Dear Alumni and Friends of the Department of Art and Art History,

I write not only to express my vivid greetings to you all and to bring you news of the Department, but also to share with you some thoughts on our work together in these challenging times.

The Department of Art and Art History has been invigorated by the noises of progress: the banging sounds of deconstruction and reconstruction of doors and walls to accommodate new security equipment that will enhance safety throughout the Art Building happily blending with the screeching of buzz saws from the sculpture area on the second floor are early signs of this progress. Soon a new loading dock will replace the old one, permitting us, once again, to use it in making it possible for modern trucks to unload heavy materials and equipment, thankfully freeing faculty from the burdens of having to personally drag and carry needed materials to classrooms and studios. The Visual Arts Center, formerly the Slide Library, has been blessed by the willingness of Ian Chapp, its new media mogul, and Terry Kerby, its director, to take on a giant step in the teaching of Art History -- the move from slides to the sole use of digital images. This complex and expensive operation will be ongoing for the next several years during which we anticipate having to move into new and as yet unknown quarters in order to accommodate the changes in technologies and the spaces they will require.

During this time, the Department has been actively engaged in the search for new faculty members, most of whom will replace our outgoing or newly retired colleagues. Each of the four different search committees is composed of four faculty members and one graduate student. They have been working hard under the direction of Associate Chair John Richardson to discover and recruit the best possible candidates. Professor Richardson is chairing the sculpture search.

Professor James Nawara that for Painting and Drawing, Professor Dora Apel the search for a new art historian, and Professor Urban Junipa and Senior Lecturer Rayneld Johnson that for Fashion Design. At the time of my next writing, four new faculty members will have joined our ranks.

A number of elegantly presented new shows in our galleries have been inspirational to faculty, students, and visitors. These include a superb exhibition on historic automobile design ("Designing an American Icon"), which was made possible through the efforts of alumna Kay Grabola and Professor Brian Krizman at the Elaine L. Jacobs Gallery on campus. These also include a ground-breaking digital art exhibition curated by Professor Bang Guel Han that was mounted in the same gallery. The Art Department Gallery was enhanced by a thrilling M.F.A. show featuring the work of emerging artists Jen Clare Gawaran (Printmaking), Liz Bernblum (Fibers), and Kristen Gallerneaux (Printmaking). Among the number of nationally known artists visiting the Department was Dexter Sinister (a compound name referring to a team of two graduates of the University of North Carolina and Yale University) who now collaborate in providing exciting new models and modes of contemporary print production and graphic design.

The good fortune of this Department was augmented by several generous gifts, including one from Julie Sabit, an active exhibiting painter and an exemplary returning student, who made a thoughtful monetary gift to the Painting and Drawing area for which we are all grateful.

But as we all know the news is not always good, especially in these trying times. In many ways the only certainty we have come to know is uncertainty. We in the Department harbor many wishes -- more full-time faculty, much needed renovations for our facilities, and more state of the art equipment. So far we have been able, in these times of constraint, to provide the essentials and we are confident that we are providing the best possible education for our 2,200 students and 706 majors. But the challenge is there. We cannot stand still. Mindful that current financial conditions are sobering, we are gauging our ability to continue inspiring students with the thrill of studying in the various areas of the visual arts. An important element in university education, the visual arts have always exemplified the originality of ideas and the fermenting effect new ideas have upon traditional patterns of thought. Novel problems can frequently be solved by the various knowledges of older ideas just as the merits and achievements of the past can be understood, interpreted, and applied in new ways in the present. Students under our care go home with many new ideas and tastes as well as many new books. Our purpose is not merely to train students, but to educate them so that they will become thoughtful human beings who are in turn capable of exerting a deep and fruitful influence on all areas of human activity.

The lively and vital presence of the visual arts brings together many elements of university education and invites innovative collaborations that demonstrate not only individual talents but also creative interests. Woven out of many threads, the education of a young mind is not exclusively dependent on fashion and opportunity but also on past tradition and the accumulation of knowledge. Ideas are a dime a dozen. Everyone has ideas. But without the knowledge to back it up, it may be difficult to convince others that a new idea is worth holding. All aspects of civilization -- not selected ones -- deserve investigation in a university setting. This challenging economic climate presents a perfect opportunity to demonstrate that the creation and study of art is not an ornament to education, but a pillar of the mission of any true university that values conceptual thinking. In these trying times the study of art, central to what education is about, will befriend us as the intellectual power of art.

Christiane L. Joost-Gaugier
Chair
Professor Brian Madigan travelled to Paris and London to work on a collaborative research project currently underway. At the Royal Academy in London, and the Cabinet des Médailles and the Louvre in Paris they studied Late Antique and Early Christian icons — both paintings and sculpture — in order to determine technical details of their construction and subject matter as well as to gather evidence respecting how they were used. This information will form part of Bassett’s study of Early Christian and Byzantine icons in addition to contributing to a collaborative project by both Bassett and Madigan on the sacred image in the Classical world. Madigan is also initiating a book-length study of portable images of the Roman gods designed for ceremonial use.

Professor John Richardson spoke on the topic “Spirit in the Material World: Art and Mysticism” at the Mid-America College Art Association held recently in Indianapolis. Six sculptures by him were recently displayed in an exhibition entitled “From Margin to Center” at Central Michigan University, where he also was invited to speak about his work. In December Richardson was one of ten adjudicators for a $100,000 public art project for the Gateway area near the Ambassador Bridge in Detroit. The commission was supported by the Michigan Department of Transportation and the selection process administered by HNTB Corporation of Minneapolis, a public art facilitation company. More recently, a new work of sculpture by him is included in a group exhibition, “Iron Pour Blood,” at the University of Minnesota. The piece, Untitled, consists of cast iron, cast aluminum, cast rubber, and silk. In May Richardson is scheduled to serve on a selection panel for artist grants in Cleveland where he will be responsible for assessing grant applications in sculpture.

The Jyväskyla Art Museum in Finland is the site where Professor Pam DeLaura’s project “Visual Biographies” will be exhibited in an exhibition entitled CO-OP ’09. She will travel to Finland in order to install the project, and from there she will go to Moscow where she has been invited to speak about her work. DeLaura exhibited several works in a show entitled “Visual Narratives: Reading Between the Lines” at Central Michigan University in November. Moving southward, Professor Joe Zajac participated in two invitational exhibitions, showing a ceramic wall piece at the Gallery Up in Rock Hill, South Carolina and two wall works at the “Tallahassee Invitational” at Florida State University. He also exhibited works in two national competitions, including two wall works at the Lux Center for the Arts in Lincoln, Nebraska and one wall piece at the Armory National Competition in West Palm Beach, Florida. Professor Brian Kritzman’s show “Constructing Identity” fascinated all his colleagues during its November-December sojourn in the Anthropology Museum on the Wayne State Campus. Focused on the psychology of industrial design, this exhibition aimed to show how things make us who we are. Recently selected Life Fellow in the Communication Research Institute of Australia, Professor Judith Moldenbauer is faculty advisor for a group of Wayne State University Graphic Design students who are working on a project for a conference, “Date Designed for Decisions: Enhancing Social, Economic, and Environmental Progress,” to be held in Paris in June. This conference is sponsored by the International Institute for Information Design and the Organization for Economic Cooperation and Development.

Professor Dora Apel participated in a symposium on The Holocaust Effect in Contemporary Art at the California College of the Arts, giving a paper entitled “Contemporary Debates on Holocaust Representation” and doing a book signing for a book she published in 2002 (Memory Effects: The Holocaust and the Art of Secondary Witnessing). Professor Marion Jackson has been at work with two colleagues to organize an exhibition and series of programs whose subject is Brazil. These address in particular the mingling of European and African cultures and religious traditions. As part of the program they organized a small exhibition of Brazilian popular art entitled “Expressions of Faith from Northeast Brazil: The Intersection of Catholicism and African Religions” that was shown at University of Detroit. In connection with the exhibit they gave a presentation entitled “Candombé: Memories of Africa in the Heart of Brazil.” Meanwhile Jackson has been awarded $4,000 from the Humanities Center for the creation of a prototype website for such an exhibition. Recent months saw the publication of six book reviews by Professor Christiane L. Joost-Gauger in The Sixteenth Century Journal; she also gave a paper entitled “The Origins of Wine-Making in Mesopotamia and Early Egypt” at the annual meeting of the Michigan Academy of Science, Arts, and Letters.

Last but not least a solo exhibition of works by emeritus Professor Tom Parish, recently retired from the Painting and Drawing faculty, was shown at the Scuola dell’Arte dei Tiraoro e Battiolo in Venice during the month of March. The paintings in the show, entitled “Grande Finestre,” demonstrated the importance of the inspiration of the architecture and atmosphere of the city of Venice in his work.
ALUMNI NEWS

The accomplishments of our alumni and alumnae give us much to boast about. In recognition of the fact that their professional activities are too numerous to report at once, even if we knew them all, we provide a small sampling here as in every issue of this Newsletter.

**Linda Banks Downs** is now the Executive Secretary of the College Art Association, the highest profile professional organization in the world of art historians, artists, and museum personnel. As such, she is the key person in providing leadership from this organization to its 15,500 members.

**Sergio di Giusti**, whose sculptural works have been widely exhibited in the United States and Europe, recently won the Detroit Renaissance's award for sculpture. He curated an exhibition of etchings at Marygrove College and, as well, created the Cranbrook Peace Foundation's bronze award which was given to antiwar activist Cindy Sheehan. In Louisville, **Kay Grubola** was the original curator of the exhibition “Designing an Icon” for the Louisville Visual Art Association of which she is Artistic Director. She very kindly accompanied these works to Detroit for their subsequent and very successful exhibition in the Elaine Jacobs Gallery here on campus.

Detroit was the venue for the latest exhibition of the fiber art of **Carole McDonald Harris**, who received her BFA in 1966. Her solo show of quilts and two-dimensional fabric works was on display at the Allen Kayrod Gallery in February. “Harris Designs” is the name of her interior design business – which participated in the renovation of the famous Book Cadillac Hotel in Detroit this past year. **Walter Hamady**, who earned his BFA here in 1964 and his MFA at Cranbrook two years later, is a member of the art faculty at the University of Wisconsin-Madison. There he has taught papermaking, letterpress printing and bookbinding for over thirty years. He has collaborated with other artists and worked on his own (Perishable Press, founded by him while a student at Wayne) to produce over 130 limited edition books by well known literary and poetic figures. Detroit is very fortunate in having retained **Rebecca Hart**, who received her MA in Art History here and, despite a secondary career as a fiber artist, is now an Associate Curator and Acting Head of Contemporary Art at the Detroit Institute of Art. More recently, she was project manager for the installation of a monumental sculpture by Alexander Calder and instrumental in attracting noted animation graphic artist William Kentridge to Detroit and the DIA.

After working many years as a graphic designer for an advertising agency, **Jan Heaton** has come to be a well-established watercolor artist, producing geometrically inspired works that are represented by galleries in Houston, Austin, and Atlanta. Though, sadly, now deceased, the memory of **Ian Hornak**, who earned his BFA and MFA here, was very much alive in a recent retrospective of his work (1968-2002). He was praised by the New York Times critic John Canaday as one of the top romantically descriptive painters today. A new retrospective of his work is currently on view at the Galleries Maurice Sternberg in Chicago. Since receiving his MFA in painting in 1990, **Dennis Jones** has exhibited in numerous group shows, competitions, and solo shows, most of which have taken place in Michigan.

**Nancy Jones** is Executive Director for Education at the Detroit Institute of Art and currently, reportedly, hard at work trying to "demystify" the museum experience.

Now teaching at the Visual Arts Center of New Jersey, **Germaine Keller**, who received a BFA and an MFA in 1974 and 1976 respectively, was formerly Art Director at the Wall Street Journal and taught at Parsons School of Design and New York University. Harlem-based **Leah Keller**, who studied painting at Wayne in 2002-04, has now had at least seven one and two-person exhibitions of her work and participated in numerous group exhibitions in various places including Michigan, Wisconsin, and New York. Following a Fulbright year and numerous exhibitions, **Donna Klescz** is now teaching at Southwest College in Texas. Now that he has passed his 80th birthday, **Gerd Koch** celebrated with a retrospective exhibition of his paintings at the Studio Channel Island Art Center, in California. The retrospective covers his work from 1942 to 2009. Many congratulations to Gerd Koch, whose first work while at Wayne in the 1950s was a film about the icicles that formed on Lake Erie in Canada.

A pioneering artist to adopt performance, video and photography in the 1970s, **Suzy Lake** has had a long and successful career as an exhibiting artist with dozens of solo shows in various Canadian venues as well as in Europe, the United States, and Asia. She has been a Professor of Art at the University of Guelph since 1988. **Nicole LaFave**, whose 2002 BFA was in Graphic Design, worked for some time as a designer in Detroit and, after a study trip to Italy, discovered a new career for herself. She is now the co-owner and Creative Director of Omelle, a luxury women’s footwear company whose on-line store will open later this year. After receiving his MA in Painting in 1972, **Gary Lawe** moved first to Los Angeles and then to Santa Barbara, where he now works as a multi-media artist. **Stanley Lechtzin** is Professor and Head of Metals at the Tyler School of Art at Temple University. As an artist he is well known for his use of an electroforming process that allows him to combine otherwise incompatible materials in unusual ways. His work is in the Cooper-Hewitt Museum, the Renwick Gallery of the Smithsonian, and the Philadelphia Museum of Art. An etcher known for his imaginary landscapes, **Mark Leithauer**, who while at Wayne earned a BA in Classics, an MA, and MFA in Printmaking in 1973, is now Senior curator and Chief of Design at the National Gallery of Art in Washington, D.C.

**Natalia Lonchyna**, who received a BFA in 1979, is now Head of the Art Reference Library at the North Carolina Museum of Art. **Carol Luc**, whose BFA and MA were earned here, is now Chair of the Department of Visual Communications at the American Academy of Art in Chicago. As an exhibiting artist she has had numerous solo shows and participated in many group exhibitions. An Assistant Professor of Art at Marygrove College, **James Lutowski** earned his degree in ceramics and sculpture at Wayne. He specializes in handbuilding and glaze technology and researches medium range stoneware glazes and raku firing techniques.

These accolades will be continued, with pleasure and pride, in the next issue of this Newsletter.
FACULTY:
Jeffrey Alt (MFA Cleveland University)
Associate Professor of Painting and Drawing
Michigan State University, University of North Carolina at Chapel Hill, School of the Arts
David Crase (Ph.D. University of Chicago)
Associate Professor of Art History
The University of Chicago, University of California, Los Angeles, University of Illinois, University of Michigan
Daniele Asbour (MFA Yale University)
Assistant Professor of Graphic Design
University of California, Berkeley, University of California, Los Angeles
Sarah Braswell (Ph.D. Bryn Mawr)
Assistant Professor of Art History
University of Michigan, Bryn Mawr College
Michael Bogdan (BFA Wayne State University)
Sculpture and 3D Sculpture
Research Focus: Ceramics, Ceramics and Ceramics, Ceramics and Ceramics
Pamela DeLauro (BFA Tyler School of Art)
Professor of Printmaking
Northwestern University, Louisville College of Art
Margaret Franklin (BFA University of Cambridge)
Associate Professor of Art History
University of North Carolina, University of Cambridge, University of Cambridge
Lisa Gonzalez (BFA University of California)
Art Exhibitions Director
University of Miami, University of Miami
Barbara Han (MFA School of the Arts, Assistant Professor of Interdisciplinary Electronic Arts
University of Miami, University of Miami
Adrian Hatfield (BFA Elmhurst University)
Assistant Professor of Painting and Drawing
Research Focus: Art and Architecture, Art and Architecture
Marion Jackson (Ph.D. University of Michigan)
Professor of History
University of Michigan, University of Michigan
Raymond M. Johnson (Ph.D. Wayne State University)
S. Lecturer in Fashion and Design and Merchandising
Fashion Design and Merchandising
Christine L. Jones-Cauchon (Ph.D. University of Illinois)
Professor and Chair of Art and Art History
University of Illinois, University of Illinois, University of Illinois
Urban Japan (BFA Brooks College)
Associate Professor of Painting
University of Miami, University of Miami
Brian Kan (BFA Carbondale)
Associate Professor of Industrial Design
University of Illinois, University of Illinois, University of Illinois
Evan Larson (BFA Carbondale)
Associate Professor of Metalworking
University of Illinois, University of Illinois, University of Illinois
Judith Mollenhauer (BFA University of Wisconsin, Madison)
Associate Professor of Graphic Design
University of Wisconsin, University of Wisconsin, University of Wisconsin
James Olson (BFA University of Michigan)
Professor of Painting and Drawing
University of Michigan, University of Michigan
Jennifer Olmedo (BFA Northwestern University)
Assistant Professor of Art History
University of Illinois, University of Illinois, University of Illinois
Michele Proctor (BFA Wayne State University)
University of Illinois, University of Illinois, University of Illinois
James Raymo (MFA Rhode Island School of Design)
Associate Professor of Photography
Assumption College, Rhode Island School of Design, Rhode Island School of Design
John Richardson (MFA University of Wisconsin, Madison)
Assistant Professor of Sculpture
University of Wisconsin, University of Wisconsin, University of Wisconsin
Dennis Robair (BFA Lawrence Technological University)
Lecturer in Interior Design
Lawrence Technological University
Michael Seago (MFA Temple University)
Professor of Painting and Drawing
Temple University, Temple University, Temple University
Stacie Rieser (BFA Wayne State University)
Professor of Printmaking
Wayne State University, Wayne State University, Wayne State University
Robert Tota (BFA Wayne State University)
Studio Manager, Woodshop
Temple University, Temple University, Temple University
Suzan Wohlers (BFA Wayne State University)
Lecturer in Fashion Design and Merchandising
Wayne State University, Wayne State University, Wayne State University
Mar抵h Ziemer (BFA Western Michigan University)
Associate Professor of Photography
Western Michigan University, Western Michigan University, Western Michigan University

WAYNE STATE UNIVERSITY — DETROIT, MICHIGAN — WWW.ART.WAYNE.EDU
AN ENDOWMENT FOR THE DEPARTMENT

The Department of Art and Art History is most pleased to announce a $4.5 million future estate gift from Detroit businessman and art collector James Pearson Duffy. The gift creates an endowed fund that will attract artists of national and international renown to share their expertise on our campus. This endowment will support a faculty position in contemporary art as well as a guest artist program that will provide Wayne State University art students with the opportunity to study with well-known contemporary artists. Previous generous contributions of Duffy have included more than 1,000 works given to the University Art Collection. The majority of these works are from the Cass Corridor movement, a lively community of artists which emerged in the late 1960s along Cass Avenue, and was composed primarily of Wayne State Faculty and students. The Department will, in his honor, be named The James Pearson Duffy Department of Art and Art History, and a small ceremony will be held on April 24. The occasion for this ceremony will be the opening of an exhibition of works from the Cass Corridor movement at the Elaine L. Jacobs Gallery on campus. The official announcement will be made by Sharon Vasquez, Dean of the College of Fine, Performing, and Communication Arts.

Elaine L. Jacobs Gallery
Wayne State University
480 West Hancock St.
Detroit, Michigan 48202

SCHEDULE OF EXHIBITIONS

○ Jan. 30 – Apr. 3, 2009:
  Spatial Effects:
  New Digital Art
  (opening reception Jan. 30, 5-8 PM)

○ Apr. 24 – June 26, 2009:
  Time and Place:
  Art of Detroit’s Cass Corridor from the Wayne State University Collection
  (opening reception April 24, 5-8 PM)

  Tues. – Thurs. 10:00 AM – 6:00 PM
  Fri. 10:00 AM – 7:00 PM
  Monday: closed

CONGRATULATIONS:
to graduate student Kristin Gallerneaux,
one of whose works showed in a juried show at Purdue University Gallery was chosen to adorn the front cover of the exhibition brochure.

PRINTMAKING

Nowadays we use the word ‘print’ very freely. In seemingly opposite ways, a print can be an original work of art, or it can be a reproduction – that is, not an original work of art. In its wider sense, it can also refer to books and newspapers.

The earliest known use of a graphic (printed) technique can be traced back to about the 5th century when, in the Middle East, images standing in relief from the wood blocks from which they were carved were painted and then stamped on fabrics to leave designs (made by the fresh paint) on the material. Beginning in the early 15th century, woodcut images, which depended on the introduction of paper pages which replaced pressed calfskin or goatskin folios of manuscripts in early books, are known first in Germany and Italy and later in France.

The process of woodcutting involved first designing and then cutting a usually rectangular block of wood so as to allow the image to stand out as the background was cut away. When the relief was inked only the surface received the ink. In pressing the block on paper, the resulting image (in black or brown ink) was the reverse of that on the block while the background remained white. As the use of the woodcut developed throughout the 15th century, artists became proficient in expressing bulk and delicate areas by varying the thickness or thinness of the shapes and lines of the relief. Sometimes, depending on an artist's technical skill and desires, the edges received a decoration to set off the central image. While some single-sheet prints were issued, prints were more commonly used to illustrate books whose pages, before the invention of the printing press, were made – and designed – by hand. In “block books” of the 15th century, each page was printed from a single block on which both image and text were cut by the artist. An example of exceptional beauty is the Hypnerotomachia Poliphili of 1499, printed in Venice, probably the most famous illustrated book of the Renaissance.

Perhaps the greatest novelty of this new process was that multiple originals could be made, as opposed to a painting or sculpture which result in only one original. Another feature of this process was the relatively inexpensive result which permitted more people to own small works of art, especially holy images or playing cards.

Although early on wood block prints could be hand colored after their printing, the following century saw the invention of the color woodcut and the chiaroscuro woodcut. These were made by cutting separate blocks for each color (or for shaded areas) and pressing the blocks in succession on the same sheet of paper. The Italian 16th century artist Beccafumi was particularly skilled in this method.

THE INSPIRATION OF INDUSTRY

In a world vexed with the complexities of what to use next for making art, the BEHR Corporation has proposed a truly innovative way of supporting art students in the present while preparing them for a future as exhibiting artists in a world where recycling has come to be an imaginative concept and a badge of progressive thinking. The BEHR Corporation is sponsoring an exhibition of works of art that incorporate materials and recycled automotive parts made by BEHR but transformed into works of art by Wayne State University art students whose behind the scenes producer is none other than Steve Kram, the devoted Office Manager of the Department. Steve is being capably assisted by Tom Pyrzewski, a recent M.F.A. (Sculpture) graduate, who is the Department’s Gallery Technician. The resulting works, created by 16 art students, were installed in the main lobby of BEHR America, Inc. at the end of March. In an interesting participatory twist, the employees of BEHR will vote which works they find most inspirational. First, second, and third place awards will be given in addition to two honorable mentions. Rather than an opening reception, a closing reception is scheduled for Friday, May 8th. The gala nature of this event will be highlighted by a jazz quartet made up of Wayne State University music students.

WSU PRESIDENT AS CURATOR

In an unusual and exemplary tribute to the arts, the new University President, Jay Noren, has decided to select four works by current fine arts graduate students to adorn his personal office. The works he chose are paintings and prints, including one work by Hiroko Lancour of Royal Oak, one by Erik Olson of Northville, and two by Jen Clare Gawaran of Sterling Heights.
Pollaiuolo's Battle of Nude Men or Dürer's Melancholia, certain ones may be better "impressions" and therefore higher quality originals, than others. Eventually, suffering from pressure, the copper plate wears out (while a wooden block may have a longer life and the ability to print hundred of images).

It is no coincidence that the invention of the printing press with movable type was closely connected with these methods. Thought to have been invented by Gutenberg between 1440 and 1460, it made possible the first printed books, which appeared as early as 1465 in both Germany and Italy. Indeed, the invention of the printing press made individually hand-painted manuscripts obsolete.

During the 16th century a variant of the engraving technique, whereby the plate was not subject to the pressing of the burin, but rather "etched" with a needle, developed. Known as 'intaglio' or 'etching,' this process produced lines that had a softer and more delicate appearance. The metal plate was first covered with a thin layer of an acid-resistant waxy substance. In guiding a needle to scratch into this soft surface, the artist's hand was much more free than in the case of engraving which required sustained and deliberate pressing. The plate was then covered with or dipped into acid — which eats the plate where the needle has scratched it. The depth of individual lines can be varied by the handling of the needle as by the amount of time it is in contact with the acid. Many different intaglio methods were developed during the 17th and 18th centuries, when one of its greatest practitioners was Rembrandt. An example of a modern master of this art is Mauricio Lasansky who, while primarily an intaglio artist, has used a variety of methods, including engraving, and sometimes in combination to make large scale prints sometimes from multiple plates.

A more modern method, lithography, is neither relief-like nor incised. In this process, invented in 1798 by a chemist, Alois Senefelder, the design is simply drawn on the flat surface of a slab of limestone. The design is drawn with a free hand, much like a drawing, directly on the stone with a greasy ink or crayon. The design is then treated with a chemical solution to "fix" it. Subsequently water, applied to the surface, will find a home in the porous surface of the stone but be repelled by the greasy design. With the aid of a special lithographic press, the design is transferred (in reverse) to paper. Although today zinc and other materials can be used, limestone, and particularly Bavarian limestone, are considered ideal for slabs. Goya, Daumier, Manet, Whistler, and Picasso were among the most famous artists to exploit this new form of printmaking — which results in a series of black and white originals or, if separate stones are prepared for each color, in a series of colored originals.

Artists continue to make fine prints in all the processes described above, in addition to many variations of these processes. In a new process developed in the 1930s, silk-screen, color is forced, or painted, onto paper through a silk screen of fine mesh stretched over a wooden frame.

The Department of Art and Art History teaches all these methods with four studios in the Art Building. An intaglio studio has three presses and an adjoining acid room (where nitric and other acids, as well as chemical compounds such as Dutch Mordant and Ferric Chloride are used with care); here also engraving is taught. A lithography studio, with two large presses and a variety of stones, and a third studio where relief (e.g., woodcut) and silk-screen methods are taught, complete the teaching studios. The fourth is an all-purpose room which contains student working areas and special storage spaces. These studios all require efficient ventilation systems. This area of our department is in the very capable hands of Professors Stanley Rosenthal and Pamela DeLaura.

While today commercial adaptations of lithography and silk-screening methods have made it possible to reproduce (or copy) original works of art, the result is not an original. It is a reproduction. However these too are commonly called "prints."