Examples of Monoprints

Location and Call Number: Special Collections (SmPress PS3505.R43 S3 1973).

"The fourth in a series of performative object works by Kurt Allerslev using film or video to attempt alchemical transformation through painting and collage ... The first, second and fourth are books [of] treated, printed, scratched, sanded, and painted sheets of film, which are bound in painted glass covers. The second work was produced as a 5-minute video performance piece. Alchemie 4 was constructed and bound coptically by Kurt Allerslev. The film [of which the text block is formed] was soaked for weeks in water and mashed to adhere. As new color and texture emerged the pages were stripped apart. Torn pieces were re-collaged back into the book and each page received a monoprint and final treatments. Eliana Perez and Marshall Weber then designed illustrations, text and calligraphy to integrate an oblique narrative into the book that paralleled Kurt's process of constructing the book in both metaphorical and technical modes. Perez performed all the drawing and calligraphy in ink and gouache"--Bookdealer's description.
Location and Call Number: Special Collections (TOS N7433.4.A44 A43 2008).

"Handset in Goudy Old Style #394 and Melior types. Printed letterpress on Somerset Book heavyweight paper. The binding is pamphlet-sewn with covers of handmade Indian Khadi paper. Each copy of the book contains an original gelatin plate monoprint and two multiple-color reductions printed from linoleum blocks"--Publisher's description Edition of 45, signed by the artist Summary "How swimming saved my life is a book about my experience of swimming as exercise and as a release from the stresses of life. My fury makes me a bad person and the one thing that saves me from being a monster is swimming"--Prospectus.
Location and Call Number: Special Collections (Gen N7433.4.K6258 H69 2005).

Twelve panels of text with color image on verso of unfold 37 x 41 cm sheet Computer printed text transferred to paper with a solvent In decorated paper case Edition of 6 "This book was created during a summer residency at the Fine Arts Work Center in Provincetown, MA."--Colophon The text is read by unfolding the structure and following the direction of rubber-stamped hands to each new page. On the back of the unfolded sheet is an image of a woman sunbathing, printed in black linocut over a five-color monoprinted background. The text humorously treats the "guilty pleasure" of sunbathing.
Location and Call Number: Special Collections (Gen N7433.4.F75 T36 2004).

"A volatile meditation on love gone wrong and then gone right with a parallel story concerned with the attributes and similarities of human sweat and floral fragrance. The pagescape [sic] is formed in three layers, first Weber used a Kanji calligraphy brush to apply fragments from the poem backwards onto the
back of the pages, secondly Allerslev and Wilde did a series of monoprints and frottage’ on the pages, finally after the pages were folded over and bound with a joined foredge, Weber wrote the complete text of the poem on the ‘front’ of the pages. Thus one looks through the complete text to gestural [sic] and emotive echoes of itself. Had Gone has Japanese and Bhutanese and Chinese papers: Seikishu, Daphne, and Hupi respectively. Starched Tarlatan is the page reinforcement. Black YOUTH Ink, Spring Mountain Jasmine tea and gouache, were used for the calligraphy and painting. Also wax rubbing sticks were utilized for the frottage’, Dyed linen thread for the binding, Saffron Algerian Goat skin spines, and more Bhutanese Daphne paper used for the covers. Had Gone is bound in the traditional Chinese Stab style with a very pleasant action”--Artichoke Yink Press website

Location and Call Number: Special Collections (Gen OS N7433.4.W422 H334 2004).

Edition of 75 copies numbered and signed by the artist Accordion fold format Housed in a three-flap cloth covered case with mounted cover image, spine title, and colophon "The paper that endured repeated printing, rubbing, Sumi ink baths, scratching, and washing, is Domestic Etch. Printed from polymer ... at the Type Kitchen in Iowa City. Monoprint and Sumi ink techniques were also employed. During the long, warm, sad fall of 2001, 75 books were made by Sara Langworthy”--Colophon

Location and Call Number: Special Collections (Gen N7433.4.L369 W58 2001).


Location and Call Number: Special Collections (Gen OS PR6061.A915 E35 1970z).

**Examples of other printmaking techniques**

**Wood engravings**


Location and Call Number: Special Collections (Gen NE1227.K4).

**Etching**


Location and Call Number: Special Collections (Gen NE2047.6.H6 A4 1977).

https://thedavidhockneyfoundation.org/series/the-blue-guitar

"5.75 x 7.75" accordion structure. Cover consists of two etchings. Interior features four etchings behind a pop-up cutaway structure, which is relief printed in blue. Housed in a blue cardboard clamshell box with spine label. "My book is a visual reflection on the repetition of the daily chores at my household. The cover is an abstract shape, perhaps a dinner bell, perhaps a feather duster, surrounded by a grocery list - the eternal milk, butter, eggs. The interior of the book has a foreground of the city block I live on - the endless row houses. When opened and set up, the book makes a geometric shape, a complete circle or a long line of all vertically oriented rectangles that echo the shape of the houses and the shape of the windows. Looking through the four windows you see the kitchen, then the laundry line and dishes (twice), and finally the view
looking out of the kitchen while having a coffee break. The book is a quiet meditation on the routines of daily life”--Vamp & Tramp, Booksellers website.

Location and Call Number: Special Collections (Gen N7433.4.A87 M55 2004).

Mezzotint

8 prints in various colors showing the dancer in the ballets listed on the title-page; includes 1 portrait. In cloth covered portfolio.


Drypoint


Location and Call Number: Special Collections (TOS GV1596 .J68 1925).

Lithography


Location and Call Number: Special Collections (DOS NC1499.D3 C65 1836).


Location and Call Number: Special Collections (Gen N7433.4.L383 C46 1976).

Aquatint


Location and Call Number: Special Collections (Gen N7433.4.S266 M46 2013).


Location and Call Number: Special Collections (Gen PS2612 .A1 1941).

Illustrated with abstract sugar-lift aquatints printed in a variety of colors; two folded leaves printed on translucent paper.
**Silkscreen**

Single screen print with watercolors; bound in accordion fold format between oilcloth covered boards; top board has cord for hanging at fore-edge. Screen print incorporates the text: "Mientras dura, vida y dulzura. While life yet lasts—laughter and molasses."

Location and Call Number: Special Collections (Gen OS N7433.4.H93 V53 2006).

**Other**

Printed with UV-light on transparent paper. The cover is made of lasercut transparent paper, NT-Pairu-foil and clear foil. "The text is not printed in a classical way but a visible color change within the paper following the exposure to UV rays. The subtle color evokes the image of someone fading away in the deep forest, at the same time it stands for the decaying process of the paper."--Artist's statement.

Location and Call Number: Special Collections (Gen DOS N7433.4.S32 A55 2016).

"Design, printing and binding by Sara Parkel. Printed in Gordo, AL in an edition of 40 with 5 artist proofs. This book was printed on ENVIRONMENT® Papers Quest White from Neenah Paper, manufactured entirely with 100% Certified Renewable Energy, made Carbon Neutral Plus, and Processed Chlorine Free. This paper is Green SealTM certified ensuring it contains 100% post consumer fiber and that the mill processes are environmentally preferable. Handbound with bamboo veneer paneling from Teragren. Joel Brouwer's text includes excerpts from Thoreau's "Bean Field" chapter in "Walden," printed on a series of fold-out pages."--Colophon.

Location and Call Number: Special Collections (Gen N7433.4.B768 H93 2011).

"#Metoo on Instagram: One Year Later is a collection of illustrations based on Instagram posts from October 2018 that were tagged with the hashtag #Metoo. The illustrations are simplified, graphical renditions of the original photos. While many details are omitted and others highlighted. No details were invented or added by me. The words are all direct quotes from the users' original captions. Some captions are shown in their entirety, while others are excerpts."

Location and Call Number: Special Collections (Gen DOS N7433.4.S93 M48 2018).

"The poem, You are with me, represents the three perspectives of victims, survivors, and my great grandmother." Lithograph, pronto plate and letterpress printing processes within drum leaf binding. Edition limited to 10 numbered copies, signed by the artist.--Colophon.

Location and Call Number: Special Collections (Gen DOS N7433.4.K966 Y68 2014).

A unique altered book. Original imprint obscured by opaque white paint on book jacket, title page, colophon and on captions throughout the book. Most of the original text is still readable but all images have been painted over with mostly black marker (some with red or light blue marker) or white paint. Author and date of production from back pastedown endpaper. Artist's text is handwritten throughout the book in black marker and begins on title page verso: "This is about a theft of a book from an exhibition at a not-for-profit for book arts. This book was stolen. It was in an exhibition honoring its publisher."

"Felice Tebbe's "Not once: I am selfish [Kim Kardashian]" is an artist book, a poem and a protest song commenting on the saturation of feminine identity in the media and pop culture. Through a process of erasing, brash mark making and hurried calligraphy Tebbe defiles and improves a problematic tome of a celebrity icon. This imposition on hyper stylized yet amateur photography, takes the work from being autobiographical to being viewed through a creative and critical reactionary lens"--Aimee Lusty, March 2018 on publisher's webpage.

Location and Call Number: Special Collections (Gen N7433.4.T433 N68 2017).


Comprised of original paintings and altered photographs in ink and acrylic on various types of paper, including tissue paper and found paper, bound in red cloth.

Location and Call Number: Special Collections (Gen OS N7433.4.T748 R68 2018).


"All text adapted from my journal entries made while visiting South Africa in 2014. All images hand drawn from my photographs of actual security signs in Cape Town, Durban, and Johannesburg"--Colophon. "Each page is screen printed in between 1-4 colors. Each book has at least two pieces of South African patterned fabric sewn into the book. The book is sewn bound with wax linen"--Booklyn website. Edition of 30 numbered and signed by the artist. "MacPhee draws on a seeming obsession white South Africans have with armed security, and threads that through a unique lens of both his experiences and science fiction. Security is an artist book processing the connections and disconnections between the United States and South Africa, in particular around issues of race and class. The book is composed of 14 pages of short texts drawn from MacPhee's travel notebooks, each text facing a page dominated by MacPhee's re-drawing of publicly posted security signs seen throughout South Africa"--Booklyn website.

Location and Call Number: Special Collections (Gen DOS N7433.4.M294 S43 2017).


"Nebula is a handpainted artist's book of 5x5 inch watercolor paintings on mylar polyester film. The imagery is amorphous and reminiscent of NASA photos of distant skies: an inexact illustration of space and the goings-on out there. Illustrations from the Walters MS73 and photographs and artists' renderings from NASA's social media Instagram account related to 20th and 21st century astrophysics served as visual sources. Allusions to constellations and planetary paths through space are scattered throughout the book."--From Booklyn Artists Alliance website (viewed on May 24, 2017)

Location and Call Number: Special Collections (Gen N7433.4.P25 N43 2015).


Accordion structure, digital printing. The story of the Cosco Busan oil spill disaster in San Francisco Bay, November-December 2007, and its environmental impact as seen through an artist's eyes.

Location and Call Number: Special Collections (Gen N7433.4.M56 O5 2008).

""Liberty Series" is a project of 12 unique books anchored by images of the Statue of Liberty and excerpted texts concerning New York City...Flat back case binding in full cotton/linen traditional buckram (believed to be from the 1950's), concave spine with simple Manhattaning to the tail. Boards and spine achieved using an air dried modeler's clay with pressed in hand letters, type, printing plates and other objects; colors created using acrylics, pastels, and pigments. Binding finished with varnish. End papers worked directly with heelball wax sticks, collage, reverse transfer prints and acrylic paints. Text block primarily wax rubbings, Sumi ink mono-prints from wax plates made by rubbings, both from bronze historical markers in London and New York City, man-hole covers and other surfaces in Arches Rives BFK paper and ink jet prints on Moab paper with various other inks, paints and collage media. Bound by Mark Cockram in 2017."-Booklyn Artists Alliance website.

Location and Call Number: Special Collections (GOS N7433.4.W42 .N67 2017).


Title page, plates, and portfolio label printed by branding. "... printed by Derli Romero ... The paper ... was produced by the artist and Jeff Lindenthal at the Green Field Paper Company in San Diego, California ... translation from Spanish to English ... by Joan Lindgren"--Colophon.

Location and Call Number: Special Collections (GOS N7433.4.R66 D49 2001).