

BACKGROUND

I have been a full-time faculty member for the Art Studio program since 2005 and I am requesting a Sabbatical Leave for the Spring 2015 semester. The courses I teach are Art 2A and Art 2B Drawing and Composition, Art 32 Introduction to Printmaking, Art 73 Intermediate Printmaking, Art 40S Monotype. I have served on various hiring committees and the General Scholarship Fund and I am currently Co-chair of the Art Studio program. The proposal for my sabbatical leave is in accordance with article 9.1.2.6 as it will satisfy multiple objectives. This project will allow me to pursue a drawing and printmaking research project that will produce a body of creative work, improve my technical skills, renovate my current curriculum, and compile resources for students to investigate professional pathways for careers in the field of fine art printmaking.

OBJECTIVES

1. Creative and scholarly endeavor: To create a portfolio of drawings and prints of Hawaiian endangered endemic and indigenous plants which includes ethnobotanical information on each plant. Drawings will be done in-situ at native restoration sites on Oahu and Kauai.
2. Improvement of Technical skills: To increase my technical skills for in-situ drawing in graphite and ink, and small scale fine art printmaking techniques for edition variees.
3. Development of program/curriculum: To update and expand curriculum in the drawing and printmaking courses and research interdisciplinary courses between the fine arts and humanities. To research the historic and contemporary practices between artist sand fine art print publishers. To compile a resource guide of regional professional fine art print studios and training programs.

ACTIVITIES

1. Travel to at least 4 Native Hawaiian Plant Restoration Projects and draw plants in-situ.
2. Print a fine art edition variee of 4 of the plants drawn.
3. Research and compile Hawaiian plant names, meanings, uses, and cultural significance.
4. Study the history of botanical illustrations and printing processes from the 1800s.
5. Update syllabi to add new projects and bibliographies to Art 2A, Art 32, Art 73.
6. Research interdisciplinary courses between fine arts and environmental studies.
7. Visit and interview 4 regional fine art presses regarding services and training provided.

BENEFITS TO COLLEGE

1. Increased competence in my technical skills in drawing and printmaking that will strengthen my teaching abilities.
2. Provide a role model for the artist as an integral part of cultural preservation.
3. Increase regional professional relationships with print studios that will expose students to viable pathways and resources for developing a career in the visual arts.
4. Update and expand curriculum in drawing, printmaking which will include information on content development, historic technical practices, and projects combining fine arts, sciences, and humanities.
5. Creation of new teaching materials in the form of sample projects, bibliographies, and guides to professional organizations and studios to assist students with creating career pathways.

OUTCOMES

1. Portfolio of 4 drawings and 20 prints of native Hawaiian plants.
2. Written ethnobotanical guide to plants in the portfolio.
3. Journal and documentation of effective techniques and protocols for in-situ drawing.
4. Annotated bibliography for study of botanical illustration and graphic arts for cultural preservation.
5. Updated syllabi for drawing and printmaking.
6. Compilation of college level interdisciplinary courses that combine the fine arts, sciences, and humanities, and an outline for an action plan to write an interdisciplinary course at Cabrillo.
7. Resource guide to regional fine art presses including educational and professional opportunities for students.

BACKGROUND

I have been a full-time faculty member in the Art Studio program since 2005. The courses I have taught to date have been Art 2A Drawing and Composition, Art 2B Drawing and Composition, Art 32 Introduction to Printmaking, Art 73 Intermediate Printmaking, Art 40S Monotype Printing. As an adjunct faculty member I taught Art 4 Design and Composition and Art 3B Life Drawing. I have served several hiring committees as well as the General Scholarship committee, and I currently share the Program Chair position for the Art Studio program. I am applying for a sabbatical leave for the Spring 2015 semester. This project will allow me to pursue a drawing and printmaking research project that will produce a body of creative work, improve my technical skills, renovate my current curriculum, and compile resources for students to investigate professional pathways for a career in the field for fine art printmaking.

PURPOSE AND CRITERIA

For this sabbatical leave I am proposing a project that has multiple purposes as cited in the CCFT contract section 9.1: (a) scholarly and creative endeavor in the discipline being taught, (b) improvement of skills in the discipline being taught, and (c) development of program and curriculum. To fulfill these purposes, this project includes the following categories: (9.1.2.2) A special project and research problem and (9.1.2.5) Curriculum planning

OBJECTIVES

1. Creative and scholarly endeavor – to draw endangered endemic and indigenous plants from my landbase, the Hawaiian Islands, and to research and compile the ethnobotanical information for each plant drawn in the field. Plants chosen will be from a list of plants surveyed by the U.S. Exploring Expedition from 1838-42 which is the expedition that served as a foundation for the Smithsonian Museum of Natural History and the National Botanical Garden in Washington D.C. Plants will be found in native restoration and reforestation projects on Oahu and Kauai. Research will be necessary at a selection of public and private libraries, botanical gardens and herbariums. Drawings will be translated onto plates for printing a small edition portfolio of fine art prints.
2. Improvement of technical skills – practice of on-site observational drawing techniques and expand technical skills within the fine art printmaking field that specifically address the visual criteria for small scale, high detail imagery.
3. Development of program/curriculum to prepare students for professional pathways—Fine Art presses will be visited and interviewed with regard to services provided for fine art plate work and editioning, professional training available for apprentice and master printmakers, and scheduling for lectures and short workshops by visiting lecturers from these professional institutions.

ACTIVITIES

(3 weeks drawing) I will spend 3 weeks drawing native plants in-situ at 4 different Native Forest Restoration projects: Puu o Manoa and the Manoa Cliffs Forest Restoration on Oahu, and Makawahi Cave and Limahuli Garden and Preservation project on Kauai. I will be choosing those native plants that coincide with those surveyed by the U.S. Exploring Expedition in 1840. These small sized drawings will be done in graphite and ink, compositions will be generated using a simple viewfinder, and all images will be done to scale.

(6 weeks printing) After the drawings are completed I will choose 4 of them to develop into prints. I will spend 6 weeks making printing plates and printing a small edition varree, for each of those 4 drawings. Printing techniques will include but not limited to etching and relief. These prints will be done in my personal studio.

(3 weeks research) Research on each of the 4 plants chosen will be conducted with regard to the Hawaiian name and meaning of that name, indigenous uses and cultural practices that incorporated the plant, cultural symbolism, environmental significance, current survival status and risks of loss. I will devote 3 weeks to this research, reference books and library locations attached. The compilation of all this information will be a written component and will accompany the portfolio of prints.

(2 weeks viewing/study) In order to expand my knowledge of historic technical practices in botanical illustrations and print publication I will spend 2 weeks studying botanical illustrations and printing techniques of the 1800s at the Hunt Institute for Botanical Documentation in Pittsburgh, Pennsylvania and the Smithsonian Institute Libraries in Washington D.C. This will strengthen my understanding of the context for the U.S. Exploring Expedition and provide a background to examine contemporary practices.

(2 weeks interviews) On sight visits to regional fine art print studios will follow the study back east. I will spend 2 weeks observing and interviewing Crownpoint Press and The Grabhorn Insitute in San Francisco, Magnolia Editions in Oakland, and Tamarind Institute in Albuquerque New Mexico in an effort to gain a clear understanding of what services and professional training is available for artists, students, and practitioners in the fine art print arena. Interview questions attached.

(2 weeks curriculum) The last 2 weeks of the 18 week project will be spent revising the assignments and resource lists for Art 2A, Art 32, and Art 73. I will also spend some of this time researching interdisciplinary curriculum that combines the visual arts with other areas of study (i.e. environmental studies, cultural anthropology, foreign language, history, material culture) with the intention of developing a new course.

BENEFITS TO COLLEGE

1. Increased competence in my technical skills for in-situ, observational drawing and small scale printmaking will strengthen my teaching skills in these disciplines.
2. A strengthening of my ability to visually articulate the content of my research and reaffirm the role of the artists as an integral part of cultural preservation. After doing this project I will be able to narrate for my students the process of building a body of creative work that is based on autobiography and cultural identity. Using the components of geography, history, ethnography, biodiversity, and oral tradition, I will be able to illustrate how the artist can serve to integrate facts and issues of concern into a visual language and aesthetic whole. The collaborations between scientific institutions, special collection libraries, culturally based organizations, and fine art studios will broaden their understanding of the potentials for artistic endeavors.
3. Increase and strengthen regional relationships with fine art presses and training programs for apprentice and master printer programs will be started. A written guide will be created in order to inform students about professional pathways in the visual arts, increase on-sight visit options for fieldtrips, and increase a guest lecture roster for workshops and presentations in the VAPA division.
4. Updated and expanded course curriculum for drawing and printmaking courses that will increase technical training in in-situ observational drawing, small scale printmaking, content development, historical practices in printmaking, and interdisciplinary projects that combine the visual arts, humanities, and sciences will be done.
5. Creation of new teaching materials for assignments in the form of samples of art work utilizing in situ drawing techniques and printmaking approaches practiced during the production of the sabbatical project will be realized in this portfolio of prints and drawings. Bibliographies and a list of regional professional resources for the artist and art student will be generated to accompany syllabi.

OUTCOMES

1. Portfolio of drawings and prints accompanied by ethnobotanical information on plants depicted. Contents of portfolio will be: 4 small scale graphite and ink drawings, not to exceed 5x7". An edition variee of prints will be created for each of the four drawings. Printing techniques will include etching, relief, chine colle, a la poupee, and hand coloring. The edition variees will not exceed 5 prints per plate for a combined total of 20 prints.
2. Ethnobotanical information on each plant will provide scientific name, common name, Hawaiian name and translation, traditional uses and significance within the Hawaiian culture, and current status with regard to survival in the wild and cultivation.
3. Journal documentation of techniques vital to in-situ observational drawing. The journal will document the findings for necessary equipment, low impact protocols, and effective sequencing in drawing techniques to render native plants on site. Observations and problem solving will focus on exposure to the elements, ergonomics and safety precautions for working in variety of natural terrains, methods for visually isolating specimens without damaging or removing them from their location, efficient drawing techniques in contour, value, and composition to capture necessary visual information in order to identify the specimen. This journal will be kept daily, 1-2 pages per day, for the 3 weeks of onsite drawing.

4. Annotated bibliography of publications related to the history of botanical illustration, printmaking techniques, and the service of graphic arts for the creation and preservation culture. Topics will include specific illustration techniques, printing techniques that were used to translate illustrations into plates for production printing in the 19th century, contemporary approaches in fine art printmaking specific to small scale work and creating edition varieres, the history and socio-cultural effects of mass distribution of imagery and information to the public in western culture, and contemporary commentary on material visual culture. A selection of at least 3 titles per topic will result in a reading list of no less than 12 titles.
5. Updated syllabi for drawing and printmaking (Art 2A, Art 32, Art 73).
6. Research compiled for new curriculum for an interdisciplinary course between the fine arts and one of the following: anthropology, history, foreign language, political science, environmental science, biology, bilingual studies, horticulture, international studies, sociology, American studies. Specific course offerings in interdisciplinary studies will be examined from a selection of universities and colleges in California, Hawaii, Alaska, Colorado, New Mexico, and Washington in search of model curriculum that combines the fine arts, science, and humanities. An outline of "next steps" will be drafted in order to write a new course for the Art Studio program that will partner with another program from a different division at Cabrillo.
7. Resource guide to regional network of fine art presses and training programs for master printers and apprentices that outlines pathways for educational and professional opportunities for students.

REFERENCE BOOKS for research will include but not limited to:

Magnificent Voyages: The U.S. Exploring Expedition, 1838-1842, Herman J. Viola.
Botany. Phanerogamia, Asa Gray.
T.R. Peale: Journal of the Wilkes Expedition, Titian Ramsey Peale.
Engraved at Lahainaluna: History of Printmaking by Hawaiians at the Lahainaluna Seminary 1834-44, David Forbes.
Back to the Future in the Caves of Kauai, Dr. David Burney.
Waking Up in Eden: In Pursuit of an Impassioned Life on an Imperiled Island, Lucinda Fleeson.
Hawaiian Dictionary, revised Hawaiian-English, Mary Kawena Pukui.
Kahuna La'au Lapa'au, June Gutmanis
La'au Hawaii: Traditional Uses of Hawaiian Plants, Isabella Aiona Abbot.
The Kumulipo, Translated by Martha Warren Beckwith.
Hawaiian Antiquities: Mo'olelo Hawai'i, Davis Malo.
Amy Greenwell Garden Ethnobotanical Guide to native Hawaiian Plants and Polynesian Introduced Plants, Noa Kekuaewa Lincoln.
Resource Units in Hawaiian Culture, Doanld D. Kilolani Mitchell.
Hawaiian Heritage Plants, Angela Kay Kepler
Plants of Hawaii National Park: Illustrative of Plants and Customs of the South Seas, Otto Degener.
Hawaii's Native Plants, Dr. ruce A. Bohm.
Remains of the Rainbow: Rare Plants and Animals of Hawaii, Littschwager and Middleton.
Hawaii: A Natural History, Sherwin Carlquist.
IUCN Red List of Threatened Plants
In Gardens of Hawaii, Marie C. Neal.
Printmaking in the Service of Botany Bridson, Wendel, and White.
Indian Botanical Drawings 1793-1868, H.J. Noltie.
The Republic in Print: Print Culture in the Age of U.S. Nation Building 1770-1870, Trish Loughran.
Ecological Imperialism: The biological Expansion of Europe 900-1900, Alfred W. Crosby.

LIBRARIES to visit for research include but not limited to:

Hawaii: Main Branch Hawaii State Library, Hawaiian Collection at the University of Hawaii Hamilton Library, Botanical Research Center at the National Tropical Botanical Garden.

California: Lurline Matson Roth Reading Room at San Francisco Botanical Garden and Arboretum, Green Library and Art and Architecture Library at Stanford University.

Pennsylvania: Hunt Institute for Botanical Documentation.

Washington D.C.: Library of Congress Rare Books Room, National Archives, Botany Library, natural History Rare Book Library, National Museum of Natural History Library, National Museum of American History Library.

INTERVIEW QUESTIONS for Fine Art Presses will include but not limited to:

1. How would you describe the intentions or 'mission statement' of this press and facilities?
2. What are the primary services that this press provides to the fine artist?
3. Does an artist need to have a background in printmaking in order to work here?
4. How does an artist arrange to work here independently or with a master printer?
5. What are the primary challenges in translating a drawing to a plate matrix?
6. What are the necessary components to prepare for a printing session here?
7. How does one become a printer or employee here?
8. Do you offer any training to become a master printer?
9. Are there any apprenticeships or internships available?
10. What is the application process and screening procedures for these opportunities?
11. Does one need a college degree in printmaking to become involved in this printshop?
12. How would you encourage someone to design a career path toward fine art printmaking?
13. Could you make any suggestions for schools, programs, and degrees in printmaking?
14. What do you hope will be this institutions legacy to the arts, material culture, or history?

