

SABBATICAL LEAVE REPORT  
SUBMITTED TO THE BOARD OF TRUSTEES  
OF MT. SAN ANTONIO COLLEGE  
OCTOBER 9, 1989

BY

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DEPARTMENT OF ART

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## PROPOSAL

This proposal for sabbatical leave involves two parallel plans of study and travel directly related to my development as an artist and educator. The first part consists of research conducted at California State University at Fullerton, Fullerton, California. The second consists of travel to the new and historic art centers of Western Europe, specifically West Germany. The two phases of my proposal are separated in time and place but are closely interrelated in intentions and results.

### PART 1: RESEARCH PROJECT AT CALIFORNIA STATE UNIVERSITY AT FULLERTON

Lithography: Making consistent editions of prints or art works from limestone is a unique graphic form of self-expression which I have had the opportunity to teach for the past fourteen years at Mt. San Antonio College. The weight and bulk of the lithographic stones used, however, can limit the potential of the work of certain students who are unable to manipulate them.

Metal plate lithography is a relatively new technology in hand-printing artist's editions. These plates are extremely light and portable, making them much more manageable. It also produces a different variety of effects than stone lithograph and it allows for a greater range of creativity with other mediums,

such as photography, to produce lithographic prints.

While stone lithography is still extremely viable, metal plate lithography widens the scope of possibilities for self-expression by providing an alternative method of production.

I therefore propose a one-semester research project in metal plate lithography. By researching, learning, and becoming proficient in this new means of printmaking, I will be able to bring this knowledge directly back to my students. Utilizing the information gathered in my journals and visual material (including slides) I will offer a lecture/demonstration to the art faculty. I intend to keep a record in the form of a journal of printing methods, formulas for etching, and techniques in developing imagery, such as direct drawing and painting or photographic processes--all of which will be used in adding to the content of my lithography class. Through lectures, demonstrations, and examples produced during my research project, I will be able to offer the possibilities of metal plate lithography as well as stone lithography. Incorporating this new technique into my present course content will expand the offerings to the students of Mt. San Antonio College (MSAC).

For this purpose I intend to enroll in Printmaking 347B at California State University at Fullerton (CSUF) in the fall of 1988. This is an upper division three-unit course which concentrates exclusively on making lithographic editions from aluminum plates. The instructor will be Professor Maurice Gray,

who has a solid reputation among Los Angeles artists for his expertise, craftsmanship, and expression as an artist. He has exhibited throughout the United States and has taught for thirteen years at CSUF.

I expect to have extended discussions with Mr. Gray concerning his teaching methods and problems encountered by all instructors. In my brief meetings with Mr. Gray, I have found him to be very knowledgeable, open and friendly. He has assured me that I will have full use of the facilities of the printroom for my own research. The new environment and interaction with the instructor, graduates, and upper division students will also engender an intensified enthusiasm in me for teaching, and in my growth as an artist.

California State University Fullerton's proximity to MSAC induces many of our students to transfer there; a more familiar acquaintance with the art program and the University's system in general will enable me to counsel such students more effectively.

I see my role much like that of Maurice Gray's--the artist/teacher. It has always been my conviction that my value to my students and colleagues is directly related to my vitality as an artist. There is no substitute for commitment; there is no substitute for constant work. Without constant effort and self-improvement, growth in the studio and within the classroom cannot

occur. The credibility of commitment and experience energizes the equation between instructor and art student, and can make the exchange between them more meaningful.

## PART 2: TRAVEL IN WESTERN EUROPE

Of equal importance with the creation of works of art is the knowledge of both historical and contemporary art. Without immediate and fresh observation, the art of our western culture can have a remote, dim, miniaturized impact. As one who strives to convey the importance, effect, content, and beauty of art works, such direct contact is essential. It is a unique and most pleasurable obligation for me to view first-hand the art work about which I constantly speak.

While Los Angeles is the West Coast center for all forms of art in the United States, only a very small fraction of works produced here and elsewhere travels to the museums and galleries of Los Angeles; then too, many works cannot be transported for viewing. To maintain and enhance my expertise as an instructor, it is necessary for me to experience and know art history. Travel, though costly, is an imperative.

For these reasons I traveled to Europe seven years ago. However, through the passage of time, new insights evolve--new inspiration and interpretation result from personal and professional growth over a span of years. This different outlook will

reinforce my role as an educator.

Consequently, I propose to return to Western Europe; this time to several cities not visited in my previous trip, as well as to significant art centers that I have visited in the past. Since 1980, more than ten new museums have opened in Western Germany. They house not only exciting collections of the Neo-Expressionists' art works, but an extensive collection of the first wave of German Expressionists (1918 - 1939) who were powerful artists producing prints, paintings and sculptures of great prominence and influence. Therefore, the core of this proposed trip will be to the many new and old museums and galleries in West Germany.

This sabbatical proposal, although similar in intent to my first leave, differs in form and content. In the research project portion of my proposal, I intend to concentrate exclusively on a specific and new area--metal plate lithography. Previously, my studies were general in nature (graduate painting, graduate drawing, and a graduate seminar in contemporary art issues) at Claremont Graduate School. My itinerary for my travels during my first sabbatical leave included many different countries and cities, rather than concentrated in one country (Germany) as I propose for this time. Additionally, many new museums have opened in Europe since my sabbatical seven years ago that deserve consideration. For instance, in Paris I intend to visit the Gare

D'Orsey, which is a new museum. In part, it houses an extensive exhibition of the history of printmaking.

The benefits resulting from this sabbatical will be of great value to the college. Specifically, the inclusion of metal plate lithography will enhance the offerings of the Art Department of Mt. San Antonio College, thus encouraging more student interest in all forms of printmaking. Progress in my own work during this time of research will also stimulate me and activity in the classroom, thereby increasing my effectiveness and credibility as an instructor of art.

Another integral component to the success of art instruction is direct observation of significant works of art. Viewing such works in the cultural environment within which they were created gives one a deeper and clearer understanding of their impact and meaning. Consequently, the value of traveling will manifest itself in the form of more knowledgeable and insightful lectures and discussions in class concerning the importance of historical and contemporary art. My hope is to successfully utilize these benefits in my progress toward personal and professional enrichment as teacher and artist.

MT. SAN ANTONIO COLLEGE  
Salary and Leaves Committee

MT. SAN ANTONIO

APPLICATION FOR SABBATICAL LEAVE

NOV 26 11 3 26

PERSONNEL OFFICE

Name of Applicant Thomas Herberg

Address 211 Marywood Claremont, California

Employed at Mt. San Antonio College beginning September 1971

Dates of last sabbatical leave:

From Sept. 1980 To June 1981

Department Art Division Humanities

Length of sabbatical leave requested:

Purpose of sabbatical leave:

One semester \_\_\_\_\_  
Fall \_\_\_\_\_ Spring \_\_\_\_\_

Study \_\_\_\_\_ Project Research Project

Two Semesters X

Travel X Combination \_\_\_\_\_  
(specify) \_\_\_\_\_

**NOTE:** Sabbatical periods are limited to contractual dates of the academic year.

Effective dates for proposed sabbatical leave:

From September 1988 To June 1989

and (if taken over a two school year period)

From \_\_\_\_\_ To \_\_\_\_\_

Attach a comprehensive, written statement of the proposed sabbatical activity(ies) including a description of the nature of the activity(ies), a timeline of the activity(ies), an itinerary, if applicable, the proposed research design and method(s) of investigation, if applicable.

Attach a statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsideration.

Thomas Herberg  
Signature of Applicant

11-19-87  
Date

APPLICATION FOR SABBATICAL LEAVE

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Applicant's Name Thomas Herberg

THE ACKNOWLEDGMENT SIGNATURES REFLECT AWARENESS OF THE SABBATICAL PLAN FOR THE PURPOSE OF PERSONNEL REPLACEMENT. COMMENTS REQUESTED ALLOW FOR RECOMMENDATIONS PERTAINING TO THE VALUE OF THE SABBATICAL LEAVE PLAN TO THE COLLEGE.

APPLICANTS MUST OBTAIN THE SIGNATURES OF ACKNOWLEDGMENT PRIOR TO SUBMITTING APPLICATION TO THE SALARY AND LEAVES COMMITTEE.

ACKNOWLEDGMENT BY THE DEPARTMENT/DIVISION

Signature of Department Chairperson Tomato Party Date 11/29/87

Comments: Tom's sabbatical proposal is strongly tied in to his teaching of Lithography. The semester at CSUF will afford him new insights into the teaching of printmaking and the technical aspects of metal plate lithography that will greatly benefit our students in printmaking classes. His travels will add additional excitement and enthusiasm to his understanding and teaching of printmaking, drawing, and painting.

Signature of Division Dean Shen Date 11/29/87

Comments: Tom is a dedicated, excellent teacher. I'm sure he will convert his travels and his learnings into significant learning experiences for our students.

ACKNOWLEDGMENT BY THE OFFICE OF INSTRUCTION

Signature of Asst. Superintendent/Vice President, Instructional & Student Services Chuck Paulsen Date 11/30/87

Comments:

NOTE: DIVISION DEANS ARE REQUESTED TO SUBMIT A STATEMENT OF RECOMMENDATION REGARDING THE VALUE OF THE SABBATICAL PLAN TO THE COLLEGE, DIVISION/DEPARTMENT, AND INDIVIDUAL, IN CONSULTATION WITH THE APPROPRIATE DEPARTMENT CHAIRPERSON.

\*\*\*\*\*

FINAL ACTION BY THE SALARY AND LEAVES COMMITTEE:

Recommend approval to the Board of Trustees

Not recommend approval to the Board of Trustees

Walter V. Collins Signature - Chairperson, Salary and Leaves Comm. Date 2-23-88

JM Zagorski Signature - Authorized Agent of the Board Date 3-4-88

ITINERARY

Depart Los Angeles 3-15  
Arrive Frankfurt - West Germany 3-16

Visit: Stadel Museum  
\*Museum of Applied Arts  
\*Decorative Arts Museum  
German Museum of Architecture  
Liebieg Museum of Sculpture

Depart Frankfurt 3-22  
Arrive Mainz 3-22

Visit: Gutenberg Museum

Depart Mainz 3-24  
Arrive Koln 3-25

Visit: \*Ludwig Museum  
\*Wallruf-Richartz Museum  
Roman-Germank Museum  
Diocesean Museum  
Kunsthalle

Depart Koln 4-1  
Arrive Dusseldorf 4-2

Visit: \*Fine Arts Museum  
Goethe Museum  
State Gallery

Depart Dusseldorf 4-6  
Arrive Mochengladbach 4-6

Visit: The Abteiberg Museum

Depart Mochengladbach 4-8  
Arrive Hamburg 4-9

Visit: Kunsthalle

\* Asterisk indicates priority.

ITINERARY (Continued)

Depart Hamburg 4-11  
Arrive Hannover 4-12

Visit: Sprengel Museum

Depart Hannover 4-14  
Arrive Berlin 4-15

Visit: Bauhaus Museum  
\*Die Brucke Museum  
National Gallery  
Dahlem Museum

Depart Berlin 4-25  
Arrive Stuttgart 4-28

Visit: Stuttgart State Museum

Depart Stuttgart 4-30  
Arrive Munich 5-1

Visit: Old Pinakothek  
New Pinakothek  
Museum of Sculpture  
\*New State Museum  
German Museum

Depart Munich 5-10  
Arrive Florence, Italy 5-15

Visit: \*Uffizi Museum  
Bargello Palace and Museum  
\*Pitti Palace and Gallery  
Church of Santa Maria de Fiore  
Church of San Lorenzo  
Church of Santa Maria del Carmine  
Church of the Holy Cross  
Church of the Holy Spirit  
Museo del Duomo  
\*The Academy  
Medici Chapels

\* Asterisk indicates priority.

ITINERARY (Continued)

Depart Florence 5-25

Arrive Milan 5-26

Visit: \*Gallery of Modern Art  
Leonardo da Vinci Museum of  
Art and Science  
Poldi Pezzoli Museum  
Museum of Antique Art  
\*Church of St. Mary of Grace  
St. Ambrose's Basilica  
Church of San Satiro  
Brera Palace

Depart Milan 5-31

Arrive Paris 6-4

Visit: \*Le Louvre  
\*Jue de Paume Gallery  
\*Museum of Modern Art  
\*Gare D'Orsey Museum  
The Sarbonne  
Ecole Des Beaux Arts  
\*Museum of Modern Art  
\*Pompidou Center  
Notre Dame Cathedral  
Sacre Cour Cathedral  
St. Chapell  
St. Germain Des Pres  
Sacre Cour Cathedral

Depart Paris 6-14

Arrive Frankfurt 6-16

Depart Frankfurt 6-18

Arrive Los Angeles 6-19

\* Asterisk indicates priority.

## STATEMENT OF PURPOSE

This sabbatical year was an extremely productive, interesting, and broadening experience. Through my research project and travels, I feel that I have accomplished the objectives stated in my proposal.

During the fall of 1988 I conducted my research of various techniques of metal plate lithography. Extensive experiments in these processes, along with an informative and helpful instructor, enabled me to make considerable progress in this portion of my sabbatical. This, in turn, will allow me to expand the present course content of my lithography class at Mt. San Antonio College to include metal plate lithography, whereas previously I could only offer printing from lithographic stones.

For the second portion of my sabbatical, I traveled to Europe to visit many of the old and new museums and galleries.

Concentrating my trip in West Germany gave me the opportunity to view the artworks of the German Neo-Expressionists, a group of powerful and significant artists rarely exhibited in the United States. I was also able to view numerous historical works throughout my trip.

As an instructor of art, having the ability to keep abreast of current techniques in art and having the ability to accurately, successfully and enthusiastically convey the importance of

new and old art works to my students are essential obligations. Both parts of my sabbatical were designed with these objectives in mind. By learning the process of metal plate lithography and by traveling to Europe's museums and galleries, I can present to my students the stimulation of new ideas and new techniques along with the rich artistic history of our historical past.

PART 1: RESEARCH PROJECT AT CALIFORNIA STATE UNIVERSITY,  
FULLERTON

The time I spent on my research project of learning metal plate lithography at California State University, Fullerton was rewarding and productive. Having a long-term involvement (20 years) with printmaking through my studies and my teaching, it was invigorating for me to learn a new approach and method of lithographic printing. Countless hours were spent working toward gaining proficiency in metal plate lithography.

Briefly, lithography is a printing process in which an image is drawn upon a lithographic stone or a metal plate, the two predominant materials used in printmaking with a grease-based material. This material attaches itself to the surface and makes these areas hydrophobic. A solution of gum arabic (sap from the acacia tree) and acid--nitric acid for stones and phosphoric acid for plates--comprise the water-based etch which is allowed to coat the surface, making the open or non-greasy areas of the stone or plate hydroscopic.

The plate is allowed to dry and the coarse drawing material is washed out and replaced with ink-attracting materials (asphaltum). With a properly etched surface, oil-based ink rolled upon it is only able to secure itself to the grease particles (the painted or drawn image) and in only the exact tones of the original image. Through the working up of the image with succes-

sive proofing (trial printing images), the exact drawn image reappears.

The plate or stone is then run through the press; under great pressure, the ink from the stone is transferred onto paper.

This entire process is repeated any number of times in order to produce a body of identical prints called the edition.

With such a lengthy and complex procedure, several problems may be encountered, for instance, knowing what the proper strength of etch is a critical consideration. The strength of the etch in terms of the ratio of acid to gum arabic must be predicated on the delicacy or boldness of the image: too strong an etch can burn away the grease particles, making it impossible to gather the ink from the roller and, in turn, causing the print to be faint or blank; an extremely strong etch can act as a counteretch--instead of closing off non-image areas to ink, it will cause an attraction; too weak an etch will allow the ink to overload the surface, turning the whites to gray and grays to black.

Additionally, other problems such as applying the correct amounts of asphaltum, ink, and pressure (when cranking through the press) and having the proper consistency of ink often arise during the lithographic process. Each of these issues play a crucial role in the success or failure of a print. Too much pressure when cranking the press may damage the lithographic stone or the press, while too little pressure may result in an

anemic-looking print. A viscosity of ink which is too loose will cause it to fill in small gaps in the drawn image, forming scum deposits in non-image areas. Conversely, too stiff a viscosity of ink will prevent it from transferring from the roller to the printing surface.

All of these problems are resolved through the subjective judgments of the printmaker and are based entirely on his experience and knowledge. This knowledge cannot be only attained through a book; it must also be learned through experimentation and experience.

Attaining such a fundamental working knowledge of the many facets of metal plate lithography was my intention for my project at CSUF. With this experience, I will be able to relay the process more effectively to my students at Mt. San Antonio College.

For the research portion of my sabbatical, I intended to take the Printmaking 347B class with Maurice Gray; in my proposal, I stated that Mr. Gray was a fine instructor of printmaking from whom I could gain much information. However, Mr. Gray had taken a sabbatical leave as well. This came as quite a surprise because it was my understanding from one of our conversations that he would take his leave in the spring of 1987, therefore making it necessary for me to take the class in the fall of 1988. Though initially disappointing, despite this unexplained change, the semester worked out extremely well.

Bruce Bachman, a recent M.F.A. graduate and current instructor of printmaking at San Bernardino Valley College, was chosen to conduct the class for the semester. The content of his class was not any less interesting or varied with the inclusion of an emphasis in multi-media prints (combinations of photographs, intaglio, metal plate lithography and collograph) as well as an intensive study in metal plate lithography. The class was structured with a series of demonstrations and critiques in which each student presented his latest effort for group discussion and individual instruction. And as an instructor, Mr. Bachman was extremely personable and open and was very knowledgeable in the field of metal plate lithography. This positive attitude on his part created an enjoyable, productive, and informative class. His willingness to impart his knowledge of printmaking has extended to an offer, at my request, to give a lecture/demonstration of metal plate lithography at MSAC in November of 1989.

Additionally, some indirect benefits arose as a result of Mr. Gray's sabbatical--many (up to 35-38 people, as I understand) students who would have taken the class with Mr. Gray didn't enroll because they were aware of his absence that semester. This factor made a smaller class during my enrollment at CSUF; in turn, this meant more press time on the three presses for each student. And because of the increased availability of the presses, I was able to make seven editions more than the required four editions, for a total of eleven separate editions,

experimenting with various techniques.

Despite the similarities in the processes of metal plate and stone lithography, each has its own unique set of possibilities and problems and, all images being different, demand subtle and particular treatment to insure the desired results. Certain aspects of the process are distinctively different from one another--the use of different formulations of etch and counter-etch, wash-out and rub-up solutions; the ability to use commercial solutions on plates; different requirements for the viscosity of ink; and varying trouble-shooting methods. And, with these differences, each method has its own advantages.

One of the special advantages of metal plate lithography is that they are manufactured to uniform specifications; this provides more predictable effects. The "tooth" or grain placed upon the lithographic stone or plate enables the image and non-image areas to be held within the stone and upon the plate. Students working in stone lithography must manually resurface the stone with a heavy, metal grinding disk called a levigator; the grinding erases the previous artwork and keeps the stone level and creates the desired roughness on the surface of the stone. This is a laborious task and, with inexperienced grinding, it can lead to unsatisfactory results (i.e., uneven grain and uneven printing surfaces).

By contrast, the metal plate is given its grain from ma-

chines and is absolutely level and even in texture. With this grain the plate can retain both greasy images and gum etch deposits. The commercial plate's grains are deeper, crisper, and more uniform than those of stones, compensating for its lack of porosity.

Another advantage of printing with plates is having the option of using coated metal plates, commercial coatings can improve the water-retaining capabilities of a plate; if a plate is not kept damp throughout the proofing and printing stages, the desensitized areas will not repel ink from the roller, causing scumming and filling in of non-image areas. Light-sensitive coatings are also available for printmakers who wish to incorporate photographic imagery in their work.

The lightweight metal plates are also easily stored and transported--students will be able to carry them to and from the printroom. This mobility allows them to work at their own pace and in their own environment. With 20 to 150 pound lithographic stones, this is an impossibility. Additionally, the plate can be taped to a drawing board and worked upon vertically or painted upon an easel.

Also, our largest lithographic stone at MSAC is 18" x 24"; this limits the maximum drawing size to 16" x 20" due to the necessity of including a border. The standard size of an aluminum plate is 26" x 36" and the student may use up to 24" x 32" of the surface or roughly double the surface area previously avail-

able.

And, unlike stones, plates which have already been worked upon may be stored instead of being grained away for the next image. A student can then reprint or re-work the image at any time.

These positive aspects will make metal plate lithography a worthwhile addition to the studies of students in printmaking at MSAC. Learning a new, alternative method of lithography will expand the possibilities of their artwork. And in order to be in a better position to encourage and assist in such a broadening, it was necessary for me to take the time and the effort to learn in depth about this new process.

Along with learning the principles of metal plate lithography, a great deal of my work involved various experiments in trying to effectively control any technical problems that I expect my students to encounter. My semester, although brief, was filled with a diverse group of metal plate projects. Each project involved using specific and/or combined drawing materials and each was followed through to the drawing, etching, proofing and printing stages.

As with all experiments, the results were varied: some successes, some mixed successes, and some total disasters. Initially, the disasters were brought about by the unexpectedly incredible sensitivity of aluminum to grease; my second and third

plates completely failed due to this characteristic.

These second and third plates were different series of overlapping tusche washes (a diluted form of grease-based liquid)--one solvent based (#2) and the other water-based (#3).

Several etches were prepared, ranging from a weak etch (straight gum arabic) for the lighter gray areas to a strong etch (15 drops of phosphoric acid per one ounce of gum arabic) for the heavier wash areas. Each plate was then divided into three distinct zones and the custom etches were applied to the appropriate areas. When the plates were washed out and rolled up, even the lightest grays turned completely black--all the tonal subtlety of each plate was lost. No proofs or prints could be made from these plates.

These particular experiments were undertaken because controlling or "holding" the tonalities throughout the proofing and printing stages is an important factor and a recurring problem for my students at MSAC. If the tonal structure cannot be adequately maintained, the rich variety of tones fill in and become entirely black, as occurred in my second and third plates. Subtle gradations, which can contribute to the visual impact of a lithograph, are lost in this manner.

The ability to "hold" the grays is indicative of a good printer; helping my students retain the original tonal variety of their images will be an essential factor in building their sense

of control and self-expression within the medium.

Working through several more plates, I was able to satisfactorily control lithographic washes to the extent of maintaining consistency through an edition of fifteen prints.

Several of the following plates I conducted experiments on dealt with image correction and removal. Making changes during the course of creating the artwork is almost always necessary in student work and such changes help to further their visual ideas.

An artwork is generally brought to its aesthetic conclusion after undergoing several creative phases of modification--different elements may be added, deleted or developed in order to fully realize the intent of the artist. However, in lithography, these changes are sometimes risky and can lead to the possibility of destroying the grain or blurring portions of the artwork to be retained. This, in turn, may result in a great deal of scumming or the return of unwanted ghost images.

Some methods of deletion and manipulation I employed included scraping and sanding with various implements--sandpaper, sharp tools, and a hone (an instrument used in the commercial printing industry)--and solvents such as benzine and gasoline. Great care had to be taken with all of these methods in order to make the necessary alterations without creating additional problems.

Working on my own plates, I found that scraping and sanding had to be held to a minimum to prevent physical abrasion of the plate grain past a certain degree, particularly if a new image

was to be added over the deleted areas. And with grease solvents, a number of applications often had to be repeated by using a small brush or tufts of cotton in order to thoroughly remove the grease pattern. The number of applications depended upon the form of the drawing material to be removed--lithographic pencil and crayon were relatively simple to erase, while tusche washes were very difficult. The liquid wash seeps down into the crevices of the grain of the plate; in its removal, it may appear to be gone but is actually still there. A minimum amount of scraping with a hone, combined with the solvent benzine, proved to be the most effective and predictable method I found to overcome this problem.

Counteretching--the process by which the printmaker can resensitize the printing surface to accept additions to a work that has already been etched (desensitized) is another method of reworking an image.

Comparatively, the counteretch process is easier to implement in metal plate lithography than in stone lithography. Counteretching becomes very involved with stones and often deters a student from working out an idea through several stages. In order to rework an etched image in stone lithography, the student printer must first mix (always freshly) the counteretch--comprised of one part of acetic acid to nine parts water--and apply it to the area where something is to be added. For approximately

two minutes the counteretch is moved about the surface with a brush; the stone is then blotted and fan dried. After the new material is added, the entire stone must be re-etched with an etch solution that is not to exceed the strength of four drops of nitric acid per one ounce of gum arabic. To insure proper printing of the added work, the stone is rolled up and re-etched again.

By contrast, the counteretch process on plates is faster and less complicated. With a shelf life of several months, the counteretch solution can be mixed one gallon at a time. It is applied to the plate and is kept moving on the surface for two to three minutes. After the additions are made and the plate is etched with stock gum arabic, the printer can proceed with proofing and printing.

The relative ease in making corrections on metal plates makes them a more valuable learning tool for art students. Change and development of images and ideas helps students work through to their maximum potential for creative self-expression--they are significant elements of the learning process. When the practical process for making changes is simplified, the students are given a greater likelihood for success.

Further into the semester I also experimented with combining photographic processes and metal plate lithography. Taking this process in two directions, I tested many of its possibilities.

The first plate I worked on dealing with photographic

processes was a conventional method using a collage made from magazine images. The collage was first re-photographed by a copy camera in order to produce a negative; this negative was then placed on a plate sensitized by coating it with a liquid emulsion.

In the flip-top plate maker--a machine used in the printing industry for making contact prints from positives and negatives through ultra-violet light and then transferring them onto plates--the negative was exposed onto the plate, resulting in an image transference. The plate was then rolled up and re-etched for proofing and printing.

For the second plate, I drew an image on clear mylar (acrylic film sheets) instead of making negatives from other photographic sources. The process of transferring the image onto the plate was the same as the first method.

While the second method was more interesting, it also brought about more problems. The difficulty arose from the loss of the "middle" or gray tones in the image due to the high contrast of the emulsion. This made the initial image flat and monotonous because of the lack of contrast. To correct the problem, I counteretched and drew directly on the plate, adding and deleting areas to create more middle tones. The final image was actually more interesting than the original one.

The incorporation of photographic imagery has produced

exciting results from my students in the past; the immediacy and accessibility of posters, billboards, and magazines makes photographic images a great source of inspiration for art students. But, carrying out the process on lithographic stones is very laborious and uncertain. At MSAC we have to mix our own emulsion to coat the stone, and since the stones are too heavy and bulky for the flip-top plate maker, they must be exposed out in the sun--the only other feasible source of ultra-violet light. However, the unpredictable appearance of clouds makes it impossible to complete the process.

Photographic processes involving metal plates are more simple and direct--commercial photoemulsion is used and the exposure intensity and time are controlled by machine (flip-top plate maker). And the use of mylar eliminates several problems that might deter a printmaking student: special knowledge of cameras, films, enlargers, and photo chemicals is not necessary; the grain of the plate is never disturbed since the drawing activity, including all adjustments, occurs on the mylar and not the plate; mylar is inexpensive and durable, allowing for more liberty regarding its handling or even its disposal if unsatisfactory; and mylar gives one the option of working with the negative image, often more visually interesting than the positive, unfolding new avenues of possibilities to the art student.

After having the opportunity to attend CSUF last fall, the present content of my printmaking class will be expanded to in-

corporate all of the different aspects of metal plate lithography that I was able to learn. These include such areas as direct drawing with dry materials on metal plates, painting and wash techniques, new transfer techniques--xerox copies and ditto masters--only possible on metal plates, photographic printing on plates by using the copy camera and flip-top plate maker, and instruction in the use and proper care of the equipment.

The addition of all this new material to my class is possible only through the concentrated and extensive work I was able to complete during that fall semester. Working consistently and without distraction during this period was a uniquely gratifying experience; and only after such a focused involvement with metal plate lithography am I able to confidently offer the process to my students at Mt. San Antonio College.

Printmaking is a very interesting combination of art and craft--a printmaker must be the artist when he creates the images and then become the artisan when he prints it. The technical skill possessed by the printmaker enables him to bring the work to a fulfilling conclusion; without the necessary technical ability, even the best idea will fail to be communicated. This makes it absolutely essential for me to acquire the knowledge of the subject in order to guide my students in the formation of their individual expressions in graphic art as well as to give them the assistance and confidence to carry out these ideas.

## PART 2: TRAVEL IN WESTERN EUROPE

In March of 1989 I began an extended series of museum and gallery visits in Western Europe. Along with viewing much of the important historical works, one of my primary objectives was to see many of the new and old art centers in West Germany where the paintings of the Neo-Expressionist artists can be found.

In recent years, much has been written about this group of painters and sculptors in the national art magazines regarding their return to using representational figurative elements instead of abstraction. However, very little of their work has traveled from Europe to the United States.

Since 1945, art has moved through the movements led by American artists of first and second generation Abstract Expressionism, Op Art, Minimalism, Lyrical Abstraction, Color Field Painting, Earth Works, and Conceptualism. While figurative artists co-existed with these abstract artists, abstraction remained the predominant thrust of creative expression.

Now, after several years, a renewed interest in the viability of using the traditional elements of the human figure and landscape in a new way has emerged in West Germany.

It was my intention during this section of my sabbatical to see these avant garde works as well as to see the traditional

works from which they were derived.

Traveling alone, my journey included sixteen cities in seven countries with a total of seventy-three visits to museums, galleries, and historical buildings. It was a uniquely rewarding and invigorating trip which will surely make an indelible impression in the many areas of my work at MSAC.

Each of the seventy-three visits offered an interesting and educational experience for me. In an effort to convey the importance of the trip but not itemizing each minute, not every response to every site will be described. In some cases, written words would be inadequate to relay the true impact of the artwork. The following passages are some of the more substantive portions of my trip.

#### STÜTTGART, WEST GERMANY

My first encounter with the Neo-Expressionist work in a new museum was in the Stäatsgalerie in Stuttgart. Designed by James Stirling and Associates of London, England, this spectacular gallery was completed in 1984. The color, oblique walls, and curved surfaces of the building combine to create a unique and exciting structure filled with interesting and enormous viewing spaces.

The entrance floor and hallways are covered with bright cadmium green rubber mat while terraced balconies are decorated with pink and blue railings. Circular porthole windows bring

light into the hallways and 20' x 50' walls of glass bring natural light into the painting galleries.

In the transition between the old and the new (art since 1945) sections of the gallery, no attempt to disguise or modulate the difference between German Neoclassical and 20th Century Post-Modern architecture has been made--an 18' x 18' x 25' shaft plugs one segment into the other. At one end of this bridge the decor consists of marble and parquet floors, burgundy-colored velvet walls, red velvet divans, and artificial light. Within this portion of the gallery, Pre-Raphaelite paintings are displayed. At the other end, the setting includes gray carpeted floors; gray concrete walls; huge circular skylights, Bauhaus furniture, and costumes designed by Oscar Schlemmer for a Stravinsky ballet. Despite such abrupt and sensational changes, the gallery as a whole worked very effectively.

The collections within these two vast buildings cover eight centuries of Western art. The older section houses work up to the early 20th century and the newer section from 1940 to 1989. One particularly interesting painting included was a 1904 piece by Picasso. Painted on both sides of the canvas, it was obviously from a time when he had more desire and energy to create art than he had money.

Another striking work in the collection was a 1930 painting by German Expressionist Max Beckmann called Die Loge; this work

typifies Beckmann's harsh, scathing view of German society between the two world wars. Included in this darkly lit scene are a haughty woman staring vacantly downward from her theater box while her bald, tuxedo-clad companion peers upward through opera glasses--apparently more concerned with who is in attendance rather than the play itself. Both figures are carved out of this purple-black setting with chalky, pasty, white highlights, making a very dramatic statement of Beckmann's point of view.

The most exciting works I found in the exhibition were of the new German painters: A. R. Penck, Georg Baselitz, and Anselm Kiefer. As exhibits of this group of German artists are rare in Los Angeles, this was my first confrontation with "Die Neue Expressionists;" it was an exciting and memorable experience.

The painting by A. R. Penck was of a huge red and gray hieroglyphic-like man simply painted in a primeval, spattered manner. Baselitz had a large, thickly painted, multi-colored painting of an inverted hanging man. As I saw more of this artist's work in other galleries, a common theme became apparent: a world upside down where chaos replaces order and madness replaces logic. His constant reference to the solitary figure as fragmented and upside down gives his dismal impression of the human condition in a complex world.

The strongest new artist in this show was Anselm Kiefer; his paintings are some of the most incredible works imaginable. In his broad, spatial landscape and room interior paintings Kiefer

uses straw, tar, burlap, burnt objects, and printer's ink to create a dynamic and vast sense of space.

The impact of Kiefer's paintings was astonishing--in a drawing/painting (approximately 12' x 12') entitled Belief-Hope-Love (1984) he scores a linear drawing in charcoal on burlap of a room. Within this black-brown, prickly-looking room is a tiny, dull, red fire. The suggestion seemed to be that the warmth of belief, hope, and love is a coldly puny and insignificant item. And in a room painted without any windows or doors, there is little chance of escaping the reality of this despairing sight.

Another bleak Kiefer visualization was a broad 12' x 16' landscape painting on canvas composed of tar, straw, burnt wood, and torn papers, with colors minimized to gray, black, and a murky yellow-brown. Traditional one point perspective created a feeling of an immense and distant flattened-out plain with a single road wandering back to the horizon. My immediate impression of the piece was that it was about the world after The Bomb--bleak, empty, and charred. In confirmation, it is entitled The World-Ash.

The show in this gallery was an exhilarating experience early in my trip through Germany. The Stuttgart Staatsgalerie is an audacious combination of modern and classical architecture; its exhibitions were indicative of the provocative work I would encounter throughout my trip.

KÖLN, WEST GERMANY

One of the great rewards of my trip came in the city of Köln: While I was there a very important and controversial exhibition was taking place--Bilderstreit: Contradiction, Unity, and Fragmentation in Art Since 1960. There, over one thousand works by one hundred artists from both Europe and America were on display. In this show, the curators intended to deal with the artistic concepts of contemporary art as diverging and interacting/counteracting forces and not simply as a linear development of styles.

With nearly every conceivable artistic style of the past, thirty-nine years represented--the movements of first generation Abstract Expressionism, Pop, Minimalism, Conceptualism, European Dada, Surrealism, and New European Figuration along with the smaller European movements such as the Cobra Group and L'Art Brut--the enormous display was spread throughout the Wallraf-Richartz Museum, the Museum Ludwig, and the entire Köln Convention Center. Among the most prominent and influential artists included were Picasso, Braque, Duchamp, Dubuffet Man Ray, Pollack, Twombly, Still, Warhol and Rauschenberg; however, discovering artists previously unknown to me was just as inspiring.

Several of the new names were those of the German Neo-Expressionists: Dahn (b. 1954); Federle (b. 1944); Immendorff (b. 1945); Lüpertz (b. 1941); Polke (b. 1941); and Rainer (b.

1929), whose work was the most memorable of this group.

Arnulf Rainer's self-portraits were a mesmerizing amalgamation of photography and painting. Each piece was a photographic image of his face with furious black scribbles of paint distorting his closed-eye grimace. Combined with a traditional theme of self-flagellation, these provocative self-portraits possessed a sense of urgency, a sense of anger and inner disappointment.

In keeping with this dark mood, the paintings of Georg Baselitz were on display a few rooms away. Seeing more of this artist's work gave me a better understanding of his intent.

Baselitz's paintings have a lush, heavily-painted surface with floating figurative elements either invariably severed into several parts or completely upside down. Ironically, contradictory feelings of attraction and aversion become apparent--one is drawn to the paintings by their skillfully applied paint, shrewdly chosen colors, and richly textured surfaces but offended by their subject matter.

Vivid illustration of this quality is seen in a painting entitled Wienachten (Christmas) from 1964. Luxuriantly dense applications of oil color pulls the viewer into this 4' x 5' image of a field of ashen pinks and reds containing three yellow human head shapes supported by spinal stems drooping like wilted flowers and a yellow and blue cross-like shape with weird sexual parts. These forms then take on a grotesque, perverted appearance.

In addition, the title in conjunction with the image suggests the sometimes difficult holiday periods--the times and events that should be the happiest are actually the loneliest and most emotionally disturbing times for some.

Sensing the paradoxical elements of this image was a very fascinating and unforgettable experience. Co-existing simultaneously, the artwork was both good and bad, both right and wrong; such a conflicting situation is often the very element that can make an artwork meaningful and effective.

Beginning art students frequently allow their interest to subside when their work or another's work is not "pretty"--valuable insight can be lost if the viewer does not look past the disagreeable aspects of a piece of art. As an art instructor, encouraging and leading students beyond a superficial viewing of art to a more sophisticated understanding of it is essential.

Not all of the works in this immense Kölner exhibition, however, were without humor. As I walked toward the Wallraf-Richartz Museum from my hotel, I noticed a video crew setting up equipment around a full-size automobile entirely painted to resemble a marble, Greek sculpture on the top of a pedestal. Later, at the side of the museum, I ran into another of these pieces. Under a leafless tree the same kind of car was placed and this time painted to look like a pile of autumn-colored leaves. Additionally, outside the nearby Roman-German Museum

another car stood half-buried and painted (chiseled Italian license plate included) to duplicate a partially excavated Roman ruin. The next day while walking across the Deutzer Brücke on the Rhine I saw the same make of car floating in the river--this time it was made in the likeness of a wave and, perched upon a church steeple located next to the river, another car was painted completely gold with huge, windswept wings attached to it, making it look like the winged Nike of Samothrace.

Finally, while on another walk later that week, I heard the sound of a low-flying helicopter. Looking up, I discovered that a helicopter was hovering over me carrying the same full-size car painted to look like clouds. This cloud/car floated above the city for another hour or so for everyone to enjoy.

Evidently, the artist was making a comment about our compulsive and obsessive need for the automobile. As in California, German people regard their car as everything: a link to the past, an object to be worshipped, and a claim to an identity.

#### FLORENCE, ITALY

The city of Florence offers a fantastic opportunity to view some of the most magnificent works of art in the world. Here, the grand Uffizi Museum is filled with the finest Italian art from Giotto and Cimabue to Raphael, Da Vinci, and Michaelangelo. In every room of this huge museum, dazzling artworks are displayed; it was quite an unforgettable experience to wander from

masterpiece to masterpiece.

Near the end of my clockwise circuit of the museum, an intriguing contrast of self-portraits by Rembrandt was exhibited. One painting was from 1634 when he was 28 years old and next to it was one from 1664, five years before his death at the age of 58 years. The earlier self-portrait was light in color and feeling and tightly organized with hidden brushwork while the latter was dark and weighty with thick, textured brushwork. Side by side, the contrast from confident optimism to reluctant but wise acceptance in the same searching face can be observed.

During my brief stay in Florence I was able to visit the Churches of Carmina, Santa Maria Novella, San Lorenzo Santa Croce, Santo Spirito, San Marco, and the Pitti Chapel. The most noteworthy of these was the Church of San Marco, with a strikingly beautiful interior.

Decorated by Fra Angelico and his assistants (1438-1455), the monastic Church of San Marco contains Angelico's famous Annunciation as well as the equally outstanding paintings in each of the forty-four monk cells. Within each of the tiny 8' x 8' x 10', sparse (one window, one door, and polished red-tile floor) chambers is a beautifully painted vision, anecdote, or image from the Bible. Walking from room to room, it was a pleasure to savor each of these delicate paintings.

## MILAN, ITALY

From Florence, I traveled to Milan, where I was able to see directly for the first time Leonardo Da Vinci's Last Supper in the Church of Santa Maria de Grazie. Located in a rather dark room, restoration of the fresco was in progress--all viewers had to remain about forty feet away. It was a major disappointment to have to peer around scaffolding towards the remote, dimly lit wall painting. Brighter patches of the painting, brought out through the restoration, created an inconsistent image which severely fractured the total impact of the work.

The astonishing impact of the colossal Cathedral in Milan, however, was inescapable. From its gargoyle gutter spouts to the figure sculptures atop each tall spire, it is unbelievably impressive and is the most astounding structure I have ever seen.

In addition, visits to the Museum of Contemporary Art and the Berra Museum were also included in my stay in Milan. These two art institutions, though, did not measure up to even modest museum standards. The Berra Museum proved to be pretentious and stuffy with uninventive, second-rate works while the Museum of Contemporary art was the shabbiest museum I encountered on my trip. Dusty 20th century Italian paintings and sculptures were crookedly hung and wedged into cramped cubicles. Identification labels were sometimes placed directly onto the frames while some paintings were removed with the wires still attached to the wall.

The only redeeming quality this museum possessed was its

northern windows, which provided a fantastic third story view of the majestic Milan Cathedral.

#### LONDON, ENGLAND

While in London, I visited Westminster and St. Paul's Cathedrals; the National Portrait, Tate, and National Galleries; and the Clore Gallery, the reason for my changed itinerary.

The Clore Gallery, a new addition to the Tate, was designed by James Stirling, who was also the architect of the Städtgalerie in Stuttgart--it was an interesting comparison. The chief distinction between the two museums is in their sense of scale.

As a contemporary art gallery, the Städtgalerie necessitates large, flexible spaces with high ceilings for displaying everything from small paintings to huge, steel I-beam and telephone pole sculptures. For the Clore, which would hold the largest single collection of the work of J. W. Turner, a smaller and more intimate environment was required.

J. W. Turner--a 19th century English Romantic artist whose paintings dealt with diffused images and the emotional effects of color--was far ahead of his contemporaries, foreshadowing the Impressionist movement. His watercolor paintings dissolve recognizable shapes into transparent veils of pure color. Painting his impressions of nature and dramatic events, Turner created a

more romanticized version through his inventive use of color and distortion.

The design of the Clore Gallery leads the viewer through Turner's chronological development, giving a complete overview of his evolution. In one of the series of quiet, carpeted rooms, watercolor sketches and several small drawing books can be found. Within these tiny books (3" x 5"), that are opened to reveal his miniature pencil and watercolor sketches, one can see the delicate and sensitive touch of his pencil and paint applications as well as the keenness of his vision in these intimate visual journals.

The scale of these room spaces in this new gallery work in great harmony with Turner's paintings and drawings; Stirling's use of color, skylight, and geometric niches are not as numerous and radical as in the Staatsgalerie.

#### AMSTERDAM, NETHERLAND

Coming back across the North Sea from London to Holland, I stopped in Amsterdam. Along with the Rijks Museum and the Stedelijk Museum, I had the distinct pleasure of going through the very special Van Gogh Museum.

Walking through this museum, a feeling of wandering through a series of precious and breathtaking jewels becomes apparent; the lavish texture of Van Gogh's paint and subtle layering of color combine to create some of the most extraordinary artworks

in the history of our culture. The museum itself was built to the scale of the paintings; they are not grand or overpowering spaces, but are room-sized with gray carpeting and walls.

The richness of these paintings can only truly be discovered and fully appreciated through a face-to-face encounter. One can gaze into one of Van Gogh's works for great periods of time, moving from edge to edge and savoring the elegance of his paint applications and strokes. The lucidity of these artworks compels the viewer into an instance of complete and convincing reality that can never be reproduced in a 35mm slide or printed reproduction.

Through letters and photographs, this museum's exquisite collection encompasses Van Gogh's life history and includes examples of all the phases of his development as an artist. Clearly visible are the Impressionist influences of Pissaro and Signac and the abrupt stylistic changes resulting from his visit to Paris in 1886. Also painfully apparent is the turmoil which plagued Van Gogh's emotional stability throughout his life, eventually leading to his suicide in 1890 at the age of 37.

#### DÜSSELDORF, WEST GERMANY

The new Düsseldorf State Gallery, the Kunstsammlung Nordrhein-Westfalen, is a large and impressive structure covered entirely with polished black granite that was completed in 1986

and designed by the Danish architects, Dissing and Weitling. Inside this dark and dramatic exterior are tremendously large, white rooms with gray granite stairways and forty-foot high ceilings that are a series of vaulted skylights and scalloped light baffles, which gives the interior a very bright and even glow.

The collection housed by this museum isn't any less impressive than the building. Along with excellent examples of Matisse, Picasso, Bonnard, Vuillard, Kandinsky, and Mondrian, a rather extensive selection of 20th century American art was exhibited. This collection includes paintings of the Abstract Expressionists--Pollack, Kline, De Kooning, and Rothko--as well as works by Kenneth Nowland, Robert Rauschenberg, and Robert Motherwell; all were handsomely displayed in the large spaces of the museum.

One exceptional painting in this collection is Jasper Johns' 6' x 12' White Flag from 1955. This beautifully serene rendering of the American flag is made of encaustic (wax combined with oil paint) and collaged newspaper on canvas. Its subtly changing, creamy white layers of paint create--from a distance--the appearance of a delicate geometric drawing with the edges of the stars and stripes scratched through the wax into the darker ground color. And, seen closely, one appreciates the richly textured surface and the lusciously translucent overlays of paint. Set in this clean, white, elegant gallery space, Johns' radiant flag painting--made of the simplest subject matter and from the most

modest means--creates a stunning presence.

Across the city a special temporary exhibit was also taking place in the newly renovated, former Contemporary Art Museum. Entitled New Figuration-German Painting 1960-1988, this show brought together the works of forty-one contemporary painters. With each artist invited to show several works, the total number of pieces came to nearly two hundred paintings. All of the more famous Neo-Expressionists were represented--Baselitz, Dahn, Kiefer, Lüpertz and Penck--as well as many new and very impressive painters--Horst Antes, Dieter Krieg, Rainer Fetting, Jörg Immendorff, K. H. Hödicke and Gerhard Richter.

The common thread connecting this great variety of paintings was the use of the human figure, ranging from near photographic representations to vague and abstracted human-like shapes to emblematic stick men. Several of the new artists displayed striking and unforgettable works along these lines.

Dieter Krieg, a painter able to make the most prosaic item into an object of terror, paints everyday objects, infusing them with almost demonic characteristics.

Working with rather large brushes (he must not have a brush smaller than 4" wide), the following paintings were included in the exhibit: an untitled painting of a huge wrist watch with straight pins sticking through it, suggesting the pain of conforming to time; another is of a hot water bottle spattered with

heavy, red brush strokes; and the most arresting work was of a turkey leg with a meat thermometer. Krieg's slashing brushwork suggests the violent end of the turkey's life and how it is jammed with a meat thermometer; thrown into the oven; baked; and ripped apart, exposing the bone. This image is brought about with great, energetic, and gestural brush strokes that are reminiscent of the Action Painters (c. 1950-1955) with the addition of the recognizable image.

Another remarkable artist included in the exhibition was Gerhard Richter, who is able to float between the styles of photographic representation; distorted, recognizable images; and complete non-objective abstraction. In this Düsseldorf show, all three of these styles were represented.

Two of Richter's landscapes from 1987 show the delicacy of his touch with oil paint on canvas. While appearing from far away to be a giant photograph of the rolling green hills around the city of Koblenz, closer inspection reveals the pieces to be paintings. Apparent are the careful and sensitive blending of color to soften the edges of the shapes, creating a serene and pastoral impression.

In another series of works (four paintings), hazy images are submerged in gradually changing gray zones. Entitled Tourist With Two Lions (1975), the feeling within these paintings is definitely nightmarish. As in a dream, one cannot see definable shapes--the blurring of the paint implies movement--and with the

lions versus the tourist, the question of who will prevail arises.

The third group of paintings shown by Richter were wild, brightly colored, smeared abstractions which looked as if they might have been made with a printer's squeegee and not with a brush. Violent shape combinations and jutting bands of textured paint slide about the canvas creating an explosive and agitated field of brilliant color.

Also included in the show was another exciting new member of the Neo-Expressionists, Jörg Immendorff.

Although he showed only three paintings in the exhibition, each piece had a frightful impact. The first one, obviously a rejection of abortion, was the painted image of three fetuses, all painted in a different color--red, brown, and yellow--wrapped up in a plastic bag. The second was a huge (12' x 18') painting of a peculiar star-shaped viscera riddled with bloody lacerations and bullet holes. Except for the redness of the puncture wounds, the colors used were muddy greens, browns, and blacks that evoked the feeling of a dark and suffocating nightmare.

Immendorff's third painting (also very large at 9' x 12'), Cafe Deutschland IV (1978), was a very busy nightclub populated with artists, barking dogs, and men in green trench coats toting huge rocks--some hiding the rocks behind them or some carrying them in front--while other rocks are piled up, decorating the

large room.

Apparently, all of the participants in this "play" have carried some sort of burden--symbolized by the rocks--into the bar with them; for some, it's a psychological burden and for others it's a physical burden. However, each seems to drag the added weight without hope or question.

In this theatrical painting, Immendorff has a great deal in common with George Grosz, who was a painter and printmaker of the earlier generation of German Expressionists. One of Grosz's most famous paintings, Metropolis (1916), is a chaotic cityscape of debauchery and drunkenness where society's excesses inhibit and immobilize its progress; Immendorff's message is very similar in his attack on each individual's actions and reactions in society while playing out their own personal myth of Sisyphus.

Throughout my trip, interesting comparisons were brought to mind concerning the German Expressionists movement between the world wars and this new wave of Expressionists. Both movements are characterized by a direct, no-nonsense approach to art; by works that are often emotional and lacking in any guile or disguise in their intentions; by the exuberance of attack in creating the artworks (energetic brushwork in the paintings and vibrantly rough chisel marks in the wooden sculptures); by the exaggeration of color, either toward violent and bright color contrasts or suppressed, muddy, dull, and dark color combinations; and by the presentation of a generally cynical view of the

human condition and pessimism about our future.

A subtle difference between these two groups, however, is discernible when viewing a broad spectrum of works by the Neo-Expressionists is possible. Much of the thrust of the earlier German Expressionists was in their condemnation of society. These attacks were aimed at the overindulgences and perverse nightmares of the elite; war, poverty, hunger, and the arrogance of the privileged were the targets of their caustic images.

By contrast, the new wave of artists extended this theme while also exploring a more introspective world. Their targets move through the public nightmares of society and expose the private nightmares of our psychological state. Feelings of insecurity and isolation and the mentally anguishing threat of the Bomb are explored by the Neo-Expressionists.

Since 1945, the importance of figurative work had lost its appeal in favor of abstraction, which was a more oblique approach to creative expression. These new European artists, however, needed a more direct avenue for the usual formulation of their reactions to life in the late 20th century.

## CONCLUSIONS AND APPLICATIONS

It is rather difficult to sum up the far-reaching benefits of this sabbatical year which was rich with many exceptionally stimulating and new ideas and experiences. The combination of a semester-long research project at California State University at Fullerton and an intensive series of museum visits in Western Europe filled this entire period with meaningful and productive events.

Without the time for complete immersion into learning and practicing the complicated and involved process of metal plate lithography, proficiency cannot be attained; fortunately, I had the marvelous opportunity and time to engage in such activities.

Knowledge of a new process in the printing of lithographs will be a directly transferable addition to my class at Mt. San Antonio College. Many new possibilities and alternatives for my students of printmaking will result from the inclusion of this new type of lithography. Specifically, I intend to apply this new material through lectures and demonstrations of direct drawing and painting technique on plates; transfer processes; the use of the copy camera and the flip-top plate maker (equipment that was previously unusable in lithography); and the numerous applications possible with photographic imagery. Additionally, explanations of the proper etching, counteretching, proofing, and

printing processes for these lithographic techniques will be included as well as a lecture/demonstration--in collaboration with Bruce Bachman, Instructor of Printmaking at San Bernardino Valley College--of photographic metal plate lithography for the art faculty and students of MSAC.

From my travels in Western Europe, equally tangible benefits will add to my effectiveness as an instructor of art.

Each of my eighteen years at MSAC has included teaching painting, either as Beginning Painting 25A and B or Intermediate Painting 26A and B, as well as Printmaking. As a complement to my instruction, this sabbatical included an accompaniment to my research project in lithography--a study of historical and contemporary European paintings, with a particular interest in the new German Expressionists.

Beyond technical training, it is essential for an art instructor to have an appreciation and knowledge of all styles of art; and before any of them can be taught, these styles must be understood. In an effort to authentically and authoritatively provide the best possible education for my students, this trip was undertaken to reacquaint myself with significant and historical artworks and to encounter new, imaginative work of the avant garde Germans.

Throughout my years at MSAC, one of my main objectives has always been to be a successful and productive educator; in order

to achieve this, one must strive to fulfill the constant need to expand and progress--personally as well as professionally. With the research and travel conducted in this past sabbatical year, I can apply the new insights, abilities, and knowledge that I have gained to make my classes an even more substantial foundation for the education of the students of Mt. San Antonio College.

APPENDIX A

TRAVEL STATISTICS

Museums, galleries, cultural and religious monuments and historical sites visited.

Frankfurt, West Germany 3/13 - 3/17, 6/7 - 6/12

Stadel Museum  
Museum of Applied Arts  
German Museum of Architecture  
Liebieg Museum of Sculpture  
Schirn Kunsthalle  
Kunstverein

Stuttgart, West Germany 3/20 - 3/23

Neue Staatsgalerie

München, West Germany 3/24 - 3/30

Alte Pinakothek  
Neue Pinakothek  
Glyptothek  
Deutsches Museum  
Staatsgalerie  
Lenbach Haus

Florence, Italy 3/31 - 4/6

Uffizi Museum  
Bargello Palace and Museum  
Pitti Chapel and Museum  
The Academy  
Medici Chapels  
Palazzo Vecchio  
Osanmichele  
Church of San Marco  
Church of San Lorenzo  
Church of Santa Maria del Carmine  
Church of Santa Croce  
Church of Santo Spirito  
Church of Santa Maria Novella

APPENDIX A - TRAVEL STATISTICS (continued)

Milan, Italy 4/6 - 4/9

Church of St. Mary of Grace  
Berra Museum  
Museum of Contemporary Art  
Milan Cathedral  
Poldi Pezzoli Museum

Köln, West Germany 4/12 - 4/17

Wallraf-Richartz Museum  
Museum Ludwig  
Roman-German Museum  
Diozesan Museum  
Köln Cathedral

London, England 4/18 - 4/24

National Gallery  
Westminster Cathedral  
St. Paul's Cathedral  
National Portrait Gallery  
Tate Gallery  
Clare Museum

Monchengladbach, West Germany 4/26 - 4/28

Museum Abteiberg

Amsterdam, Netherland 5/3 - 5/6

Rijks Museum  
Van Gogh Museum  
Stedelijk Museum  
Oberholland Museum

Paris, France 5/6 - 5/12

Le Louvre  
Orangerie Museum  
Gare D'Orsey Museum

APPENDIX A - TRAVEL STATISTICS (continued)

Paris, France 5/6 - 5/12 (continued)

Picasso Museum  
Rodin Museum  
Pompidou Center  
Museum of Modern Art  
Notre Dame Cathedral  
St. Chapell  
St. Germain Des Pres

Mainz, West Germany 5/13 - 5/15

Gutenberg Museum

Hannover, West Germany 5/15 - 5/18

Sprengel Museum  
Landes Museum  
Kestner Museum  
Kestner Gesellschaft

West Berlin, East Germany 5/18 - 5/24

Bauhaus Museum  
Die Brücke Museum  
National Gallery  
Dahlem Museums

Hamburg 5/24 - 5/29

Kunsthalle  
Kunstverein  
Kunsthaus  
Museum fur Kunst und Gewebe

Düsseldorf 5/30 - 6/4

Kunstmuseum  
Kunstsammlung-Nordhein-Westfalen

APPENDIX B

VERIFICATION OF UNITS COMPLETED



California State University, Fullerton  
Fullerton, California 92634

Office of Admissions and Records  
(714) 773-2300

This is verification that the following information is contained in the academic records of:

<u>Thomas Edward Herberg</u>	<u>881-6227</u>
<b>Name</b>	<b>Student Number</b>
<b>academic status</b>	_____
<b>class level</b>	_____
<b>ELM</b>	_____
<b>EPT</b>	_____
<b>grade point average:</b>	
<b>semester</b>	_____
<b>CSUF</b>	_____
<b>cumulative</b>	_____
<b>major</b>	_____
	_____
<b>minor</b>	_____
<b>prerequisites</b>	_____
<b>units earned</b>	_____
<b>test scores:</b>	
<b>SAT</b>	_____
<b>ACT</b>	_____
<b>other</b>	<u>Art 347B 3 units</u>
<b>Fall 1988</b>	<u>grade CR"</u>

by *[Signature]*  
records office  
OCT 4 1989

*[Signature]*  
date  
registrar

APPENDIX C

LIST OF PLATES

Test Plate 1 (22" x 15")

--Lithographic Pencils # 3, 4, 5  
--Lithographic Crayons # 0, 3  
--Lithographic Pencils with Lithotine  
--Lithographic Crayons with Lithotine  
--Standard Etch, Roll-Up Etch  
--Edition: 2

Test Plate 2 (20" x 15")

--Lithographic Pencil # 1, 2, 3, 4, 5  
--Lithographic Crayon # 1, 4  
--Standard Etch, Roll-Up Etch  
--Edition: 6

Test Plate 3 (16" x 12")

--Lithographic Stick Tusche, Water-Based Washes  
--Standard Etch, Roll-Up Etch  
--Edition: 4

Test Plate 4 (20" x 15")

--Lithographic Stick Tusche, Water-Based Washes  
--Lithographic Crayon # 00, 3  
--Standard Etch, Tannic Acid Etch, Roll-Up Etch  
--Edition: 6

Test Plate 5 (18-1/4 x 13")

State 1

--Lithographic Tusche, Solvent-Based Washes  
--Tannic Acid Etch, Roll-Up Etch  
--Counter Etch

APPENDIX C - LIST OF PLATES (continued)

Test Plate 5 (18-1/4 x 13")

State 2

--Added Solvent-Based Washes

--Standard Etch

--Edition: 8

Test Plate 6 (15-1/2" x 12-1/2")

State 1

--Lithographic Tusche, Solvent-Based Washes

--Lithographic Stick Tusche, Water-Based Washes

--Lithographic Rubbing Ink

--Lithographic Pencils

--Tannic Acid Etch, Roll-Up Etch

--Counter Etch

State 2

--Deletions and Additions

--Lithographic Crayon + Lithotine

--Lithographic Tusche, Solvent-Based Washes

--Tannic Acid Etch

--Edition: 6

Test Plate 7 (15-1/2 x 13-3/4")

--Collage - Photonegative

--Standard Etch, Roll-Up Etch

--Edition: 6

Test Plate 8 (20" x 15")

State 1

--Mylar Positive of Lithographic Drawing Materials

--Standard Etch, Roll-Up Etch

--Counter Etch

State 2

--Deletions and Additions

--Lithographic Tusche, Solvent-Based Washes

--Lithographic Crayon # 00

--Edition: 6

APPENDIX C - LIST OF PLATES (continued)

Test Plate 9 (11" x 15")

State 1

- Lithographic Pencil # 1 - 5
- Lithographic Crayon # 00 - 5
- Lithographic Tusche, Solvent-Based Washes
- Scraping with Hone, Sandpaper
- Tannic Acid Etch, Roll-Up Etch
- Counter Etch

State 2

- Deletions and Additions
- Lithographic Crayon # 00
- Lithographic Tusche, Solvent-Based Washes
- Edition: 8

Test Plate 10 (20" x 15")

State 1

- Lithographic Pencil # 1 - 5
- Lithographic Crayon # 00
- Lithographic Tusche, Water-Based Washes
- Tannic Acid Etch, Roll-Up Etch
- Counter Etch

State 2

- Deletions and Additions
- Lithographic Pencil # 1
- Scraping with Hone, Washout with Benzine
- Tannic Acid Etch
- Edition State 2: 6
- Edition State 3: 15

Test Plate 11 (19" x 13")

- Lithographic Tusche, Solvent-Based Washes
- Lithographic Stick Tusche, Water-Based Washes
- Scraping with Sandpaper, Hone
- Lithographic Pencil # 1, 2
- Lithographic Rubbing Ink

APPENDIX C - LIST OF PLATES (continued)

Test Plate 11 (19" x 13") (continued)

- Tannic Etch, Roll-Up Etch
- Counter Etch
- Deletions and Additions
- Lithographic Rubbing In
- Lithographic Tusche, Solvent-Based Washes
- Scraping with Hone
- Standard Etch
- Edition: 10