

ART 2468C PRINTMAKING: FIGURE/GROUND
INSTRUCTOR:
OFFICE HOURS:

Course Description:

Printmaking: Figure/Ground uses fundamental techniques of printmaking to explore the properties of form and space as a visual art foundation. The course is designed to introduce composition through the processes of relief printmaking. Upon completion of this course students will be able to demonstrate the basic foundations of relief printmaking, the interaction between figure and ground, and utilize printmaking processes to explore concepts.

Course Objectives:

- To demonstrate a working knowledge of:
 - visual unity
 - Figure/Ground relationships
 - compositional methods
 - shape theory
 - value structure
- To develop critical thinking and research skills

Course Topics

- Chiaroscuro
 - The logic of light & shadows
 - Use of six chiaroscuro elements
 - Colorism in the effect of light and dark
- Notan (the balance of black and white)
 - Use of figure-ground interchange (Figure/ground reversal, Figure/ground tension, Figure/ground pulse, Convex/concave edges)
 - Use of shape interaction
- The Field or synchronic surface
 - Coherence of surface effect
 - Sense of light and depth
- Visual Organization
 - Harmony, Variety, Balance, Proportion, Dominance, Movement, Economy

Course Requirements (1000 pts. Total): Projects, Drawing Book and Participation/Attendance

1. Three projects: (700 pts.) evaluated on the following criteria:

Craftsmanship – Completion - Work ethic

It takes time to make art. Explore the creative handling of techniques and materials and finish in the overall form- based on inspiration, expression and intent. START EARLY- work through each class to its end. Complete your work- this includes all facets of the assignment. Each student has a personal approach, aesthetic and level of technical experience. Use what you know while also challenging yourself.

Inventiveness and Experimentation

Develop your ability to solve problems and devise new approaches for achieving, not only the course objectives but personal goals you set for yourself. New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries- TAKE RISKS.

2. Drawing Book (200 pts.)

Thinking and drawing go hand in hand for artists. Maintaining an active sketchbook or drawing book is a crucial component of good studio work but it takes practice. You will be required to keep a sketchbook that you should work in outside as well as inside the class on a daily basis.

The sketchbook should be no smaller than 8 ½ X 11". You will be required to complete a minimum of five pages for each week of class. The sketchbook should document your artistic growth during the course of the semester. You are encouraged to sketch, draw and print in your sketchbook as frequently as possible. Drawing books will be evaluated three times during the semester.

3. Participation: (100 pts.)

Studio

Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved. You are expected to participate in a responsive manner during studio time, takes notes during demonstrations and ask questions. You are expected to clean-up as well as practice safe and thoughtful use of materials, tools and facilities.

Critique

Prepare questions, solicit responses and encourage constructive criticism during group discussions and critiques. Consider comments (write in your notebook during discussions!) using any and all to gauge the effectiveness of your work. Examine the way in which your ideas change, evolve and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas clearly.

Methods of Instruction:

This course is structured by lectures, demonstrations, process critiques, formal critiques, discussions, field trips, and individual guidance. A large amount of class time will be utilized for studio work. Come to class prepared. Studio availability is limited, so it is in your best interest to be productive during appointed class hours. Out of class work will be required for research, exercises, group projects, readings, and assignments.

Student Expectations:

- Attendance is required. More than three absences will reduce your final grade by one full grade. Six absences will result in a failing grade.
- Arrive to class on time, with the appropriate materials and work through the entire class. Three tardies or early self-dismissal will count as one absence.
- Clean up your mess: Be respectful. The printmaking studio is a common space used by several classes, failure to clean up after yourself in the print lab will reduce your participation grade.
- Follow all safety procedures: The use of the print lab and equipment is only granted to those who follow safe protocol. Do not hesitate to ask if you are uncertain as to what to do in a certain situation.
- A missed class does not constitute an extension of an assignment. Missing critique makes the assignment which was under critique reduced one (1) letter grade from its original grade.
- Lateness to a critique will result in ½ a letter grade deduction from original project grade.

Grading Scale:

A = 100-92; B+ = 91-89; B = 88-83; C+ = 82-80;
C = 79-73; D = 72-63; E = 62 and below

Academic Honesty Policy:

Students are expected to abide by the UF Academic Honesty Policy, which can be found in whole at: <http://www.dso.ufl.edu/judicial/procedures/honestybrochure.php>.

Including descriptions of academic honesty offenses such as “act of lying, cheating, or stealing academic information so that one can gain academic advantage.”

Accommodations for Students with Disabilities:

Individuals with disabilities are encouraged to register with the Dean of Students Office and submit to this instructor the memorandum from that office concerning necessary accommodations. The ADA office is located in Room 232 Stadium, by phone: 392-7056 TDD: 846-1046, or visit at www.ada.ufl.edu.

Other policies pertaining to the SAAH:

Cell phones and beepers must be turned off when entering the classroom. Computers and headsets with music may only be used on work days or when working outside of class time. Under no circumstances are you to wear headsets while working on the press.

Materials List:

- Apron/ smock
- Speedball lino cutter blades
- Brayer (optional)
- Newsprint (24" x 36")
- 2 rolls blue shop towels
- Mark-making tools (pencils, sharpies, graphite, etc...)
- X-acto knife
- Masking tape
- Wax paper
- Book making supplies (chipboard, fabric, paper, thread, bee's wax, needles, and any other materials needed for your artist book. To be discussed in detail later.)

**Paper, linoleum, ink, and other resources will be initially supplied to you. If you need more than the supplied amount you will be required to purchase it .

You can buy these together with 2 partners and split the difference:

- Simple Green cleaner
- Hand cleaner (Goop, Gojo)
- One ream of acid-free bright white laser-print paper

Materials can be purchased at the following stores:

Central Florida Office Plus, 378-2577, 10 NW 6th St.

Lowe's, 376-9900, 3500 SW Archer Rd. or 2564 NW 13th Street

Wal-Mart, SW Archer Rd. or NW 13th Street

The philosophy of the printmaking program is designed to provide a forum where new ideas and mediums are discovered and explored, where learning is experienced at every level from instructor lectures and demonstrations to students sharing techniques and thoughts with each other. You will be introduced to new visual mediums that will enlarge your expressive potential.

GENERAL REQUIREMENTS

1. Attendance is mandatory and any absences will affect your performance. Your final grade will be dropped by one letter grade after 3 absences..
2. The studio is a group environment and respect for yourself and others is a necessary component for a successful studio. You are responsible for clean up and this is a component of your grade.
3. Do not leave unattended materials in the studio after class, you are responsible for your belongings.

GRADING CRITERIA

1. Quality of work: development of conceptual ideas
2. Quality of work: development of technical skills, craftsmanship
3. Quality of work: experimentation and risk taking
4. Quality of studio time: clean-up, working through class period
5. Quality of participation: involvement in total program, class critiques, and demonstrations.

Course Calendar

2D DESIGN ART FUNDAMENTALS

ART 2468 Figure Ground: Black and White PRINTMAKING

Week 1a	<p>Lecture: Introduction to course, review course syllabus and class expectations: Sketchbooks, homework and final portfolios or review. Discuss topics covering course materials, presentation of work, studio rules and procedures, studio safety, storage (lockers/flat files). General Introduction to various printmaking processes (linocut, collography, lithography, intaglio, monoprinting, screen printing) Look at and discuss original prints of _____</p> <p>Homework: get paper/sketchbook, course materials</p>
Week 1b	<p>Lecture: INTRODUCTION TO FIGURE GROUND Introduction to paper – types, weight, uses, etc. Demo: Introduction to Paper: types, qualities, characteristics Homework:</p>
Week 2a	<p>INTRODUCTION TO DEMO: Press Room and Printing Demo Homework: Exercise/reading/research</p>
Week 2b	<p>INTRODUCTION TO DEMO: Homework: Exercise/reading/research</p>
Week 3a	<p>INTRODUCTION TO DEMO: Homework: Exercise/reading/research</p>
Week 3b	<p>INTRODUCTION TO DEMO: Homework: Exercise/reading/research</p>
Week 4a	<p>INTRODUCTION TO DEMO: Homework: Exercise/reading/research</p>
Week 4b	
Week 5a	<p>INTRODUCTION TO Lecture: Reading: DEMO: Homework: – Project #2</p>
Week 5b	<p>INTRODUCTION TO DEMO: Registration and Editions Homework: – Project #2</p>
Week 6a	<p>INTRODUCTION TO DEMO: Print Matting and Presentation Homework: – Project #2</p>
Week 6b	<p>INTRODUCTION TO DEMO: Homework: – Project #2</p>
Week 7a	<p>INTRODUCTION TO DEMO: Homework: – Project #2</p>
Week 7b	<p>Vocabulary Quiz #1</p>

	DEMO: Homework: – Project #2
Week 8a	INTRODUCTION TO DEMO: Homework: – Project #2
Week 8b	Critique: – Project #2
Week 9a	INTRODUCTION TO Lecture: Reading DEMO: Homework
Week 9b	INTRODUCTION TO DEMO: Homework:
Week 10a	INTRODUCTION TO DEMO: Homework:
Week 10b	INTRODUCTION TO DEMO: Homework:
Week 11a	Critique: Project #3
Week 11b	INTRODUCTION TO Lecture: Reading Homework: Final Project –
Week 12a	INTRODUCTION TO DEMO: Homework:
Week 12b	INTRODUCTION TO DEMO: Homework:
Week 13a	INTRODUCTION TO DEMO: Homework:
Week 13b	INTRODUCTION TO DEMO: Homework:
Week 14a	INTRODUCTION TO DEMO: Homework:
Week 14b	Vocabulary Quiz #2 DEMO: Homework: Final Project –
Week 15a	INTRODUCTION TO DEMO: Homework:
Week 15b	INTRODUCTION TO DEMO: Homework:
Week 15a	Final Critique:

Week 16	Studio Clean up

2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING

Course vocabulary

	Actual shape
	Aesthetic
Achromatic	Allover pattern
Amorphous shape	Asymmetry/symmetry
Bleeding	Bench hook
Counter proof	Balance
Collograph	Dropping out
Double run	Off set printing
Embossed print	Half tone
Intaglio	Rollers or brayers
Lithograph	Wood cut
Monotype	Wood engraving
Mixed media	Complementary colors
Printing paper, characteristics	Closure laws
Parchment	Visual Dominance
Silk screen	Visual Economy
Vellum	Elements of art
Watermark	Figure/ground tension
Tarlatan	Positive and Negative
Relief printing	Figure/ground pulse
Figure/ground reversal	Convex/concave edges
Harmony	Dominance
Balance	Proportion
Economy	Variety
	Movement

2D DESIGN ART FUNDAMENTALS

ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING

Studio maintenance guidelines

The studio is a collective and requires a collective effort to maintain a clean and safe work environment. This collective effort is a course requirement. In order to complete the assignments in this class it is necessary to work in the studio outside of class.

The open shop policy is based on your cooperation in keeping the shop in good order and adherence to the studio rules listed below. Failure to comply with studio rules will lead to loss of this privilege.

Clean up guidelines

1. You must clean up after yourself. Clean up should be a scheduled part of your studio time because it takes time to clean up properly. Full clean up must occur after each work session whether it is during or after class hours.
2. When you leave the studio it is your responsibility to check the following
 - a. Your work area is spotless
 - b. Press is clean and off the bed, blankets rolled up and placed on top.
 - c. Glass inking area is clean
 - d. Work tables are clean
 - e. Drying towels hung on the wall
 - f. Water bath emptied
 - g. Water is off at all sinks
 - h. Vent is off
 - i. Stove is off

Safe studio guidelines

- Do not use lacquer thinners or toxic fixatives indoors.
- Do not use any tools or equipment you are unfamiliar with unless you have been instruction in their use.
- Put your name on everything you own, the shop nor SAAH are responsible for lost or left items
- There is safety in numbers at night, have a printing partner
- No running, smoking or eating in the studio.
- Always wear work clothes.
- CAMPUS POLICE #392-1111. Phone is located at the middle of the hallway
- Broken or damaged things, notify your instructor of Professor Mueller immediately.
- We are working with potentially hazardous and dangerous materials. FOLLOW SAFTEY PROCEDURES.
- Check the master schedule, posted on the door, for room availability. Do not interrupt classes outside of your own work period.
- Be considerate of your fellow artists.
- Always place newsprint on top of your paper before you put the blankets down. If you damage the press or blankets or get ink on the blankets you will be charged for their repair or replacement.

2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING

– Project #2

Objectives:

The purpose of the assignment is to elicit an emotional response with a body of work relative to your developing understanding of the self in terms of the physical, mental and spiritual planes. Your exploration of the three planes of the self will be explored through the principles of color interaction in value, chroma and hue (temperature and complements). Your attention to color choices, and experimenting with over printing, will help you to explore and manipulate the emotional impact of color temperature and the interaction of complementary colors.

Project Timeline:	
	Project introduction – reading assignment given
	Class discussion, bring project research and sketching materials
	Matrix construction demo
	Color printing and over printing demo
	Critique

Reading - ?

ARTISTS: ?

Project Description:

We will produce three paper plates, collographs, each being a separate image that will explore the abstract notion of the physical, mental and spiritual planes of yourself. Each image will be a single shape in perfect symmetry using the vertical axis of the sheet of paper. Develop these shapes by exploring those three elements of the self. Each image should be completely different...depicting the sense of the “thought form”. There should be no recognizable objects. Ask yourself questions. We will discuss this during the class periods and do hands-on mock-ups – brainstorming. The printing of these elements will be demonstrated during class period utilizing “shades” of hues and single run printing as well as over printing to create more and more complex image and color configurations.

The matrix will be 20 X 20”, printed on 22 X 30” Reeves BFK. You will turn in four prints, one printed separately from each matrix and the fourth print, a combination of all three overprinting on the same sheet. This is called a cognate or a ghost print.

Guides lines:

- Read and Study the class reading, prepare questions in advance of the class discussion
- After the class discussion begin brainstorming or concept mapping in your sketchbook. How can you visualize the three planes of the self? Explore your understanding of abstract image making through a variety of marks and textures. Do additional research at the library (see ‘Researching a Work of Art’ handout), look up abstract artwork, and see the list of artists on this sheet for inspiration.
- Sketches while thinking about how you could represent the three planes through abstract imagery. Look for inspiration from organic material (plants, soil, microscopic images, hair, taste buds?) or from inorganic material (bricks, bike spokes, computer boards). Whatever your thinking about find examples to look at and sketch from. Explore the range of shapes and patterns you can create.
- After the matrix construction demo build your matrixes.
- After the printing demo, begin exploring with color, color combinations and printing techniques.

Project Objectives:

- 25 pts Quality of work: Resolution to the assigned problem
- 25 pts Quality of work: Development of conceptual ideas and technical skills
- 25 pts Quality of work: Craftsmanship
- 25 pts Quality of work: Inventiveness, experimentation and risk taking

2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING
Class paper

The essay is meant to forge relationships between the artwork you experience in a gallery or museum and the principles and theories learned in the classroom. Write a one-page essay about a print on display this semester at the Harn Museum or University Galleries.

Describe your chosen artwork in terms of its form and content. Explore the formal relationships (composition, line, shape, color, value) and how the formal relationships combine with the subject matter to create content or meaning. Discuss fully *your* thoughts regarding the overall content and how the work spoke to you.

- Name the artist, title, medium, date and location of the piece.
- Describe what you see, what materials are used, how they are applied, what types of marks are used, how they add form and feeling to the work.
- Describe the value structure of the work (black and white) as well as the figure ground relationship. How have the artists compositional decisions functioned to support the conceptual component of the work.
- Describe your interpretation of the work. What is the subject matter? Beyond the subject matter what does it mean?
- What is the artwork conveying to me? (i.e. what is the content?)What does it make you think about?

Write the majority of your essay in front of the artwork. Begin writing with a brief description of the work.

Include a master study of the artwork as well. The master study should include the following (each on a separate page):

1. Linear compositional study
2. Value structure analysis
3. Figure/Ground analysis

Minimum Length: One page, typed, single-spaced

**2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING
Grading Rubric**

Date: _____

Student Name: _____

Project Name: _____

Points	Points Available	Category
	25 pts	Quality of work: Resolution to the assigned problem
	25 pts	Quality of work: Development of conceptual ideas and technical skills
	25 pts	Quality of work: Craftsmanship
	25 pts	Quality of work: Inventiveness, experimentation and risk taking

Total

Additional comments

2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING
Series of questions for critiques

What is the purpose of a critique? To expand our understanding about art and art practice.

Tips for teachers

1. Establish the criteria on which judgments are made – this should be clearly stated when you give an assignment
 - If technical skills are being emphasized, then craftsmanship is valued
 - If an assignment is based on monochromatic color theory then an analogous colour project will not meet that criteria
 - Parameters – size, style, material requirements?
 - When is it due and in what form? Dry, matted, framed, etc.
 - Explain the difference between the assignment criteria or parameters vs. the “right answer”. It’s often a challenge for younger students to recognize that assignments set the learning process in motion and that they are to explore the assignment through a process of personal investigation.
 - **Ask your students to verbalize the project criteria prior to beginning the critique**
2. Focus a critique – this can be exclusively on Form, Subject or Content
3. Have your students spend a few minutes making notes about their initial response to the work
4. Have each student present and analyze a work other than their own
5. Break the class into small groups and have each group critique another groups work and provide a verbal presentation to the entire class.
6. Practice critiques at the gallery
 - The university gallery is a neutral zone since the artist is not present you can avoid the ‘improving’ remarks that often pepper critiques. Focus on experiencing the art.
 - Describe and interpret the work, or compare and contrast if an artist has multiple works. Infer the curators’ criteria for selecting the work in the exhibition. Move the students from a dialogue of form, the physical manifestation of an idea, to the Subject and lastly to the content or emotional or intellectual message of the work.
7. If the conversation stalls, seek to find words to move the conversation forward.

Types of critiques

1. **Descriptive Critique**
 - Have a student take the time to describe an artwork in detail rather than assuming everyone can ‘see it’. This helps beginning students build their patterns of perceptions and language mastery. Description depends to some extent on interpretation and vice-versa, so description of one work by several viewers can expand the group’s perception of the work. In turn, this permits the artist to gain insights into their work and their viewer’s response to the work.
 - A descriptive critique often focuses on the formal aspects of artwork (line, shape, color, pattern, texture, etc.). This type of dialogue helps hone the student’s art vocabulary.
2. **Cause and Effect Critique**
 - Most descriptions eventually lead into a cause and effect critique – this is also known as a description and interpretation critique. *The bold pink rectangles that are scattered throughout the composition make my eyes run over the entire picture plane and keep me involved in the design.*
 - Rather than pure description the impact of the artists’ choices are discussed.
3. **Compare and Contrast Critique**
 - Art historians use the method of comparing one artwork against another and this approach works in a studio critique.
 - It is important to encourage the students to be honest and respectful while discussing both the form and content of the work.
 - This can be especially useful in written form. Ask your students to compare and contrast their project with the work of another student. In effect you’re asking for their critical self-evaluation and

permitting them to choose the standard by which to measure them. You'd be surprised how honest your students can be in this type of critique.

4. Greatest Strength/Greatest Potential

- Mary Stewart discusses this in detail in "Launching the Imagination", she recommends creating a positive atmosphere and start by highlighting the strength in the work. Next consider ways to improve the project, what single aspect would you change. This type of critique often focuses on the faculty member being the main speaker in a critique.

5. Interpretation critique

- The artist often leads this type of critique and the critiques invariably focus on the artist's intent. An artwork does not always mean what an artist intends – it can do more or less. Ask the artist to be a silent listener, placing the burden of description and interpretation on the viewers.
- This is particularly useful with more advanced artists where defensive or obstructive comments can stymie the evolution of useful dialogue.

Give these tips to your students at the first critique. This helps them to understand what your expectations are for their participation.

1. Try to understand the artwork through your unique perspective first and then share it with the class.
2. Don't censor yourself – let your professor moderate the crit.
3. Limit yourself to one point at a time and allow others to respond.
4. Be honest + kind. You can disagree but do so respectfully.
5. If you disagree with someone, acknowledge what you heard, agree with parts if you can and move the conversation forward.
6. Seek to find words to move the conversation forward rather than have the last word.

Critiques - How to begin?

- How does this work?

1. Begin by carefully observing all the work, walk up to it, engage it
2. Mentally begin describing the work to yourself
Be descriptive, use your new art vocabulary
3. Critique the strengths and weaknesses of the work on technical and formal levels
 - Are there visual elements that seem irrelevant or unnecessary?
 - Is the presentation of the work appropriate? (Craftsmanship)
 - Does the work solve the assignment, how?
 - Is there transformation and risk taking?
 - Is image treated appropriately in regard to scale, mark-making, composition, line quality
 - Is work unique/original, exciting, insightful?
 - Can you experience the work fully, or is something preventing you from this? What?
 - What could be done to make work clearer, more exciting, more original? What needs work?
 - What is successful?

2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING
Supplementary reading

This will flesh out, as the projects are refined

2D DESIGN ART FUNDAMENTALS
ART 2468 FIGURE GROUND: BLACK AND WHITE PRINTMAKING
Course bibliography

The Complete Printmaker, Ross
Printmaking, Peterdi
Theory and Use of Color, Degrandis
Optical Color and Simultaneity, Marx
Light and Color in Nature and Art, Williamson
Exploring Color, Leland
Color, Light, Sight, S. Zwimpfer
Design and Form, Johannes Itten
The Power of the Center. A Study of Composition in the Visual Arts. Rudolf Arnheim
A Short Guide to Writing about Art, Sylvan Barnet

2D DESIGN ART FUNDAMENTALS

ART 2468: Figure/Ground: BLACK AND WHITE PRINTMAKING

Sketchbook guidelines

Thinking and drawing go hand in hand for artists. Maintaining an active sketchbook is a crucial component of good studio work but it takes practice. You will be required to keep a sketchbook that you should work in outside as well as inside the class on a daily basis.

The sketchbook should be no smaller than 8 ½ X 11". You will be required to complete a minimum of five pages for each week of class. The sketchbook should document your artistic growth during the course of the semester. Although you are encouraged to sketch, draw and print in your sketchbook as frequently as possible.

What should/could you do in your sketchbook?

1. A minimum of five drawings a week
2. Research artists mentioned or shown in class, photocopy their work and paste it into your sketchbook then work on reproducing the entire work, or parts of the work. For example: use your sketchbook to analyze Max Beckman's color as a compositional tool, diagram all the blue shapes, or complementary patterns.
3. Plan out your project ideas in your sketchbook, ideas evolve and by continuingly to work and concept map your ideas you can more fully understand your motivations.
4. Record your lecture notes, or demo notes. Illustrate your notes with images: draw, collaged, or printed.
5. Test color ideas, interactions or studies
6. Share images with classmates, trade photocopied sketches and make responsive drawings.
7. Practice concept mapping or brainstorming techniques: when presented with a new project make a list of words you associate with the project, don't edit, put everything down. Look the words up in a thesaurus, thinking about the implications and connections being made. Make a map, a verbal diagram of your words. Explore the connections, how else could you think about the idea, make the thinking visible.
8. Research your idea at the library, how have other disciplines looked at the idea? Make your research as visual as possible by diagramming or sketching your thinking.
9. Think in terms of variations on a theme, how could the idea be expanded, is there another view, another scale, another mark that might convey this idea in a new way?

Project Criteria:

Resolution to the assigned problem

Craft

Inventiveness/initiative

Overall artistic design

2D DESIGN ART FUNDAMENTALS**ART 2468: Figure/Ground: BLACK AND WHITE PRINTMAKING**

Artists List

Kollwitz, Kathe	John Buck
Lovis Cornith	Rockwell Kent
Max Beckmann	Hugh Merrill
Edvard Munch	Donald Sultan
Leonard Baskin	Beatriz Milhazes
Mitch Kohn	Judy Pfaff
Antonio Frasconi	Polly Apfelbaum
Erich Heckel	Leslie Wayne
Ernst Ludwig Kirchner	Jan Maes
Karl Schmidt-Rottluff	Henri Van Straten
Emil Nolde	Tim Dooley
Jacob Landau	Jane Hammond
Milton Avery	Rod Carswell
David B. Johnson	Julia Fish
Helen Frankenthaler	James Siena
Glenn Goldberg	Andrew Spence
April Gornik	Henri Matisse
Joel Shapiro	Toshusai Sharaku
	Katsushika Hokusai
Pace Prints	
Durham Press	
International Print Center New York	