Spring 2023 Honors in the Major Reception

Uniting Print and Craft:

Jake Burr

Honors in the Major 2023



Abstract:

Printmaking and craft both have long histories of being used as tools in social movements. From William Morris and the Arts and Craft Movement, to Gee's Bend, to the IWW, to Justseeds; print and craft have long been at the forefront of the fight for the rights of the masses, often due to their respective roles as artforms for and by everyday people. Because of these intertwined histories, I decided to do my honors project on combining the two mediums. I researched how printmakers and craftspeople have used their artforms to resist industrial capitalism and other forms of hierarchy, learned embroidery, and created an artwork combining print and embroidery.

I created a screen print on muslin with embroidery done on top of it. My first step was my research. I first investigated William Morris and the Arts and Craft Movement. This movement began during the rapid industrialization and promoted traditional methods of producing arts and crafts, anti-industrialism, and anti-capitalism in response. I also researched how the Industrial Workers of the World (IWW), an anarchist syndicalist labor union founded in 1905 but continues to today, has used printmaking to promote unionization; the role of craft in feminist activism, and how today Justseeds, a group of artists and printmakers, create graphics for social movements to use for free.

Inspired by this research, I learned a craft to incorporate into my printmaking practice. I was looking for one that would let me enhance the screen printed textiles much of my artistic practice is based on. I investigated weaving and quilting as well but eventually landed on embroidery. I learned embroidery through watching instructional videos, reading books of stitch patterns, and studying other artists' embroidery pieces. I first started learning embroidery by practicing various kinds of stitches on a scrap piece of fabric. During this process I was looking for specific stitches I could eventually put in my final piece. Since I was embroidering greenery on top of my print, I wanted something that was very versatile, could bend easily, and looked vegetative. I decided to use a stem stitch for the vines and fishbone and French knot stitches for the leaves.

Throughout this project I have learned about the radical histories of both print and craft. I have learned how to embroider; and in doing so have picked up the urge to learn more crafts. I learned many different stitches and how to use these stitches representationally. I learned how to embroider on a large scale as well, which was something that I was nervous about going into this project. I have also learned how to incorporate other media in my printmaking practice and plan to do it more often in the future, specifically incorporating more craft into my printmaking.

Mock Up:



Final Work:



Details:





PRINCESSES IN DISNEY: 1990'S-2010'S

Rachel Geyer Honors in Major Spring 2023



Abstract

PRINCESSES IN DISNEY: 1990'S AND 2010'S

- Rachel Geyer
- Spring 2023
- T.J Dedaux-Norris
- School of Art and Art History
- Disney has been a staple in American culture, and the studio's impact has been immeasurable. The studio has stumbled in the past when it comes to their representation of women. For my Honors project, I researched Disney's film princesses from the 1980's to present and attempted to create an example of an authentic Disney princess character design. I started by making a chronology of sorts, detailing Disney's eras contrasted the decade of the eras, focusing on women and how women were treated. Disney has a robust catalog of made films that spans nearly 50 years. The studio has a lot of content, so I zoomed in on the Disney Renaissance to present, spanning 1989-2023 with the release of The Little Mermaid. First, I researched articles and news outlets, as well as forum posts to gather information on the consensus of the films. I gathered a list of articles and pulled relevant quotes in order to gain a clearer picture on what Disney is missing. I compiled data of the beauty trends of the eras contrasted with popular designs from Disney. I assembled a document comparing Disney princess character design traits with the visual trends for women of the decade. Using my research and data, I created a new "princess" character design. Character design is the process of fully developing a character for a project, whether that be for a movie, book, or even personal use. Character design for animation relies on three major elements: silhouette, color palette, and exaggeration. I sketched three designs for a final princess design. For my princesses, I also studied current trends for women and created a mood board, with the data compiled from my research as well as images from the internet. I cross referenced my research with real-life princesses of the current age. I decided that by using shape language, her hair and accessories would be the easiest element to use to create a unique silhouette. I also considered her clothing, which would be based on modern trends, influenced by social media. The clothing would follow the second element of character design, color palette. I decided on muted colors for her street clothes, and bold colors for her princess dress. For her personality, she would be a working princess, as many real-life princesses are, as well as older than a teenager. I am also playing with the idea of making her neurodivergent, as it connects with my experience.

Abstract

• My goal with this project was to create a modern Disney princess that is authentic, not only authentic to me but is also authentic to others who have dissimilar experiences to mine. It may be impossible to create one Disney princess that caters to all, but I would like to at least attempt to make one. I enjoyed creating a princess that throws out the rules and embraces her culture and uniqueness. Despite my efforts, there is still a sense of "fakeness" with my princess, or the concept of a truly representative princess. My exploration of a representational princess led me to consider societal, cultural, and personal biases. I also struggled to create a princess that may not necessarily represent my voice, but the voices of others who are marginalized, and to create an authentic experience despite maybe not experiencing these things myself. I will continue to work on a princess that is a positive role model and representative of women, today.

New Princess: Design Ideas



New Princess: Feedback



Saiki — 04/20/2023 l:56 PM

If we are picking which one we like better for a concept of a princess, I would go with the one inspired by princess Mako



Saiki — Yesterday at 8:56 AM For the street clothes one, she just looks like she's more tom boyish? It's probably just the hat, but I like the concept of her design. For the princess outfit, I like the color palette. I don't think I've seen purple and orange together a lot, but it's pleasing to look at

New Princess: Final







CHRENE AGRAPHIC NARRATIVE

PAIGE HARKEN | HONORS IN MAJOR | SPRING 2023



ABSTRACT

GRAPHIC NOVEL: CHRONIC Paige Harken Spring 2023 Jeremy Swanston School of Art and Art History

A graphic novel is a long-form, fictional work of sequential art. Although they are a close cousin to comic books, graphic novels are generally stand-alone stories with more complex plots. One category of graphic novel is a "perzine", or a personal narrative story which shares the author's life experiences, opinions, and observations. For my honors project, I chose to research the creation process of a graphic novel and write and illustrate one of my own, specifically in the format of a perzine.

First, I researched the basics of graphic storytelling: common formats or structures used in successful graphic novels, how text and image effectively interact to tell a story, and other tricks of the trade that graphic artists use to keep the reader engaged. Much of this information came from Will Eisner's Graphic Storytelling and Visual Narrative, providing a solid ground to start on. I also took to websites like Pinterest to see other artists' examples and advice, as well as reading multiple graphic novels of different aesthetics and structural choices. Next, I developed my visual style for the novel. I went through multiple rounds of test illustrations and character designs before settling on a style. After determining the look of the novel, I wrote the script of the novel itself, starting with a bullet point list of ideas, and over several revisions, flushing it out into a proper draft. After I had my text to work with, I sketched out the individual pages of the book themselves; in the process, I marked where I wanted various image frames to be, as well as potential places for text and speech bubbles to live where necessary. This rough combination of text and image allowed me to move on to the true illustration phase. Using my sketches, I flushed out every page with stylistically consistent illustrations depicting these events or times in my life. I completed the final illustrations using Procreate, then imported the files to InDesign, where I added the image frames, text and speech bubbles, as well as page numbers and other relevant content per page. Once I completed the illustrations and additional components using InDesign, I sent the finished file to an online printing service. They printed and bound the book on traditional comic book paper and sent it to me, thus marking the completion of the project.

ABSTRACT

The process of creating this graphic novel was expectedly long and tedious but was a very worthwhile and fulfilling experience. The most difficult and time-consuming part was creating the final illustrations based on my rough draft of the novel. The story turned out to be much longer than I anticipated, which added on to the number of pages I was originally expecting to create. As a graphic designer, I am used to taking projects from a sketch to a finished product, but the complexity and depth of development required for this piece was a fantastic and rewarding challenge for me. Overall, I not only improved my own storytelling and illustration skills, but also grew in my ability to work and plan a large-scale project in a primarily independent setting.

Digital mockup of final cover spreads. Final version of project printed using Lulu.com.



CHANGED BY CHRONIC MIGRAINE, SHE MUST LEARN TO NAVIGATE HER STRANGE NEW WORLD. OVER THE PAST FIVE YEARS, SHE HAS BEEN GIVEN A NEW PERSPECTIVE ON THE WORLD OF MEDICAL SHENANIGANS AND GAINED A NEW APPRECIATION FOR LIFE AS A WHOLE.

Digital mockup of final cover spreads. Final version of project printed using Lulu.com.



FINAL PRODUCT

Digital mockup of final cover spreads. Final version of project printed using Lulu.com.



CONTROLLING A 3D ENVIRONMENT IN UNREAL ENGINE USING TOUCHDESIGNER

CONRAD HELLMAN / SPRING 2023 / HONORS IN THE MAJOR

ABSTRACT

As an aspiring VJ, or Visual Jockey, my goal is to generate real-time visuals in sync with what a DJ is doing on stage. For my honors research project, I plan to explore a new 3D workflow by connecting Unreal Engine, a powerful game engine, Blender, a popular 3D modeling tool, Touchdesigner, a node-based visual development platform, and Open Sound Control (OSC), a protocol designed to communicate between audio programs. These programs, when used in conjunction, will allow me to create an engaging 3D environment, export that environment into Unreal Engine to visualize it in real-time, and then control different parameters of said environment through Touchdesigner.

I started the process in Blender where I made a very simple 3D model using a 20-sided icosphere. I separated each side of the icosphere and gave each one a set of 7 shape keys that I can animate later. These shape keys will later be converted to morph targets in Unreal Engine. I placed a single point light in the center of the icosphere and added volumetric fog so I could see the beams of light shine out of the icosphere when I scaled each panel out, forming a hole in the icosphere. This idea is the main visual interest of the 3D scene. I then did test renders in Blender to make sure the scene was visually interesting. I exported the model as an FBX file and opened up Unreal Engine. In Unreal Engine, I created a blank project and imported my model. I added a camera, a point light in the center of the model and exponential height fog, which has settings for volumetric fog, into the scene. At this point, I can manually move around and scale the imported model to create a similar effect as in Blender, but in real time. Instead of having to wait for a render, I could see everything happening right as I change parameters. The next step is to control the scene from Touchdesigner through OSC.

ABSTRACT CONT.

To do this, I opened up a new project in Touchdesigner and mapped knobs from a physical controller to digital values from zero to one. Using an OSC Out node, I created a local server to send values out to. Back in Unreal Engine, I created a system to receive OSC values from the server and send them to the light, imported model panels, and the camera. By twisting knobs on my controller, I can now move the camera, change the intensity of the light, or morph each panel into different shapes. Thanks to Unreal Engine being real time, I can see all these changes instantly. The last step was to send the camera's feed back into Touchdesigner to add post-processing effects and connect the visual to my existing real-time visuals system, where it would be sent out to projectors at a show. To this, I had to install a third-party plugin that uses Spout, a texture routing tool that uses my graphics card to send textures between programs. Once this was installed, I replaced the existing camera with a camera from this plugin, sent its feed to a render target, then added another object into the scene that takes the render target and streams it into the graphics card. Back in Touchdesigner I added a Spout In node and aligned the name of the feed with a name set in Unreal Engine. Now, whenever Unreal Engine is playing, I receive a video feed in my Touchdesigner file. Finally, I packaged my Unreal Engine file as a standalone game that can be launched from my desktop.

This project taught me the step-by-step process of integrating Unreal Engine into my VJ'ing system. I set out to see if it was feasible both in general and with my current hardware setup. The result of that test is positive and I will continue to refine this visual look to then use at a live show. With this setup, the main advantage is being able to get much higher quality lighting and more complex geometry work in my real-time scenes. The biggest challenge going forward will be getting the latency down to a minimum, but this will be solved partially with a hardware upgrade in the future.

OVERVIEW VIDEO







SCREEN PRINTED ANTI-DESIGN





Abstract

Screen printing can be used by designers to transfer their design onto many different surfaces. Anti-design is a specific style that designers use where they challenge the norms of traditional graphic designs. For my honors project, I researched what makes up the Anti-design style, as well as the materials and method used to screen print my outer space themed designs onto clothing, such as t-shirts and sweatshirts.

For my project, I screen printed my designs onto t-shirts and sweatshirts. I started off this project by creating an inspiration board and researching the anti-design style that I wanted to create within my designs. I watched multiple YouTube videos of the process of screen printing onto clothing. I took notes of the step-by-step process and the materials that were required. After this, I went onto Amazon to purchase a screen-printing kit. I bought the Caydo 38-piece kit, and I also separately purchased six white and black t-shirts, and four white and black sweatshirts. I took measurements of the t-shirts so that I could figure out how big I wanted my design space to be. Next, I went onto Adobe illustrator, to create my designs. After I finished my designs, I went into the graphic design production studio to print my design using adhesive vinyl on the vinyl cutter. I then took the backing off the vinyl and stuck the vinyl onto the screen-printing frame while making sure that it was completely adhered.

Abstract

Next, I put a piece of cardboard inside of my t-shirt and made sure that the surface of it was flat and had no wrinkles. I then placed the frame onto the t-shirt and put masking tape on it. I covered the empty open spots of the screen all the way to the edge of the frame, where the vinyl did not cover it and where I did not want any ink to get through. The next step I did was mixing up the ink with the wooden sticks. The screen-printing kit came with red and blue ink, which I mixed together, and then I kept adding small amounts of white to reach the desired color of purple. I then took the ink knife and gently applied a strip of ink onto the top of the screen-printing frame. After this, I took the squeegee and pressed it against the ink, dragging it down across the whole screen. I repeated this process of dragging the ink down about ten times to make sure that the ink covered the whole surface of the frame. I was then finally able to take the frame off to reveal the design that had been applied to the t-shirt. I repeated this whole entire process many times on multiple t-shirts and sweatshirts, using different designs and different colors.

This project has helped me learn how to effectively apply my designs onto different surfaces that I have never used before, like fabrics. Within the process of screen-printing, I had to make adjustments along the way and had to screen-print multiple times before I saw good results. This project was very fun but also proved to be a helpful learning experience for me. I am very excited to have this new knowledge to be able to continue printing more of my designs onto clothing, and to create more designs with the anti-design style that I learned about.

Final Product





Process

Final Product

Final Product





Illustrator

Screen Print

Final Product





Illustrator

Screen Print



NEODYMIUM OXIDE GLAZE: COLOR SHIFTS IVY JEWELL CERAMICS BFA '23 HONORS IN THE MAJOR

HONORS ABSTRACT

Neodymium is a rare earth element. It is classified as part of the lanthanide family, numbers 58 to 71 on the periodic table. **Oxides of the lanthanide metals can be used as pure colorants** over mason stains, allowing for the possibility of a true colored transparent or translucent glaze. **My objective is to create a glaze that has similar properties to glass; in translucency, clarity, color, and refractive properties when interacting with light.** Lanthanide oxides are commonly dense in glaze batches, which can cause suspension problems in its wet-state. However the denser the glaze is, the higher chance it has at refractory properties after firing. This allows for a more dynamic interpretation of color.

To create my glaze recipe, I researched celadon-type glazes that used Neodymium Oxide as a colorant in high fire (Cone 10) firings and in mid-range (Cone 6) firings. At Cone 10, referencing the recipe by David Pier, the glaze becomes a light-blue after firing. At Cone 5-6, the Neodymium Oxide glaze has color-shifting properties depending on the light source. **In fluorescent cool-toned light it appears light blue, and in warm or natural light it appears lavender.**

CELADON-TYPE GLAZE

Cone 9–11

Wollastonite	26.00 %
Zircopax	1.00
Custer Feldspar	27.50
Grolleg Kaolin	20.00
Veegum T	1.50
Silica (325-mesh Silica)	24.00
1	100.00 %
Add: Copper Carbonate	0.02 %
CMC Gum	0.40 %
Color variations are possible with the following tions; recommended specific gravity 1.5 g/ml:	g addi-
Unreal Green Celadon (reduction):	
Praseodymium Oxide	0.65 %
Unreal Blue Celadon (reduction):	
Neodymium Oxide	1.10%
Apparently Lavender Celadon (oxidation):	
Neodymium Oxide	4.50 %

Above: David Pier's Glaze Recipe.

In testing, I found that **I am able to achieve optimal color-shifts at Cone 5 with 4% Neodymium Oxide.** My tests were all created on white stoneware and grolleg procelain clay bodies that I formulated. In the testing phase I adjusted my stoneware recipe, with and without grog and compared the use of Bentonite versus Bentolite. In my porcelain claybody I added Vee-Gum for plasticity. My aim was to see how white of a claybody I could make in order to showcase the color of the Neodymium Glaze. I also tested the differences in glaze application. I did this by dipping the bisqued clay into the glaze, then varying the number of dips and the time allowed to dry in between each dip. This allows me a better understanding of what the optimal coverage of glaze on this claybody would be. I also tried brushing and spraying the glaze onto the clay. The glaze formula seems to fit both claybodies well. I have not had issues of shivering, crazing, or differing shrinkage rates.

Neodymium Oxide is not a readily available material in a ceramics studio due to its cost. Working with our studio tech, Benj Upchurch, and *with funding from the Spotlight Grant* I was able to source the material. This allowed me the opportunity to experiment and research the material properties for this project under the full support of the resources and faculty in the ceramics department in the School of Art and Art History at the University of Iowa. **This project allowed me to gain additional knowledge on glaze chemistry and clay bodies.** All components were carefully measured using our equipment in the ceramics mix room. Tests on the effects on glaze shifts in different light sources were carried out over the course of the semester inside and outside the Visual Arts Building. One challenge I experienced was that the qualities and of light varied throughout the building. In our BFA studio under the artificial lighting the tests appeared blue, as desired. However once taken and displayed in W540, they only appeared lavender and did not dramatically shift in that environment. This has made me consider the lighting in different gallery environments and their effects on limiting or hindering the potential color shifts as a result.



INSIDE THE KILN ROOM

HALLWAY OUTSIDE OF THE MAIN CERAMICS STUDIO



FULL SUNLIGHT: OUTSIDE VAB VAB WEST STAIRS: NATURAL + ARTIFICIAL
LEVITT GALLERY WINDOW SPOTLIGHT EXHIBITION 2023



FORGET, REMEMBER, FORGET

PORCELAIN, NEODYMIUM OXIDE GLAZE, GLASS, LIGHT

THIS PIECE IS ON DISPLAY WITH THE WALL PIECE FROM THE TITLE SLIDE IN VAB W540 FOR THE HIM EXHIBITION



Honors in the Major Project:

Home (for NOW)

Spring 2023 By: Natalie David Advisor: Serina Sulentic





POP-UP BOOK: HOME (FOR NOW) Natalie David Spring 2023 Serina Sulentic School of Art and Art History



As a child who moved throughout my childhood, the concept of home became tangled with the objects that moved with us, rather than the physical room and houses that I have lived in. While I was growing up, I found my home often in the pages of books, one of those being pop-up books. The design of pop-up books is a format of storytelling that breaks free of the flat planes of paper and invites the reader into its space in a way few other books do. For my honors project, I studied the history of pop-up books and created a popup book centered on the idea of home being where my books are.

For this project, I used many different resources to get ideas for my pop-up book. I used books from the art library, as well as referenced popup books that students of my advisor have made in the past. Two books I found particularly helpful were "The Pop-Up Book" by Paul Jackson as well as "Making Mechanical Cards" by Shelia Sturrock. One unexpected source for information I found was the online marketplace, Etsy. There I was able to find a vast variety of artists that are creating and selling their own artist pop-up books. I was also able to find vintage listings, so I was able to look both at the history of pop-up books as well as what is being done contemporarily. For my own pop-up book, I tried to combine simple elements with interesting ways of relaying information to make this book easy to reproduce as well as easy to interact with. I took inspiration from pop-up books that doubled as doll houses to see how the furniture as well as the floor element were handled. Having a floor on my book significantly limited the pop-up elements I could use since everything had to be mindful of the crease in the center. Once again, this helped me to be innovative and try different things while I created this book. Much of my creative process for this was trial and error. I had to do a lot of test prints because what I thought of conceptually didn't always work once I printed it out. This made creating rooms easier as I got more confident, but with every new idea, a new challenge in dimension or folding seemed to present itself. The motto of "measure twice cut once" became very important as I created these pages since my measurements on the computer were so crucial for every detail of this book. For this project, I used Adobe Illustrator to layout the dimensions, and the app Procreate to create the drawings. Then I printed onto sturdy paper and hand assembled all the elements using bookbinding glue. For the cover, I used the glow forge in the production room to do the engravings.

Abstract Continued



Through this project, I was better able to unpack my definition of home. I also learned a lot about the way information is conveyed to the reader/viewer and the different ways text and image can literally pop off the page. Working through this project was hard at times because things that worked on page, didn't always work once I assembled them with the other elements. But this trial-and-error process was informative so that creating later pages was easier and more time effective. Throughout my college experience, I have developed a love for book design that this project has allowed me to better explore. It has also challenged the way I think about book design and introduced the ability to add three dimensional elements to future projects. Overall, this project has allowed me to explore and develop skills to create engaging pop-up elements that can be used in book design as well as other product design projects.



Initial Mock-ups





Chapter 1 room

Chapter 2 room

Chapter 3 room

Final





Front







Back

Top View

Final





Chapter 1 page





Chapter 2 room

Chapter 4 room

I only really lived here for one year before college. My window looks out from our basement, instead of out on press But now when I go back

ace makes them tairs from my



PERSONA

Spring 2023 Honors in the Major (Photography)

Abstract

PERSONA Yuqing Wang Spring 2023 Thalassa Raasch School of Art and Art History

For my honors research, I will be studying how to develop and edit color film by using the JOBO Processor and Photoshop to create a series of photographs that explore perception and identity through people's outfits. By making comparisons between other people's perceptions of models' outfits based only on the clothes and models' own perceptions of their outfits to show the different personalities and perceptions that come with the clothes. Clothing is a way for people to express their identity, but it is not the only way. The different outfits of different people show different personalities that make society a diverse and inclusive place.

I photographed five people's outfits, their daily life, and instax photos individually. In the first part of this project, I constructed five people's clothes separately by using fish lines, a hanger, and a stand in the photo lighting studio. Then I used a digital camera and three studio lights to photograph each outfit alone with white background. After that, I used Photoshop, curves masking, to remove the trace of fish line, a hanger, and a stand to create an image of clothes hanging by themselves on a white background. The second part of this project was to photograph people's daily life by using a film camera, develop the color films by using a JOBO Processor, and scan the color film. I used a film camera to photograph the same people in their favorite outfits, which had previously been photographed, and allow their own personalities to come through by doing the poses they wanted in the places of their choice. Next, I used the JOBO Processor, which is a processor designed for all types of film processing that is both motorized and temperature controlled, to develop the color films. During the process, there were certain tanks that I had to use, water, developer, and bleach fixed, and each of them was used depending on a certain period of time, so I had to use the timer when I used different tanks to develop the film. After the development, the films would be in a drying tank for fifteen minutes. Then, I placed color films in a film holder to scan by using the scanner. I also used Photoshop to do the color correction for the color film. Moreover, I used instax camera for five people to have them take selfies and photograph them in the outfit of their choice. Finally, I collaged different parts from five people's outfits to create a large poster by hand tearing and gluing.

Abstract

The process of photographing with a film camera and developing a roll of film by using JOBO is full of mysteries and surprises. The use of different chemicals in developing film requires careful and patient measurement and observation of time. This was also the most difficult part of the project. Through the process of shooting with five people, I learned more about the diversity and possibilities that each person has that people are not bound by a single piece of clothing, through the perception of strangers to individual clothes and the perception of the owner of the clothes to himself. Based on the study, different color and types of cloths will affect other people's perception. For example, in the football game, players who wear black will be seem more aggressive than people wear white color. (Johnson et al. 2014). However, this project has made me more aware of the fact that people are diverse and has enabled me to think and be inclusive in many ways when I come into contact with different people, not only now but also in the future.

Color Film



Digital Photo









SAVAGE SPROUTS: CREATION OF A RECYCLED GUIDEBOOK TO DEADLY PLANTS Dakota Roberts Spring 2023 Serina Sulentic School of Art and Art History

Flora and fauna are found all throughout our great big world, ranging from the giant redwoods to the tiniest mushrooms, but not everyone knows how dangerous some of these plants can be. Toxic and poisonous plants grow just about everywhere and even touching one can mean death. For my honors project, I created a guidebook to educate others about the dangers of these plants and how to spot them in the wild. Because my project is based around nature, I created the book using recycled materials - creating homemade paper, binding the book myself using cardboard and twine, and even including seeds within the paper to promote sustainability for our environment.

First, I began by making the paper for the pages of my book. I researched how to make paper myself from old scraps, and watched many videos of artists who specialize in paper-making in order to find out what would be the best process for my book. I wanted my paper to be thicker, so I used scraps from old art projects. I then created my own deckle, which is a frame with a screen inside to dip into the paper mixture to create a sheet. Since I'm focused on using recycled materials, I used an old picture frame and stapled a window screen inside to create my own. Once the soaked paper was blended into a paper mush mixture, I added the wildflower seeds to the mixture to be pressed between the sheets. I dipped the deckle into the bin and slowly lifted it out flat, creating a nice layer of paper mush on the screen as the paper drains out the bottom. In my research, paper-making artists typically use towels to press

the sheets dry, but I found that my material kept sticking to the towels. After some trial and error, I found that transferring the paper directly to a flat surface then using newsprint on top to catch excess water worked the best for a perfect sheet of paper. The sheets were then left to dry for about a week. Afterwards, I began to do the research on each of the different plants I had chosen. I hand-wrote the plant information on each of the pages, including facts, the location, and the effects of each plant, and then painted a diagram of every one to go with it, showing the plant and its identifying features. After each of the pages were done, I researched different book binding methods, but I wasn't sure what would work best for the fragile yet thick homemade paper. After reviewing several different artists' work, I decided on making three mini books to test out the paper and cardboard cover together, using different methods for each page and spine binding. Several methods didn't work with the paper, so I combined a few techniques to create my final book. I used tape to bind the pages together on the inside, then tightly threaded twine through pre-drilled holes in the spine.

Overall, both the papermaking and bookbinding were very trial-and-error processes. Although I researched different methods of each, since my book wasn't made of typical materials, it was important for me to test what would work best. I gained many important skills in book-making, but also patience, since every part took a lot of effort. However, I am happy with my process and the methods I chose since it made my book turn out better. I also liked discovering many interesting facts about how deadly nature can be. Since I am a graphic designer, I have learned many problem-solving skills that helped me a lot with the issues I ran into with this project. But I enjoyed being able to step away from the screen and create art with my hands about a topic I am passionate about, and I'm very happy with the result.



The state of the second state of the

Have you ever been scared of a Plant? You might be after reading this book! Learn all about the Many deadly plants throughout the United States and the dangerous effects they have on humans.

Created By: Dakota Roberts. An Honors in Art project

2023



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About the Creation

For mu honors project, I wanted to create My own quidebook to the many danaerous plant that are hand throughout the United States. Heraus mu project is back around method to sold received indications to prove stationarity I win a chapter Designers of wonted the book to be more handmade than doing than a transite. I began by seeking honorenade oper from old ard popy et staps. I began by seeking honorenade oper from old ard popy et staps. I began by seeking honorenade oper from old ard popy et staps. I began by seeking honorenade oper from old ard popy et staps. I began by seeking honorenade oper from old ard popy et staps. I began by seeking honorenade oper from old ard popy et staps. I be and the top this in the wind. I that are care of the core is the seek apper mush a steen hydre with a that are deter my an accele when a steek the fuer long this in the wind. I that are been on a core of the a steek is a steek with a steek to a toward to depint the paper mush to accele a week that fuer long this in the wind. I that are been and are paper from the origins a steek and are with a steek to a toward to depint the paper fruck to a steek a steek in the fuer with a steek to a toward to depint the paper mush to accele a steek that fuer a steek of a toward to depint the paper fruck to the toward a dangum of steep are to go with it sources its a week. A tercares is pand the acting min bocks, lused dufferer methods exected to the and the find that be and steed tuning to the steek of the two and the find has the effect, but it mapping with the find hole.

How to Protect Yourself from Deadly Plants

1. Educate Variself - learn to identify only harwird plants in your area. 2. <u>Stay</u> on Trails - which hidring, shar to deviginated parts as unmarked 3. Wear Protective <u>Clathing</u>- when parts, longsteeves, and dissedtoe snows to prevent accidential conteact 4. Avaid Touching- awaid hardwing valumiliar plants 5. Do Not Eat-new answere any plant units you are an expert and 6. Be Prepared - world yourself for sumptions : it in a natural area units when hilling of the plant units.

You're Exobsed-wash kestin with rubbing allohai or pation plant wash westin with rubbing allohai or entropy creating in a plant of any anti-section of anti-anti-anti-anti-anti-section of any internal issues section of anti-sistent of any internal issues section of anti-sistent of any internal issues Engoy! -Dabota De



Known by the phrase, "leaves of three, let it be: this plant grows as a small shrub between 3-12 feet tall, but the climbing vines can take over entire trees. The take over entire trees. The take over entire trees. The take of the plant, and produces a severe allergic reaction in humans and may be carried on clothing, tools, soil or animals for up to a year.

Location

Native to the U.S. and found in woodland, forest areas in all states except Havai's and Alaska

If the plant is touched, may cause birstering, itchy bumps, swelling, severe rash, and difficulty breathing. It smoke from ourning the plant is inhaltd, may cause severe respiratory issues.

The Threads of Life BY:SARA PORTER



GRAPHIC DESIGN / CLOTHING DESIGN: THREADS OF LIFE

Sara Porter Spring 2023 Jeremy Swanston School of Art and Art History

Threads of Life is a clothing brand about myself. This brand will include three clothing items with each item representing the past, present, or future of my life; thus, this project will allow me to explore creating a fashion company while developing my graphic design skills. The new graphic design skills I utilized in *Threads of Life* are an animated logo for the company and designing clothing.

I will also use new technology in this project by utilizing RICOH Design Software when printing onto the clothing. I created three clothing items for the *Threads of Life* clothing brand: a sweatshirt and two t-shirts. The first part of this project was researching clothing to see what styles and techniques I wanted to utilize for my brand. I decided on using transfer paper designs, buttons, fabric paint, and sewing. After my research, I sketched my designs and planned my three clothing items. My first clothing item was a t-shirt that represented my past. The left and right sides of the shirt were two different colored shirts with two different designs sewn together. Before I began the sewing process, I made the t-shirt designs in Adobe Illustrator and Photoshop. One design was meant to represent things I've idealized throughout my life, and I displayed that with the Chicago skyline, a mountain, a ski lift, and an edited *Starry Night* by Van Gogh in the background. The other design was meant to show where I've come from, this was portrayed with the Rockford skyline, Rockford's *Symbol* Sculpture, peaches, and an altered *Wheat Field with Cypresses* by Van Gogh in the background. Then, I used transfer paper to put the two designs on the two different shirts. After this was completed, I cut the shirts in half and sewed them together with a sewing machine. Prior to this piece, I had never sewed before and since this project is centered around my life, I thought it was fitting for my grandma to teach me how to sew. Then, I began the second clothing item, which was a sweatshirt.

GRAPHIC DESIGN / CLOTHING DESIGN: THREADS OF LIFE

Sara Porter Spring 2023 Jeremy Swanston School of Art and Art History

This sweatshirt represented my present, so I included images I've taken within the past year as well as an image of my dog. I also decided to add chainmail that I made in my jewelry-making class to this sweatshirt, which represented how education has been at the forefront of my life recently. I inserted metal rings into the sweatshirt with a grommet and then attached the chainmail to the metal ring with hand sewing, Lastly, the third clothing item was a t-shirt to represent my future. I decided to include an hourglass and some abstract imagery because of how unpredictable the future is. I included some allusions to what I'd like my future to include, such as a vague skyline made of squares because I'd like to live in a city. However, I didn't do an exact skyline like my past design because I am unsure what future city I'll live in.

Finally, my three clothing items were complete, so I could begin creating professional mockups for a clothing brand. The mockups I decided to create were a poster and an animated logo for a commercial. I created these mockups using Adobe Animate, InDesign, Illustrator, and Photoshop.

This project allowed me to learn how to design clothing, from the physical construction to the stylistic elements. I also learned how to market clothing with professional mockups I had never created before, such as the animated logo, and design technology I had never used before with the RICOH Design Software for fabric printing. It was difficult constructing a logo I knew had to be animated, but after a lot of trials, I finally landed on a design that personified my brand. I enjoyed using the RICOH software and was able to learn the technology with the help from printing staff. I now feel comfortable designing and printing onto fabrics, and I'm excited to include that skill in future job applications. The Threads of Life allowed me to experiment with new areas of design I hadn't ventured into before, and I'm glad I was able to gain that experience before graduating.



CLOTHING DESIGNS





Clothing Items











CYANOTYPE TALLIT

Sam Uditsky Spring 2023 Rachel Cox School of Art and Art History

ABSTRACT

The *tallit* is an iconic Jewish symbol and garb used for prayer by Jews around the world. I explore the history of this traditional garment through the process of making my own. My goal was to create the pattern on the *tallit* using cyanotype, an alternative photographic printing process that honors the hand-made technique of *tallis* making. For my project, I researched the process of making a *tallit* and printing cyanotype on silk, as well as the histories behind the garment and alternative process.

I began by researching the history and significance of the *tallit*. Traditional *talliot* (plural of *tallit*) are four cornered rectangular garments designed to fulfill the *mitzvah*, the obligation, of wearing *tzitzitiyot*, tassels, on four corners of a standard garment. The *tzizit* are to be tied a very specific way to ensure that the garment is Kosher. There is a specific number of strings, knots, and wraps to be made per each tassel that adds to the number 613, the number of commandments in the Torah. By wearing a *tzitzit*, and therefore a *tallit*, it is a direct nod to the Torah itself. Some more observant Jews will choose to wear a *tallit katan*, which is to be worn underneath clothes for daily activity; most frequently, however, the garment is reserved for prayer. *Talliot* are made of wool, cotton, or silk, and vary in décor or pattern. More traditional garments have only a few black or blue stripes, while the more modern pieces are embroidered or painted. The neck piece of the garment is called the *atarah*, which often has the blessing for the *tzitzit* embroidered. I chose to use silk noil fabric for the creation of my own garment, as I am interested in how the cyanotype would interact with the sheerness and lightness of the fabric. I used a process called "wet cyanotype" for this project, as it often creates effects like watercolor that reminded me of the silk painted *talliot* I had often seen growing up. I was interested in creating patterns and textures in the silk by using different additives in the exposure process. I did a variety of tests on smaller pieces of silk prior to exposing the final 18 inches by 70 inches fabric swath. First, I coated the silk tests with the cyanotype chemicals.

ABSTRACT

Once dry, I wet a plexiglass board with a spray bottle and laid down my coated fabric. On the first test I sprinkled turmeric powder, on the second I spritzed distilled vinegar, and on the third I laid atop pomegranate seeds. I laid atop a second piece of plexiglass and let the fabric sit in the sun for 3 hours. The turmeric dyed the fabric a yellow and made the chemical curdle, the vinegar caused some beautiful splotches and left a teal like color instead of the deep cyanotype blue. The pomegranate seeds left ghost like shapes and left light pink stains atop the fabric. The digital negatives that I used are images of pomegranates in addition to the seeds themselves. Pomegranates have 613 seeds, the same number as the commandments in the Torah. I wanted the imagery to nod back to the garment itself. For the final fabric, I coated the swath and let it dry. While waiting, I sprayed 48-inch plexiglass with water and distilled vinegar. I sprinkled turmeric and pomegranate seeds down and added soap bubbles. Overtop I laid the coated fabric. For this exposure, I used the large printmaking exposure unit for a bit more control. I let the fabric expose for 27 minutes before washing it in water. What resulted was a beautiful abstract of blues, teals, yellows, and pink. Next, I exposed the fabric for the *atarah* and the corner pieces, using digital negatives for the text and images. Once all the pieces were exposed, I hemmed the edges of the pieces and attached the corners and neck piece. The last part was to tie the *tzitzit*.

I really loved being able to play with different types of cyanotypes. Using such large pieces of fabric was a learning curve, and maneuvering the plexiglass might have been the most difficult piece. Most of my research regarding wet cyanotype or cyanotype on silk came from alternative process forums, and it was interesting sorting through other people's experiences to find what might work the best for my own project. Overall, this project allowed me to dive deeper into more analog photographic printing processes that can be done without expensive equipment. As I am about to graduate, I am excited to be able to continue making prints in this manner even after I leave the university.











A GAZE AT SILKSCREEN

Paige Terronez II Honors in Major Spring 2023 Serina Sulentic II School of Art and Art History

ABSTRACT

Silkscreen is a popular printmaking process that utilizes stencils on tightly stretched mesh, traditionally made from silk or currently with synthetic threads, in order to transfer inks onto a surface. In my honors project, I will be exploring the technique of silkscreen. Specifically, I will be creating a piece that explores the gaze in the Art Nouveau style silkscreened on textiles.

For this series, I wanted to combine the Art Nouveau style with my own personal experiences of being gazed upon. Even at a young age, I felt the pressure of others' perceptions of me and my body; thus, my work is a way to give back to my past self and confront those who have objectified my body. Art Nouveau is a beautiful style that uses organic movements, floral imagery, and detailed patterns. From 1890 to 1910, it was very popular to use this style in marketing to middle-class consumers. The purpose of many advertisements is to show an idealized version of life in order to encourage others to buy, as the consumer associates that improved life with the product. A common tactic was to use women in these ads who were often inspired by famous female celebrities at the time, such as Sarah Bernhardt, Jane Avril, and Loie Fuller. The women in these ads were depicted as feminine, seductive, and ethereal in order to push this idealized vision. Commonly, Art Nouveau women were either created to be the embodiment of purity or sin. Thus, while it is a lovely style, the women in this work were used to appeal to the gaze, existing only for the eyes of the viewer. With this in mind, the viewer may gaze at the women in my work, but I show how they will glare back without backing down. For the actual silkscreen process, the prep stage began with creating a fabric printing surface: a soft 12-inch pink foam board with canvas systematically pulled and tightly secured around the board. Using this surface, I tightly stretched and attached my patterned fabric to the board with t-pins. This ensures that the fabric will not move or alter during the entire printing process.

ABSTRACT

Next, I needed to prep my screens. Each screen was abraded in order to provide texture to the surface of the silkscreen. I scrubbed a chemical evenly onto the surface, which stayed on for two minutes and was later rinsed away. After the screen dried, I applied the emulsion evenly on one side using a scoop coater, which would then stay on the screen for at least two hours in an even temperature room. While I waited for the emulsion to dry, I divided my final sketch into different layers; the outline was on one layer, and each different color was on its own layer. Each layer was printed onto a polyester film called mylar. The transparent nature of the film allowed only the sketch to be transferred to the prepped screen. Using an exposure machine, I placed my mylar paper with the sketch on the inside of the machine and then laid the prepared screen on top of the film with the well side up. Once the machine cover was closed and locked, I waited 30 seconds as the images were "burned" onto the screen. Using a garden hose, I washed the burned emulsion, leaving a stencil of the sketch on the screen. Once dried, I applied a thick line of paint on my screen and ran a squeegee through the paint evenly three or four times down the screen. This transferred the paint only through the stencil, thus applying the sketch to the fabric. The screen was then carefully removed so as not to disturb the paint, and then dried with a hairdryer. The cleaning, prepping, and burning processes had to be repeated for each new layer until the print was complete. Overall, this was a long and thorough process that was both challenging and exciting to create.

Silkscreen is a very prep-based medium for me. I needed to plan out the different layers of my print so as not to accidentally overlay the colors. Additionally, because of the lengthy process, I needed to constantly schedule when I would come into the studio and how I would use that studio time to stay on track for the deadline. The meticulous planning of this project helped me improve both my time management and preparation skills. Once I graduate, I will be working with groups on long-term projects with specific deadlines. I hope that through this print, I have built upon not only my artistic skills but also my organizational skills so I may be a better team member. Additionally, this project made me reflect on my past and how I have let others affect my self-image. It was a healing process where I found the confidence to stand up for both my younger self and who I am now.






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6



FINAL PRODUCT

Alone in the summer haze I felt your unwelcome gaze. You held such power with your stare, But now I have learned to glare. تم)

6

DIGITAL BERNINA EMBROIDERY TAKEOVER

ISABELA LARIOS GARCIA Spring 2023 Honors in the major



ABSTRACT:

DIGITAL BERNINA EMBROIDERY TAKEOVER Isabela Larios Garcia Spring 2023 School of Art and Art History Isabel Barbuzza

Embroidery is one of the oldest forms of art to exist. The beginning of this art was hand embroidery, which consisted of creating a fabric design then embroidering it by hand with needle and thread. Recent innovations have made machine embroidery a possibility. I have done hand embroidery and for my honors project, I will research textile designs using the SAAH Bernina 880 digital embroidery machine. I will create a simple computerized design on three diverse types of fabrics and compare embroideries using the machine vs. the process of hand embroidery.

ABSTRACT:

I began by researching the basics of running the Bernina embroidery machine, which consisted of selecting the modality of embroidery, the type of foot that I had attached to the device, the selection of the design, and the location/recognition of the hoop with the fabric. I selected three types of fabrics to embroider; cotton, satin, and manufactured leather. I then chose and watched videos that were easy to follow-that I could come back to as a guide for prepping and running the machine. I set up the device, threading the bobbin, seething the upper thread, placing the hoop with the fabric, the plate, type of foot for embroidery, and setting all the digital aspects for the machine to comprehend the changes. There was a large learning curve spread throughout this entire research process. I ran into issues with my initial design being too complex for my beginning knowledge of how the machine works, something I had not anticipated. I had to then modify my design and found a similar idea on the ones provided by the machine. I did not expect that I would have to either use the free designs that came with the machine, pay for them, or pay to learn how to make my design work with the machine. I chose a design and then worked it on satin, leather, and cotton. I found the fabrics at a local thrift store.

Hand embroidery connects you intimately with the creative process and I will continue to use it because of the creative freedom it gives me with designs. However, I enjoyed this Honors research project, despite the constraint on design creativity because it could be very time efficient for large pieces, especially if it has repeat designs. I found that if the settings are correct with the embroidery machine, the labor is most intense at the beginning and then you become the observer of the embroidering. I plan to continue to work with the digital embroidery technique by Bernina embroidery lessons in Cedar Rapids to see up close how to run the machine and get more information about the possibilities with the software. surprisingly the materials reacted practically the same, all of them had the same stabilizer and I used same type of thread.

COTTON:



SATIN:



FAKE LEATHER & VELVET:



Congratulations to our Spring 2023 School of Art and Art History Honors in the Major!

We wish you success and great adventures ahead.

"Nothing has such power to broaden the mind as the ability to investigate

Systematically all that comes under thy observation in life." Marcus Aurelius