <i>Asylum</i> Digital Print \$300 (Available in various sizes)</p>
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My process can vary depending on the project. If I am doing work for a client or on a specific subject matter I write down everything I can think of related to the subject. I look for how those things might relate to each other visually (by form, purpose, etc.). Then I do a lot of research—both visual and background on the subject—so that I can create an image that will have impact and communicate what I am trying to say effectively.

This project was a little different because I was the client and the subject matter was myself. This poster was done as part of a series on the idea of “asylum” for an exhibition of my work in a gallery.

Years ago, I was a recent grad looking for a name for my freelance design business. The nom de guerre that I decided upon was “Asylum.” It appealed to me for many reasons but primarily because it is a word that can mean two seemingly opposite things. For some people the word conveys a sense of security—a safe haven worth seeking. For others it might mean a place of lunacy—a world just a bit off kilter.

Coincidentally, another reason for the name “Asylum” is that the hospital where I was born also served as a sanitarium—it says Porter Sanitarium and Hospital right there on my birth certificate ;-).

For this poster I was inspired by a theater poster I had designed when I was an undergraduate. I don’t recall the name of the play but it had to do with death. For the poster I created an image of several human figures controlled by marionette strings. One of the figures was the skeletal remnant of a person who had used scissors to cut all the tethers.

I decided to re-visit this idea for my Asylum series because the marionette has a choice between being someone else’s puppet or the loss that would come with cutting himself free. Is remaining a puppet the safe choice or is it the path to madness?

The original poster was all hand drawn and done with transparent overlays of images shot with a stat camera (we did not have computers or Photoshop back then). In the updated version I eliminated the other figures and focused the image on the point of contact—where the hand with the scissors is cutting the strings. Since in the updated version the hand had not yet cut all of the strings I replaced the skeletal hand with one that looked like it belongs to a puppet.

To create the updated image I first shot photographs of my own hand holding scissors then, using those photos as resource, drew the image. Using tracing paper, I transferred the drawing onto black scratchboard and working reductively scratched out the image using an x-acto knife and a printmaker's etching needle. It took several drawings to get the image the way I wanted it. In some cases I drew parts of the image separately. I would then scan them into the computer and combine and refine them in Photoshop. The image was then brought into Adobe Illustrator (vector software) where the marionette control bars and strings were created and the Asylum type added. The poster is printed using an Epson Stylus Pro 9900 on archival matte paper with UltraChrome HDR ink.

	C Jane Marshall <i>Reflections</i> Reduction Woodblock Print \$1,500
	D Jane Marshall <i>Journey</i> Reduction Woodblock Print \$1,500

Reduction Woodblock Printing

The prints are woodblock reduction relief prints done on thin (1/8") plywood. For this reduction print I began by cutting one block into seven parts that fit together much like a jigsaw puzzle, thus allowing for seven colors to be printed at one time. On a second block I drew an image in India ink which was then sealed with varnish to allow me to see the image during the reduction cutting process. Areas designated as gold leaf were cut out at the beginning with the gold leaf being glued to the paper after the first printing.

While reduction printing allows for exciting and unanticipated results it also presents challenges since, once cut away, the block's surface cannot be restored. Thus careful consideration must be paid to how much to reduce the block each time it is cut. For this print I reduced the block surface three times in order to achieve the colors seen in the print. I also used stencils for further visual effect.

Printed on large-format rice paper I limited the edition to five prints. The beauty of reduction printing is that it allows me to seek new solutions during each step of the reduction cutting/printing process thereby resulting in a more imaginative and successful final print.

Reflections

The subject matter for this print was inspired by the loss of my sister with whom I was very close and allowed me to process my grief in a manner most familiar to me, through my art.

The imagery for "Reflections" derives from a photo booth photo taken many years ago when my sister and I were six and eight years old and about to travel by train to Chicago for an annual family outing to visit the Marshall Field's store at Christmas time. Marshall Field's was a truly magical place during the holidays and we always looked forward to our visit.

The pond is a more contemporary image representing the Koi pond in the front yard of our house in Alabama and serves as a bridge between the past and present. Shortly after stocking the

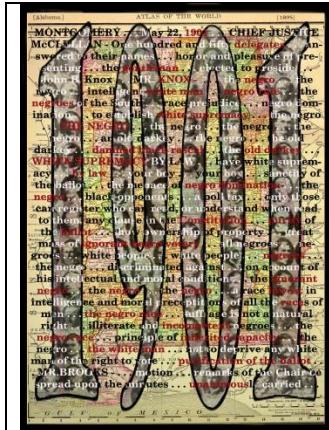
pond we lost the first school of fish due to a power outage. Thus the pond represents another form of loss and cause for reflection.

Journey

The boat ride to where is the question posed in this print. The loss of my sister took me back to our childhood as a time of joy and oneness that ended with her passing. Thus in this print I attempt to capture universal human emotions of joy, sorrow and loss. .

The “Journey” is represented by my sister and me holding onto one another while our mother rows, guiding us through our early lives’ journeys. She also floats above us as a free spirit representing youth and the passage of time. Additional images were included to symbolize some of the joys and sorrows such as pets that have passed away but who remain in one’s memory as important components of life’s journey.

I chose the woodcut medium because I have always enjoyed looking at mediaeval woodcut prints, particularly those in manuscripts, and marveling at their strong visual presence despite their technical simplicity.



E John Northrop
1901, Or How We Solved the Negro Problem
Digital Print
\$250

This digital photo composite spotlights the keynote address at the 1901 Alabama constitutional convention. The piece consists of 11 stacked visual elements, arranged in Photoshop as “layers.” Content layers include a 1901 composite of convention delegate portraits (base layer), an 1895 map of Alabama, a copy of the delegate composite, and five typography layers. Cosmetic layers tweak brightness, contrast, and opacity in specific areas. Specific adjustments come via a Wacom Bamboo tablet and stylus.

Photoshop is a powerful medium offering multiple means to achieve a given outcome. Looking back, I might have achieved this outcome more efficiently, that is, with fewer layers and a final file smaller than 1.69 gigabytes. However, this piece, like most I’ve done, grew from exploration of content and technique. At the start I knew generally what I wanted to “say,” but I was less clear on exactly how to say it. I worked that out as much in Photoshop as in my head.

Adobe Photoshop CS5 for MS Windows, Epson Stylus Pro 9890 printer on Ultra Premium Presentation Paper Matte (Perry Computer, Homewood)

  	<p>F Sonja Rieger Large Format Polaroid Prints <i>Tre's Jolie</i> Not for Sale</p> <p>G <i>Donald and the Red Ball</i> \$4800</p> <p>H <i>Tyndall</i> Not for Sale</p>
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Donald Moody

This photograph was made at the School of the Museum of Fine Arts in Boston, which has housed one of the five or so Polaroid 20x24 Cameras since 1982. The large format Polaroid Cameras, 20x 24 and the 4'x8' room camera were developed in the late 70's at the behest of Edwin Land.

In 1979 William Wegman was a visiting artist at UAB. He had just come from using the Polaroid 20x24 camera to photograph his Wiemeramer, Man Ray. In the spring of 1981 one of Wegman's photographs graced the cover of ArtForum Magazine. In 1980 with support from a UAB Faculty Research Grant and from the Polaroid Corporation's artist support program I used the 20x24 camera for the first time.

The Polaroid Corporation embarked on an extensive artist support program where they would allow artists to work with the 20x24 camera or with other Polaroid products in exchange for one out of ten prints made by the artist. Their subsidies of materials represented the equivalent of a large grant and many artists received support for years. Polaroid amassed a huge and distinct collection of work, some of which was sold at auction in 2010. Noted artists that used the camera in the early years are: Chuck Close, Andy Warhol, Robert Rauschenberg, Jim Dine, Marie Cosindas, Rosie Purcell, and Olivia Parker. Each print is unique but can be editioned by shooting multiples, which obviously won't work with subjects that move like portraits. The Polaroid Corporations support program is unique and reached hundreds of artists. The work from the program much like the photographs from the WPA era, though not as extensive created a body and a genre of work that would not have existed without support.

The photograph is a portrait of Donald Moody who is a family friend from the suburbs of Boston. He wore a bowtie everyday hanging off his collar.

 <p>Touching my Mother's Face</p>	<p>P</p> <p>Melissa Springer <i>Touching My Mothers Face</i> Film Photograph Not for Sale</p>
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This large print was made in a darkroom with a roll of light sensitive paper. I cut it down to size. The enlarger head was tilted towards a wall to enlarge the image. After the exposure of light going through the negative, the paper was rolled into a home built trough with 3 sections for chemicals. The first chemical was developer, and then stop bath and finally fixer. After pinning it to the wall, I sat in a lawn chair and sprayed an outdoor garden hose on both sides, for a long time. This eliminated the fixer on the print. I had it dry mounted to the board and used a sharpie to write on the print.

	<p>I Scott Stephens <i>Broken Tree</i> Cyanotype from hand drawn Mylar \$2,000</p> <p>J Mylar drawn with toner wash, india ink</p>
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Despite the great Pictorialist's admonishment in the late 19th century, many landscapes and other photographic subjects have been successfully printed in blue. The cyanotype, or blueprint, is an historic photographic process invented by Sir John Herschel. It takes advantage of the photosensitivity of metallic salts but substitutes iron for the more commonly used silver.

Simple and long lasting, cyanotypes have enjoyed several periods of popularity, beginning with Anna Atkins' use of the process in the 1840s to record botanicals by placing specimens in direct contact with sensitized paper, creating the characteristic white silhouettes on deep blue fields. Blueprinting, as it is commonly understood today, was first applied to making copies of architectural drawings in the 1870s. At the turn of the last century, many pictorialist photographers (ignoring the advice of their leader Emerson) used the process to strive for expressive effect in their work . Seventy years later, cyanotypes were one of the many "alternative processes" rediscovered in art departments and professional print studios across the nation.

The process uses stock solutions of potassium ferricyanide and ferric ammonium citrate that are mixed in equal parts and brushed onto fine paper and left to dry. Then a photographic negative, an actual object, or a drawing on clear film is placed in contact with the emulsion and exposed to full spectrum light, preferably the sun. Chemical reduction is evident during the exposure. Instead of using a developer the print is simply rinsed in running water to remove the non-reduced and still soluble ferric salts, leaving bright whites on a blue field that will oxidize to a deep Prussian blue on drying.

My work with the cyanotype process includes prints using photographic negatives and large scale prints of ink wash and toner drawings created on transparent Mylar. Stephens's studio practice is with large-scale printmaking and historic photographic processes. His long-term involvement with big prints has lead to the creation of large format printmaking facilities at the University of Montevallo that feature a 44 x 84 inch Takach etching press.

	<p>K Scott Stephens <i>Untitled</i> Cyanotype and Photo-etching \$500</p> <p>L Photo Positive (Kodalith)</p> <p>M Etching Plate</p>
	<p>N Scott Stephens <i>Clay Bank</i> Lithograph with hand coloring \$2,000</p> <p>O Aluminum plate drawn with tusche, toner wash and litho crayon</p>

	Q	Derek Cracco <i>From Here to There</i> Wallpaper \$22 per square foot
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These works use collaged ephemera such as romance novels, fifties pin ups, and men's health magazines to explore society's fantasies and fascination with romance. The imagery challenges the viewer to consider the ideals promoted by these pulp publications, and to compare them with the realities of their own lives and the concepts of romantic love.

The work was designed in Photoshop. I used Google images, using search terms like "nice smile," "nice abs," "nice hair" and so on and so forth-- all terms that we define as qualities of a good mate. These images were printed on to wallpaper using a large format inkjet printer.

	R Pinky Bass <i>Study: Birmingham Urban Mural & the Original City Center Artists</i> Pinhole photographs processed on handmade tiles Not for Sale
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I was working with students at SOE who were producing tiles to be used in the mural on the building across from the Museum. I had brought Pinky's Portable Pop-up Pinhole Camera and Darkroom and we were doing some pinhole camera work. The portraits were made from 35mm photographs of the students working on that mural project. I took the glazed tiles, coated the surface with light sensitive emulsion (probably Liquid Light) and projected the enlarged image onto that surface, in the same manner one would project an image onto pre-coated photographic paper. The tiles were then processed in the same way black and white photo paper would be treated in a darkroom.

In the 1990's these young men and women created the Birmingham Urban Mural, which is the largest public sculpture in Alabama - containing over 25,000 tiles of Alabama clay handcrafted by these City Center Art youth and community members. The 60' by 100' wall depicts a mythological creature and is filled with positive local industrial symbolism, a signature of SOE. The Mural is the product of five years of work, as a result of a commission sponsored by the City of Birmingham. The project became a summer job for the children of City Center Art, who received stipends. Thirty parents and other community adults were trained as artist's assistants, providing some with their first jobs ever. The massive half-million dollar project stands in the center of Birmingham, on the eastern façade of the Municipal Auditorium, where it forms a ceremonial entrance to the city

	<p>S <i>Mary Ann Sampson Walla Walla Wanda Relief Block Stratograph</i></p> <p>T <i>Macaroni and Cheese Rectangular Spiral Book Mixed media including hand stamps and Linoleum Reduction Print</i></p> <p>U <i>Faulkner Suite Hand Printed and Bound Book with Letter Press and Relief Block Not for Sale</i></p>
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Walla Walla Wanda

Artist Mary Ann Sampson uses many printing techniques in the creation of her handmade books. The image for the framed version of *Walla Walla Wanda* was created using the linocut printmaking method, using two hand cut plates—one for each color. *Walla Walla Wanda* makes a second appearance in the collaborative handmade book. This time, the image was created using the stratograph process. In this process, the printing plate is made by gluing thin, lightweight objects to paper. This paper plate is locked into the large cylinder of the press and the book paper is attached over the plate. The press handle is turned to impress a shadow-like print after one revolution of the cylinder over a lightly inked roller beneath the large cylinder above.

Macaroni and Cheese

Mary Ann Sampson collaborated with Terrence Taylor in the making of the artist's book titled *Macaroni and Cheese*. It consists of a single sheet of Mohawk Superfine paper, decorated on both sides, then folded, cut and attached to paper-covered boards.

The sheet itself was printed and manipulated on one side by Mary Ann and on the other by Terrance. It was then folded and cut in such a manner as to be refolded in a “rectangular spiral” that forms a stack of sheets. The boards were covered with 50-year-old Italian wrapping paper reserved from an earlier project.

Mary Ann Sampson printed on her side of the paper with black ink using wood type purchased at an antique mall in Anniston, Alabama. Using a brayer, she then painted each sheet in random patterns using red, orange, silver and black inks. Over the top of the printed and painted images she hand stamped the words “Macaroni and Cheese,” as well as a bone stamp she originally created as the body part for a puppet.

The design on Terrence's side of the paper is a combination of linoleum block reduction prints and pen-and-ink drawing.

In a reduction print, a design is carved into a piece of linoleum and then printed using a first color of ink. Then, more material is carved away from the linoleum, and the block is printed directly on top of the first image with a second color. This process can be continued as many times as desired. Terrence carved and printed the block three times, using red, yellow and black inks, respectively.

The black ink drawings include "secret writing" created by Terrence.

Faulkner Suite

By Sue Brannan Walker. . The design, printing, and binding were done by Sampson under her imprint of OEOCO PRESS. This is a letterpress printed book, edition of 50 books. The type was set by hand. The artwork was done in black ink and sent to Owasso Graphics to have type high relief block made

Lithography

Lithography was invented in 1798 by the German commercial printer and artist Alois Senefelder, and it remains the most common form of commercial printing today, as offset lithography.

Lithography is based on the science that oil and water do not mix. the image is held on the porous surface of a limestone block or textured metal plate. Because of this single surface, the process is very sensitive to traditional drawing and painting techniques and is often used by artists working with master printers.

These litho prints were produced by participants of Space One Eleven's lithography workshop, led by Master Printer, Darin Forehand of Forehand Press in Houston.

Workshop Participants:

Florence Blair
Mimi Boston
Ulrike Franz
Brina Hargro
Enid Keyser
Ally Mabry
Jane Marshall
Sarah Marshall
Elisabeth Pellathy
Debra Riffe
Blake Showers
John Sims
Somya Singh

Collagraph

Collagraphs can be made from a collage of items glued to a sheet of cardboard or other flat material. A wide variety of objects can be attached to the plate to give a wide and wild variety of designs and textures. A second way to produce a collagraph is to cover the cardboard with organza. The organza holds the ink. Layers of acrylic medium are brushed on to create an image. The more layers of medium the less ink the plate holds. The images are produced when the plate is run through an intaglio press.

Participating City Center Art students

CCA 1

Faith Collins
Nathan Collins
Alexis Goins
Clara Lapidus
Jeremy Maton
Marlie Thompson
Willow White

CCA 2

Ellen Davis
Izzy Haley
Chloe Lumberg
Matthew Machazine
Christian Morrow
Forrest Terrell
Hampton Terrell
Asa Wentworth