FINAL REPORT for SABBATICAL
Fall Semester 2015
Rebecca Ramos, Art Studio

Photo credits: Rebecca Ramos

TABLE OF CONTENTS

Introduction
Summary of Activities (1-7) and Outcomes including fulfillment of Objectives and Benefits to Students.
Appendix A: Portfolio of drawings and prints.
Appendix B: Ethnobotanical Guide to plants in the portfolio.
Appendix C: Handwritten Journal documenting days spent and techniques used for Conducting in-situ drawing.
Appendix D: Annotated Bibliography
Appendix E: Updated syllabi and notes for changes to Art 2A, Art 32, Art 73.
Appendix F: Outline for an action plan to write a new course that integrates the visual arts, sciences, and humanities.
Appendix G: Resource Guide to regional fine art presses and educational and professional opportunities for students.

INTRODUCTION

This sabbatical project was designed to articulate the historic practice and future potential for connecting artistic endeavor, environmental preservation, and cultural survival.

This creative and scholarly endeavor resulted in a portfolio of work that serves as a model project for integrating artistic practice with issues of concern, and reflects a deeper understanding of technical skills necessary to conduct such work. The second main focus

of this sabbatical project was directed toward gathering information and developing resources that addressed educational and professional pathways for students in the visual arts.

This sabbatical project was awarded for one semester and the proposal itemized 18 weeks of work to satisfy that timeline. This report reflects up to 23 weeks needed to conduct the activities and produce the outcomes as proposed.

SUMMARY OF ACIVITIES AND OUTCOMES

ACTIVITY 1: **Travel to at least 4 Native Hawaiian Plant Restoration Projects and draw plants in-situ. (3 weeks)**

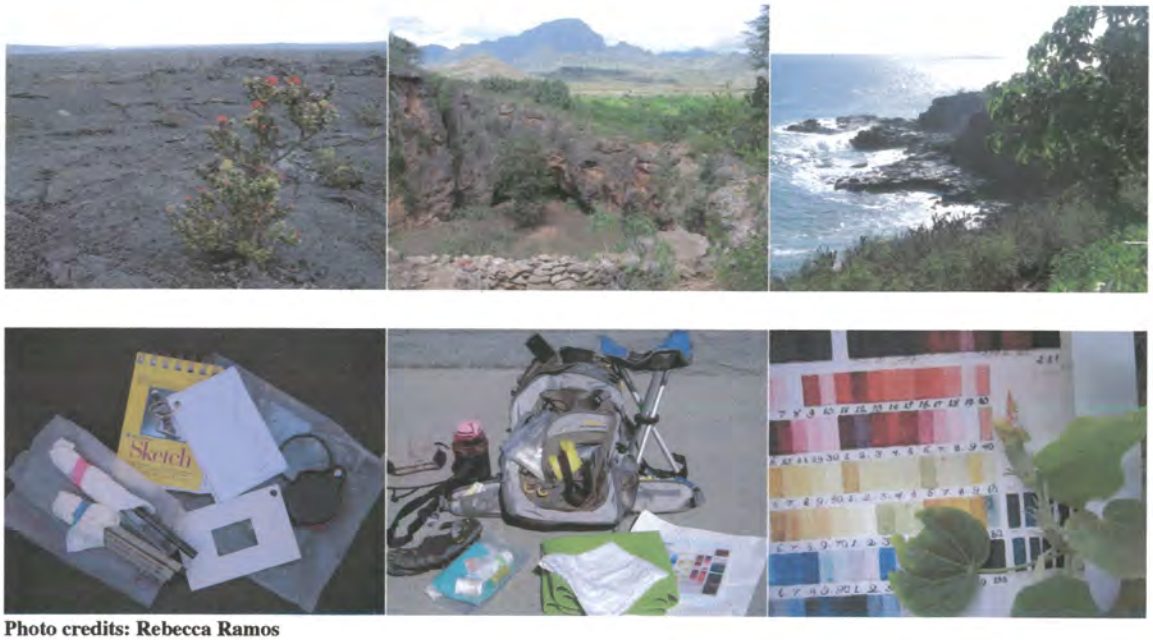

Photo credits: Rebecca Ramos

On September 23rd I arrived at Kiluaea crater on the Big Island of Hawaii, geared up and prepared to draw indigenous and endemic plants found in-situ in the lava landscape. I was looking for plants that were surveyed and published as "new to western science" by the U.S. Exploring Expedition (U.S. Ex. Ex.)1838-42. It was exactly 175 years to the day that they had landed on that island for their expedition, the most extensive scientific endeavor at the time, and I was working to provide a parallel approach to rendering native plants in the field as opposed to fully recreating the methods used by the U.S. Ex. Ex.

During those 3 weeks I visited the native plant restoration projects of Kipukapuaulu on the Big Island, and Makawehi cave and Limahuli on Kauai. On Oahu there were some complications; the Puu o Manoa project I planned to work in on Oahu had been severely

compromised due to a series of 7 hurricanes and 1 week of extremely high temperatures, and mountain hiking access to Manoa Cliffs was too complicated to attempt due to storms and an expanded pig hunting schedule open to the public. I was successful in finding alternative cultural/archeological restoration projects at Waimea Valley, Makiki, Lyon Arboretum, and Manoa Heritage Center. In addition to these on site expeditions, I also drew directly from the herbarium pages submitted in 1842 by the naturalists of the U.S.Ex.Ex. which are housed at the National Herbarium in Washington, D.C. Drawing from herbarium pages was the standard used by artists of the 1800s when fresh specimens were unavailable. In my case they provided plant samples of those species which are now extremely rare and difficult to find or are extinct.

Outcomes listed as #1 and #3 in the Abstract
Appendix A: Portfolio of drawings, Appendix C: Journal

Submitted with this report is a handwritten Journal documenting my daily experiences of drawing in-situ and it includes Appendices for drawing techniques and equipment, physical conditioning, health and safety practices for being out in the wilderness, and recommendations for preliminary research before going out into the field, including cultural context and vocabulary needed. The drawings done on site accompany the prints submitted in the Portfolio, see Activity #2, below.

Objective and Benefit to Students
From this experience I am far better prepared to teach students a detailed and informative approach to working in the physically demanding circumstance of drawing in-situ within an ecologically and culturally sensitive frame work.

ACTIVITY 2: **Print a fine art edition variee of 4 of the plants drawn. (7 weeks)**

Photo credits: Rebecca Ramos

I spent 7 weeks in my studio developing 6 drawings from the field into pieces I could translate into prints. I learned how to use a new non-toxic hardground to make copper etchings, experimented with water-soluble graphite for hand enhancements, and combined chine colle and colored inks to create more integrated and versatile base prints for enhancement. I also cut and printed woodblock plates for each of the drawings selected, and took a 2 day workshop on wood engraving at Kala Institute in Berkeley.

Outcome #1 as listed in the Abstract
Appendix A: Portfolio of prints

Submitted with this report is a Portfolio of 13 drawings and 5 sets of test prints: samples of explorations into simple, non-toxic, hand enhanced line etchings. This technique was chosen to mirror the most expedient way to replicate imagery for domestic use in the early 1800s. Botanical line etchings were printed and published with instruction on how to hand color each plant. Natural science and botany in particular were considered avenues of study that cultivated character, intelligence, and national pride. In the 1800s botanical line etchings were printed and sold by subscription for hand coloring and science education was made into an activity for the general public as opposed to an elite few.

Objective and Benefit to Students
After these explorations in the studio I concluded that I would teach this combination of techniques to students as a viable way to effectively and efficiently publish prints for public distribution and engagement in learning and the arts.

ACTIVITY 3: **Research and compile Hawaiian plant names, meanings, uses, and cultural significance. (3 weeks)**

Photo credits: Rebecca Ramos

I was standing in the upper forest at 3,000 feet watching broad, slick, sickle shaped leaves collect moisture from the air, allowing it to gently drip into the porous earth and seep down into the artesian well inside the island. The plant is named 'oha wai' which means "tiny droplets of water," and the upper forest is called 'wao akua,' the "realm of the spirits," a sacred place to be protected. Native Hawaii is a highly specialized ecosystem and 40% of the fresh water supply is mist captured by native plants. However, due to environmental degradation from western development, Hawaii is now referred to as the "extinction capital of the world." It is a vanishing place and 75% of extinctions in the U.S. are native Hawaiian. Further, by the 1970's only 25 children were fluent in the Hawaiian language and the intricate indigenous practices of land management and stewardship was all but forgotten. My question has been: "how can the arts play a part in

communicating the relevance and importance of environmental and cultural preservation?"

Fortunately, over the past 40 years there has been a significant Hawaiian Renaissance of culture and the arts. I was able to spend 3 weeks researching ethnobotanical information about the plants that I depicted in the portfolio for this project. Food and agricultural techniques, shelter and building methods, medicine, clothing, tools and aids for fishing and aquaculture, objects necessary for religious practices and rituals, and items for recreation were all part of this compilation, as well as myths, legends, and translations of the Hawaiian names for each plant chosen. My main sources of information for this research were: La'ua Hawaii by Isabelle Aiona Abbott, Remains of the Rainbow by David Littswager and Susan Middleton, Hawaiian Dictionary by Mary Kawena Pukui and Samuel Ebert, and Kauai Tales by Frederick Wichman. A separate bibliography of Hawaiiana is attached to the Annotated Bibliography, Appendix D.

Outcome #2 as listed in the Abstract
Appendix B: Ethnobotanical guide to plants in the Portfolio

For this project I have written a 1 page profile for each plant that addresses the cultural significance of the plants depicted in the sample prints: Ma'o Hau Hele, Nuku 'I'iwi, Hau Kuahiwi, 'Uku' uki,Nani Wai'ale'ale. Conservation status, scientific name, and the herbarium page catalog number from the U.S. Ex.Ex. is also included.

Objective and Benefit to Students
After this activity I am much more confident to design projects and assignments that examine the importance of landbase. This will allow me to create a framework for presenting the artistic practice for meaningful relevancy within the students' lives and careers.

***ACTIVITY* 4: Study the history of botanical illustrations and printing processes from the 1800s. (5 weeks)**

Photo credits: Rebecca Ramos

I opened up Elizabeth Blackwell's book "A Curious Herbal" and laid it down on two wedges of velvet covered foam. This large, heavy book was published in 1739 and contained page after page of copper engravings of common plants drawn from life. It also narrated their uses in medicine. It was an historic parallel to the project I was doing

in my own work with Native Hawaiian plants, and I was encouraged and comforted by its discovery. I found it while visiting the Hunt Institute for Botanical Documentation (HIBD) in Pittsburgh, Pennsylvania. It was my third week of researching 19th century illustration and printmaking techniques and the impact of printed imagery on culture and society. Collectively, I spent close to 5 weeks compiling information from original source material from the 1800s, contemporary writing on material culture and identity politics, and interviewing curators, librarians, and illustrators about the interface between artistic practice and dissemination of knowledge.

Elizabeth Ott, Curator of Special Collections at the University of North Carolina, Chapel Hill, helped me start a specific reading list for learning about 19th century illustration and printmaking. Using library databases from Duke University, UNC Chapel Hill, Stanford, Harvard, Smithsonian Institutions, UC Santa Cruz, and HIBD at Carnegie Mellon, I compiled a list of books that would provide me with a substantial amount of information and augment my on-site research in Washington, D.C., and Pittsburgh.

At the Smithsonian Institute I met with Alice Tangerini, illustrator for the National Museum of Natural History (NMNH), and Rusty Russel at the National Herbarium, to learn about historic practices for botanical illustration and field studies during U.S. exploring expeditions in the 1800s. Leslie Overstreet and Daria Wingreen-Mason, librarians at the NMNH Special Collections Library, guided me toward several examples of working manuscripts and rare books that exemplified the collaboration between artists, naturalists, and printmakers in producing works of scientific and historic import. Joan Boudreau, curator of Graphic Arts for the Museum of American History arranged for me to examine the original copper plates and wood engravings used to print the volumes for the U.S. Exploring Expedition 1838-42, which was published in 1856. I spent one afternoon in the National Archives reading the report submitted by the naturalist/artist on that expedition, Titian Ramsey Peale.

At the HIBD I worked with curator Carrie Roi and Charlotte Tancin, the Special Collections librarian, to learn about the wide variety of printmaking techniques employed in the 19th century for botanical documentation and to promote the study of botany and natural history among the populace.

Outcome #4 as listed in the Abstract
Appendix D: Annotated Bibliography

The Annotated Bibliography submitted with this report is a selection of titles that I would recommend to those students who are interested in studying the historic interdependence between drawing, scientific inquiry, cultural preservation, and the impact of printmaking on the dissemination of knowledge to the general public. These titles also include those books that address the importance of using material culture, inclusive of imagery, as primary source material in the study of history and society.

Objective and Benefit to Students
This intensive experience with primary research has greatly deepened my knowledge of the historical techniques and context for natural history, botanical illustration, printmaking, nation building, and traditional professional relationships between science and visual art.

ACTIVITY 5: **Update syllabi to add new projects and reading lists to Art 2A, Art 32, Art 73. (1 week)**

Photo credit: Rebecca Ramos

Photo credit: unattributed

Photo credit: unattributed

Throughout the days of drawing, testing new materials, making sample prints, and reading about historic and contemporary approaches and uses for image making, I found myself compiling a list of new exercises and assignments for the courses I teach. Techniques for drawing in the field with hand made pen nibs or using plexi-glass substrates for accurate composition combined well with strategies for practicing place based visual resourcing for imagery. Collaborative traditions and the power of the democratic multiple inherent in printmaking inspired a more direct approach for working with students to develop partnerships in the studio in order to pursue issues of concern as content for their artwork.

Outcome #5 as listed in the Abstract
Appendix E: Updated syllabi for Art 2A, Art 32, Art 73

I spent 1 week redesigning exercises and assignments that I will use to teach drawing and printmaking. Submitted with this report are updated syllabi for Art 2A, Art 32, and Art 73. Although specific assignments aren't described in detail, the objectives and content of the courses reflect a use of on-site, place based, and design/product learning teaching approaches that are integrated into the assignments for each course. Reading lists have been updated, and a new resource page on Professional Practices has been added to the syllabi. All new information has been entered in blue and a page of notes for changes within the assignments and studio activities accompanies each syllabus because I do not itemize assignments in the syllabi that I use for these courses.

Objective and Benefit to Students
These changes to the coursework will promote more integrated and interdependent relationships between the visual arts, humanities and sciences. Students will also be

guided to pursue collaborative learning experiences and they will have concrete references that will encourage their professional development as visual arts practitioners.

ACTIVITY 6: **Research interdisciplinary courses between fine arts and environmental studies. (1 week)**

Photo credit: Anchorage Museum of Art

Photo credit: Rebecca Ramos

"True North: Culture, Identity and the Environment in the Arctic" was an exhibit of contemporary at the Anchorage Museum of Art in Alaska and the impetus for my research into 4 year public universities in the West as potential transfer institutions for Cabrillo art students. Alaska has an energized visual and performing arts community that engages in issues that combine artistic practice, cultural politics, identity, and the environment. This museum, along with several found in Washington State, Colorado, New Mexico, California, and Hawaii, indicates a contemporary approach to the arts that is integrated with history, sociology, anthropology, geology, language, environmental studies, psychology, and political science.

I dedicated 1 week to research viable art programs in the 6 western states listed above with an eye toward BA or BFA degrees with interdependent curriculum.

Outcome #6 as listed in the Abstract

Appendix F: Outline for an action plan to write an interdisciplinary course

Submitted with this report is a Pathway to a New Course designed to integrate the visual arts, sciences, and humanities. Although integrated programs were harder to find than anticipated given the arts activities in these states, I did find specific courses at CSU Monterey Bay and the University of New Mexico on which to model a new course for the Art Studio program at Cabrillo.

Objective and Benefit to Students

This brief survey of programs will serve as the basis for encouraging and directing those students who are interested in pursuing their education further with an eye toward environmental and cultural preservation through the arts. It also serves as the beginning for my own endeavors to expand the Art Studio program offerings.

***ACTIVITY 7*: Visit and interview 7 regional fine art presses regarding services and training provided. (3 weeks)**

Photo credit: Magnolia Editions

"My one bit of advice?...Take a chemistry class....always be learning something, especially chemistry. Beyond that I would say find people who you like and do something together." This is from Don Farnsworth, the founder and owner of Magnolia Editions in Oakland, 1 of the 7 fine art presses and printshops I visited and interviewed over a 3 week period of time. Don has an enthusiastic, piercing intelligence that promotes the legacy of invention and collaboration found in printmaking, and this served as the touchstone for my other visits around the Bay Area and New Mexico.

In search of current trends and professional opportunities for artists and students of printmaking, I met with several people. I interviewed Brandon Gunn at the Tamarind Institute in Albuquerque and learned about the deep and rigorous training of master printers in stone lithography, and collaborative and contract printing for fine art print publishing. Sasha Baguskas gave me a tour of Crown Point Press in San Francisco narrating the necessary components to establish, run, and promote a fine art press and how relationships are cultivated with artists to produce limited fine art print editions. Crown Point Press Master printer Emily York shared important tips and information about strategizing and applying for printmaking apprenticeships. Rhea Fontaine, Gallery Director at Paulson Bott Press in Berkeley, reinforced the information and spirit of encouragement for pursuing a career in fine art printmaking along with adding the social and historical significance of printmaking as a publicly disseminated art form. In order to research limited edition printmaking for the book arts, I toured the Grabhorn Institute in San Francisco which houses Arion Press and M & H Type, and I spoke with both current apprentices and employees in the type foundry and hand bindery. In addition to these 5 fine art presses, I toured 2 cooperative print studios: Graphic Arts Workshop in San Francisco, and the Kala Institute in Berkeley.

Outcome #7 as listed in the Abstract
Appendix G: Resource guide to regional fine art presses

From this activity I wrote the Directory of Fine Art Presses and Studios that accompanies this report. It provides a profile on each of these presses so that students may construct

goals and follow concrete steps in order to pursue a professional career in fine art printmaking. Notes from my on site visits are included as these reflect the information and impressions I collected after each tour and interview.

Objectives and Benefits to Students

This experience has directly improved my effectiveness in orienting students to careers in printmaking and directing students on how to create their own professional pathways. The resource guide presents concrete and practical profiles that will inform my students on how to access facilities, training required by and provided within each fine art press, and opportunities for involvement in the fine art press sector. This directory and guide will also become a living document on which to update and build more information that will be highly useful for those interested in professional printmaking.

Rebecca Ramos **SABBATICAL ABSTRACT** Revised 11/4/13

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.

Rebecca Ramos **SABBATICAL PROPOSAL** **10/15/13**
Revised 11/4/13

BACKROUND

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 prosing 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 (e) 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 plant, 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 variee, 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 variees, 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:

Magnificient 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?