5-1-1979

A spiritual song: a portfolio of multi-process prints

Donald John Forsythe

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Robert H. Johnston, Dean, College of Fine and Applied Arts
Fred Meyer
May 23, 1979
D. Forsythe Thesis

I recommend the acceptance of the thesis "A Spiritual Song" as satisfying the requirements for the Master of Fine Arts degree.

Yours truly,

Fred Meyer

copy: Williams
Dear: 

I have been aware for several months now, of the formulation and development of your thesis prints. I know that all did not go as smooth as clockwork— or as one-two-three easy as your text implies. I would like to see a greater indication of your artistic, emotional, intellectual or what-have-you search for just the right or most suitable manipulations of forms— symbols, impacts, etc., to arrive at the interesting and acceptable graphic conclusions that you did.

Also, I believe that a little more discussion of the content and its implications— so you start to do in #9. The Resurrection would be very helpful for all the prints.

After all, more than half of your readers will have very little interest in the techniques. Their orientation will be to religious symbolism or interpretation— especially yours as you envisioned it— and arrived spiritually— not technically— at your conclusions;

Your Theories are good. I offer the above as a way— perhaps, to make it better and to make it really a Spiritual Story. 

Sincerely, 

[Signature]
Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

A SPIRITUAL SONG
A Portfolio of Multi-Process Prints

By

Donald John Forsythe

May 1979
APPROVALS

Advisor: Lawrence M. Williams
Date: May 15, 1979

Graduate Academic Council
Representative: Fred Meyer
Date: 5/23/79

Dean, College of Fine & Applied Arts: Dr. Robert H. Johnston PH. D.
Date: 5/23/79

I, Donald John Forsythe, hereby deny permission to the Wallace Memorial Library, of R.I.T., to reproduce my thesis in whole or in part.

May 15, 1979
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TO CHRISTI
The Jacob's Ladder

The stairway is not
a thing of gleaming strands
a radiant evanesence
for angels' feet that only glance in their tread, and need not
touch the stone.

It is of stone.
A rosy stone that takes
a glowing tone of softness
only because behind it the sky is a doubtful, a doubting
night gray.

A stairway of sharp
angles, solidly built.
One sees that the angels must spring
down from one step to the next, giving a little
lift of the wings:

and a man climbing
must scrape his knees, and bring
the grin of his hands into play. The cut stone
consoles his groping feet. Wings brush past him.
The poem ascends.

Denise Levertov
INTRODUCTION

I got a song,
You got a song,
All-a God's children got a song,
When I get to heaven,
Goin' to sing a new song,
Goin' to sing all over God's heaven,
heaven, heaven.
Sing all over God's heaven.

Negro Spiritual

The prints in this portfolio were generated from an interest in "holy" pictures. The very thought of miles of white museum walls adorned with little golden-bordered works fascinates me; miles of void interrupted by tiny sacred objects -- holy mementoes of some place and time far removed from the present.

The questions of why these pictures were made, just what they mean, and how they travelled to this antiseptic environment are worthy of my complete attention. Were they painted for money, or strictly out of devotion? Were they hated, ad- mired, worshipped, stolen, hidden away, prayed to, ravaged by time, painted over -- lost for centuries? Their physical presence alone is worthy of admiration. They are delightful little worlds frozen in time.

But the pictorial value of these holy objects also demands my attention. There exists a wealth of forgotten symbolism which is of personal interest to me. Strings of cryptic Latin phrases ensuing from angels' mouths add to my appreciation of
the works. Even in failing to understand or to translate these words, their very presence lends meaning beyond simple description.

Finally, the presence of so much pure gold within these pictures is awesome. That the precious metal which has for so many centuries inspired human greed and lust should be used to color those things supposedly divine is a delightful contradiction; and yet there is no other substance which can duplicate its presence. Gold is a very important part in the makeup of these pieces.

These are a few of the attributes that I have chosen to represent in my prints. It would not be fair however, to say that my work is consistently of such a serious nature as in these holy pictures. I am also fond of the naivete, humor, and simple truth found in many American Negro Spirituals, and have often tried to convey something of their influence in my work.

The lyrics of these songs have an infectious enthusiasm which appeals to me. When I read them I can't help but understand that they were about very real things to the people that wrote them. They are not pious philosophical or theological essays, and they are not eloquently written, but their message is direct and immediately understood by all. This is another aspect of the songs that I have tried to duplicate in my work.

In making prints of very small size, I wanted the viewers to consciously step out of their world and project themselves into the one which I created; to spend time discovering the importance of each piece. They were made to be held. They were
made to be picked up, considered, and put down again; dragged out at three o'clock in the morning and reconsidered -- or forgotten, rediscovered, and reappreciated after the passing of many months or even years.

At the technical end of the spectrum, I have endeavored to utilize those aspects of lithography, intaglio, serigraphy, and embossing which make the most of each method's good qualities. Serigraphy is fast, colorful, relatively foolproof, and produces a wide variety of transparencies and color flats with a minimum of effort. Intaglio has a rich quality not found in serigraphy; the images can be infinitely worked and reworked, and the printing itself creates an embossed plate mark which is especially beautiful in the small scale of my prints. Lithography has been used to print very fine detail. Embossing has been used for surface embellishment in many of the prints in this series. The fact that it can be created through the photo-etching process has been of particular interest to me.

In planning these multi-process prints, I realized that many problems would occur due to the differing natures of each of the processes used. These problems especially develop in the registration of images where one process is printed on dry paper and then soaked to be printed in a wet process. Whenever possible, I have made allowances for a reasonable margin of error due to paper shrinkage, and the images themselves are seldom planned to fit in exact puzzle-like registration.

The prints have been registered in each of the processes mentioned with the following technique. Each piece of paper
to be printed was punched with two evenly spaced holes made by a paper punch. These holes were placed over blunted metal pins which were attached directly to the printing surface. The holes and pins fit together so tightly that the paper cannot shift during the printing process, thereby ensuring that the image is placed consistently on each sheet of paper. A master diagram of the proposed printings was also punched with these holes. By aligning each successive layer to be printed with the holes and the dimensions of the master drawing, the images would consistently fall in the correct position. The metal pins were not used with intaglio or embossing processes because they could damage the press blankets. In this instance, the holes in the paper were aligned with a printing diagram, (instead of the pins) and the same method was used to register all of the prints.

All of the impressions in this portfolio were printed in editions of ten, with two artist's proofs.

As a final note on the technical application of this thesis, I must add that the prints did not progress with the precision which might be indicated in the following pages of this report. I made many mistakes in printing. I changed my mind a lot. My prints "grew" as I added more plates, more colors, more shapes, and more symbols. My ideas and images were often reworked and sometimes discarded in trying to cope with the many technical difficulties.

For the most part, I am extremely pleased with the prints that follow.
A SPIRITUAL SONG
A Limited Edition Portfolio of Multi-process Prints

by

Donald John Forsythe

1979
saint (sant), n. 1. A person who is sanctified or consecrated; one characterized by, or eminent for, piety and virtue or purity and uprightness of life; esp., one regenerated and sanctified or undergoing sanctification; a true Christian, as being redeemed and consecrated to; as, to lead the life of a saint. 3

My intention in developing the first three prints of this portfolio was to begin with a picture of some normal or otherwise obscure person and to bestow on them the holy office of sainthood. This was to be accomplished by drawing into, eliminating parts of, and otherwise "correcting" the picture to suit my needs. I find this process to be both humorous and logical. It's humorous because the people that I have chosen were not entirely virtuous in their own lifetime, and logical in that sanctification must necessarily take place in a somewhat unregenerate person to begin with.

"The Titlepage Saint" was originally an engraving of Helena Fourment, the second wife of the painter Rubens. Her portrait epitomized the height of worldly success, beauty, and grace, but I have stripped away all those things in leaving only an extreme close-up of her face.

The print developed in three stages, (Fig. 1-3, pp. 5-7) and with each step I have tried to reveal more of the mystery, humiliation, and psychological intensity found in her somewhat altered gaze.
TECHNIQUES: The Titlepage Saint

"The Titlepage Saint" was printed from three zinc plates on Rives BFK paper. The master image was produced from a Xerox paper copy which was used in place of a transparency in the photo-etching process.

After etching, the image was reworked by hand; adding aquatinted, scraped, burnished, and open bitten areas to the surface of the plate.

Two additional color plates were utilized in making the final print. The image was positioned on these plates with the help of carbon paper tracings made from the key plate. Both plates were then developed with simple aquatint and line etch techniques.

The typography was screen printed using a direct positive-working photo emulsion process. A finely waven screen mesh (350 lines/in.) was used to print the intricate detail of the letter face. The fabric itself had been tinted orange. This tinting of the screen reduced unwanted reflection of light during the exposure time, and eliminated "shadows" which can distort the clarity of the image.

In this particular print, the screened area was printed first. After this, the paper was dampened, and overprinted with the intaglio layers.
They renounced all riches, dignities, honors, friends, and kinsfolk; they desired to have nothing which appertained to the world; they scarce took the necessaries of life; they grudged even the necessary care of the body.

Thomas À Kempis, "Of the Examples of the Holy Fathers" 4

I have continued my previous line of reasoning in this second "saint." The picture from which the print was originally developed was entitled "A Spanish Lady," and engraved in the late 1800's. The woman was shown wearing a black dress, adorned with yards of black lace, and holding a fan.

By removing the social dignities of costume and formal setting, I have tried to reveal a more complete picture of the woman's inner character. I tried to make the person who had originally appeared so grand become almost pitiful — "grudging even the necessary care of the body."

The triangle of thread, which hovers somewhere over the surface of the print, is intended to represent divine intervention in the life of the person.

TECHNIQUES: Saint II

The second saint is also a three color intaglio print, editioned from three zinc plates with chine colle of sekishu rice paper and a backing sheet of Rives BFK.

In this instance, both the key plate and a second plate were produced from xerox positives using the photo-etching process. A third photo-etched plate was created from a trans-
parency made with Geotype letters.

I have approached the chine collé process in the following way. The first inked plate was placed on the press bed and aligned with an acetate registration diagram. The rice paper was lightly coated with an acid-free spray cement and placed, sticky-side up, in the center of the inked plate. A pre-dampened sheet of BFK paper was also aligned with the registration diagram, and placed on top of the rice paper and the plate. This "sandwich" was then run through the press. The moisture from the backing paper was sufficient to wet the thin rice sheet so that it would print clearly, and the pressure of printing in conjunction with the spray glue firmly adhered the rice paper to the BFK paper.

The final two plates were registered with the diagram on the press bed and printed while the paper "sandwich" was still damp. The printing paper was held in the same position consistently by allowing the trailing edge of the paper to remain pressed between the roller and the blankets of the press. This eliminated the problem of paper shifting.

The thread triangle was sewn by hand to the finished prints.
Fig. 5, Proverb, 4 1/2" x 5 1/2"
Fig. 6, St. Stephen, 4 1/2" x 5 1/2"
THREE: St. Stephen

And they went on stoning Stephen as he called upon the Lord and said, "Lord Jesus, receive my spirit." And falling on his knees, he cried out with a loud voice, "Lord, do not hold this sin against them." And having said this, he fell asleep.

Acts 7:59, 60

The idea for "St. Stephen" began with an engraved portrait of the artist Murillo. I had intended to make another anonymous saint figure, but with every successive proof of the key plate my idea changed drastically.

After a week of reworking the image, I drew a giant "x" over the body in a fit of anger. It was this act of "killing" the figure which led to the idea of a martyr-saint.

Typography was introduced as an allusion to my love of "angels spouting Latin words" in holy pictures. The three triangles at the bottom of the image are symbolic of the presence of the Diety.

TECHNIQUES: St. Stephen

"St. Stephen is a reworked version of an earlier print entitled "Proverb." (Fig. 5, p. 13) Both of these images had originally been produced from the same xeroxed positive which had been extensively drawn into before exposure. The key plate was reworked by hand many times, and over twenty state proofs were taken during development of the image.

The three completed plates were printed in the same chine colle process as described on page twelve. White mulberry
paper was used in this process.

After the edition had thoroughly dried, the three triangles in the bottom of the print were reinforced with black ball-point pen drawing. The triangle on the extreme right was then colored with soft lead pencil.
Angels Over Rochester

Fig. 7, Angels Over Rochester, 11" x 8"
FOUR: Angels Over Rochester

We must now inquire into the place of the angels. Touching this are three subjects of inquiry: (1) Is the angel in a place? (2) Can he be in several places at once? (3) Can several angels be in the same place?

St. Thomas Aquinas, Summa Theologica

There are angels hovering 'round,
There are angels hovering 'round,
There are angels, angels hovering 'round.

American Negro Spiritual

I often find myself pondering odd philosophical thoughts such as those advanced above by St. Thomas. The terrific thing about thinking these thoughts is that all one can possibly come up with for answers is an abundance of additional questions.

I can vividly remember a thousand verses of "All Night, All Day, Angels Watchin' Over Me (oh Lord)" being sung throughout my childhood. Smoky campfires, out-of-tune guitars, and mercilessly over-toasted marshmallows also come to mind when I hear that song, but something in the meaning of the lyrics has remained with me throughout the years.

"Angels Over Rochester" commemorates the memory of that song, and the belief that goes with it, in an updated version that makes use of my present living situation. I had hoped that the same enthusiasm and sentimentality would be present in viewing this piece as that which can be found in discovering a faded snapshot preserved between the pages of some long forgotten book.
"Angels Over Rochester" is a combination of photo-lithography, photo-etching, collage, embossing, and machine stitching.

The Rochester scene was printed from a pre-sensitized, positive-working photo-litho plate (Kodak LP Plates) onto tableau paper. After drying, this print was carefully dampened with a sponge and overprinted with a three color (three plate) intaglio image. These plates were made using simple aquatint and line etch techniques. The photographic images of the angels were applied to these plates with photo-etching.

While the prints on tableau paper were drying, the BFK backing sheet was printed with a Kodak LP litho plate. The same kodaliths used in the intaglio plates were used again to make the litho plate.

A zinc plate outline was embossed in the backing sheet to frame the smaller print. The two resulting prints were sewn together with machine stitching.
Fig. 8, Visitation, 6\(\frac{1}{2}\)" x 10"
FIVE: Visitation

Indeed God speaks once,
Or twice, yet no one notices it.
In a dream, a vision of the night,
When sound sleep falls on men,
While they slumber in their beds.
Then He opens the ears of men,
And seals their instruction.

Job 33:14

I have recently been very interested in the symbolic meaning of doorways. They appeal to me for several reasons. People must enter into places through them; they must also exit in the same way. They seem to represent stages in life and opportunities. People say, "If a door opens up in that area, I'll go there," or, "I didn't get that chance because the door was obviously closed." They can represent the entrance to many stages in life.

But doors also represent choices to me. Like the "Lady or the Tiger" idea, there can often be many routes available -- and only one correct choice.

I have narrowed down this idea in the print "Visitation." Unlike the problem of personal choice, people and things also come to you through doorways. This piece illustrates such a visit.

One night I dreamed of a door visited by wings. Although I remember very little of the details, this print commemorates the somewhat fragile memory which remains.
TECHNIQUES: Visitation

"Visitation" is a three color photo-etching printed on hosho paper; overprinted in the silkscreen technique, and sewn onto an embossed backing sheet of Rives BFK.

The photo-etched plates were produced from Kodalith transparencies, Xerox paper copies, and india ink drawings on mylar. Each of the plates was then reworked with aquatinting, scraping, burnishing, and drypoint.

The screen printed words "a door visited by wings," were produced with an indirect photo emulsion. The words were then printed through a screen of fine silk. This same stencil was printed again in a different color, and slightly off-register, to create distortion within the letter face.

The embossing was made by twisting common baling wire into the desired shape, and then flattening it with a hammer to create variation within the line. In this instance, the wire was embossed into the backing paper, reversed, re-registered, and run through the press again to create a symmetrical design with several layers.
Fig. 10, A Spiritual Song II, 7"x 10"
SIX: A Spiritual Song II

Thy statutes are my songs
In the house of my pilgrimage.

Ps. 119:54

"A Spiritual Song II" is a condensed version of an earlier, larger print. (Fig. 9, p. 23) The new image is purely an abstract configuration of symbols meant to represent the changeless presence of the Diety (triangle) in the continuum of time, (rainbow roll) and of the Law, (writing) and the blood of Christ (red ink) in the plan of existence (grid).

Although the symbols I have used are meaningful to me, I don't feel that they can be as readily understood as many of the others in this series.

I think that the finished piece has a very cold design quality about it. I feel that this "slick" quality takes away from the meaning of the work, and also detracts from the hand-made qualities of the printing processes used.

TECHNIQUES: A Spiritual Song II

This print is a combination of photo-lithography, screen printing and embossing. I began by printing a grid pattern with a Kodak LP litho plate. This plate was produced photographically from a pencil drawing on tissue paper.

The grid was then overprinted with paper stencil screen printing. The two gray flats were the result of this process.

The words of the psalm were produced from another Xerox
paper copy, which was exposed to a pre-coated litho plate.

After drying, this image was overprinted three more times with cut paper stencil screen printing. The triangle and the rainbow roll were printed at the same time by using small mat board cards to squeegee the ink through the screen.

The embossing was created from a Geotype transparency which was utilized in the photo-etching process.
Fig. 11, The Landscape Has Cows
17\(\frac{1}{2}\)" x 21"
PLAN FOR A MONUMENT TO THE COW (J.)

The cow itself could be made of pure gold and be about 200' x 100' x 50'. If gold is not available, then the sides of the cow could be made of stainless steel and the horns could be platinum. The base would be made of stainless steel with the word "COW" written in relief. If the work needs a little something "extra", after its completion, then neon tubes of yellow, red, and blue could be made to arc like a rainbow over the cow. The monument should be placed in the exact center of the United States, or on a special island near to the Statue of Liberty so that the piece can be properly appreciated.

Fig. 12, Idol, 6 1/2" x 5 1/2"
SEVEN: Idol

Then all the people tore off the gold rings which were in their ears, and brought them to Aaron. And he took this from their hand, and fashioned it with a graving tool, and made it into a molten calf; and they said, "This is your God, O Israel, who brought you up from the land of Egypt."

Exod. 32:34

The print "Idol" is my monument to the American Way. It is at least as foolish and impractical as so many of the things that we are taught to lust after, and which we routinely worship as a matter of daily existence. In the event that there is ever a shortage of persons or goods to be put on a pedestal and worshipped, this print is my token suggestion for that ritual.

The cow is one of my favorite symbols, and I have used it to represent idolatry on a number of occasions in my work. One example is illustrated in the text. (Fig. 11, p. 27)

TECHNIQUES: Idol

"Idol" is a multi-process print utilizing photo-lithography, intaglio, serigraphy, and embossing.

The handwritten text was printed first from a positive-working photo-litho plate. The paper was then dampened and printed with the intaglio image of the cow and the embossed "rainbow". Hammered metal wires were used to create the embossed form.

At this point, the print was supposedly complete, but I felt that something was lacking in terms of the weight of the
piece. I screen printed the gray flats to compensate for this, and later went back and added the tiny gold frame and the word "COW".
EIGHT: Judgement

0 wretched and foolish sinner, who sometimes fearest the countenance of an angry man, what answer wilt thou make to God who knoweth all thy wickedness?

Thomas à Kempis

You have been weighed on the scales and found deficient.

Daniel 5:27

I have once again returned to my idea of making saints in this print. I chose these two versions of the same figure to illustrate the person's conversion. In the first frame he is humble, almost pleading for mercy. In the second frame, he has been elevated to a more holy station in life, although obviously still the same person.

In many of my prints the presence of God has been illustrated symbolically in some minor capacity within the image. In "Judgement", however, this symbol has been presented as an extremely heavy mass centered above the two figures. I wanted this mass to be both weighty and somehow dignified, yet still clearly exerting pressure on the figures. I wanted some sort of visual dialogue to take place between the two; as last words between the guilty and their judge.

TECHNIQUES: Judgement

"Judgement" is a serigraph and intaglio print with hand coloring. The print was begun by screen printing four colors in the crayon and glue resist method of stencil making. This
was done by drawing directly on the screen fabric with a soft litho crayon. A thin layer of water soluble glue is drawn across the surface of the screen with a stiff piece of cardboard. The glue clogs the holes of the screen so that the ink cannot pass through in printing. The litho crayon is removed from the screen with lithotine; thereby leaving holes in the exact shape of the crayon drawing.

The intaglio portion of the print was photo-etched from a paper Xerox image. After filing and burnishing the finished plates, the tiny colored sections were cut out with a jeweler's saw. Each piece was inked separately and then reassembled for printing.

Ruled lines were added to the screen print with ball-point pen. Geometric lines were then scratched into the gold area with a compass point and an x-acto knife.
Fig. 14, Resurrection, 7" x 5"
NINE: The Resurrection

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet; for the trumpet will sound, and the dead will be raised imperishable, and we shall be changed.

1 Cor. 15:51

One of the sights that I see as I walk to and from the studio each day is a construction site not far from my home. The activity in that place has produced a number of dump truck-shaped mounds in a nearby field; mounds that are quite plain, yet something occurred to me in viewing them over a long period of time which gave them a special meaning.

The mounds of dirt were like burial mounds. They were all the same and covered with snow. They were eternal, untouched, and very mystical. They were geometric ritual mounds and as rhythmically spaced as graves.

Those images stayed in my mind, but as time progressed other thoughts came to be associated with the place. There were three dominant forms which reminded me of the three triangles in "St. Stephen," and I remembered the symbol of "x marks the spot" from my treasure hunting days as a child.

The most significant step in developing this print came in late February when the snow first melted. The mounds weren't quite so full of mystery; they were almost funny. They had bumps and strange irregularities. The significance I had given them had changed completely with the seasons. They were no longer mounds of the dead, but had been resurrected to new life.
TECHNIQUES: The Resurrection

"The Resurrection" was made with two kodalith images, each produced from the same Tri-x black and white negative. The first image was purposely overexposed and underdeveloped to create a strong high contrast positive. The second image was exposed and developed normally for a more continuous range of gray tones. Both positives were drawn into by scratching parts of the emulsion with a knife, bleaching out unwanted areas with Chlorox bleach, and drawing over the photo parts with litho crayons.

The photographs of feet were shot under daylight conditions, contact printed onto ortho film, and spliced into the landscape positives. These images were then exposed onto Kodak LP litho plates.

Five colors were screen printed on BFK paper as a preliminary ground. The more continuous tone litho plate was printed over this in red, followed by the high contrast plate in blue-black. A golden border was screened onto the print as a final color.

The embossing was created photographically from a hand-written positive made with india ink on frosted mylar.
Fig. 15, Paradise, 9"x 6"
"Paradise" is a personal celebration of mistaken notions and sugar-coated hopes. It represents all those goals that I have given myself, and all those things which seem perpetually out of reach.

I have attempted to reflect that level of taste which brought the world fiberglass reindeer for your lawn, glow-in-the-dark paintings on velvet, and throw rugs of "The Last Supper" as possessions to be admired. I wanted to suggest the superficiality of advertising, and the afterglow of neon lighting in this image as well.

I wanted the landscape to be much more vibrant than the scene could ever be in reality. The sky had to be flaming with red-orange, and the water alive with energy. The door had to leap forward at the viewer. And of course, as in every idyllic scene of this nature, there had to be loads of palm trees.

But most of all, I wanted "Paradise" to be a satire on the culture that has over done almost everything, including those things which were once esteemed holy.
TECHNIQUES: Paradise

The photographic image used in "Paradise" was taken with Tri-x black and white film under daylight conditions, and enlarged onto Kodak Ortho Film (type 3) for use in conjunction with Kodak LP positive-working litho plates.

I began by screen printing a base of eight colors on the BFK paper. The stencils for this process were created with cut paper, and the crayon-glue resist method described earlier. The photo-litho of the landscape was then printed over the screened base colors. Six additional screen printed runs were added over the lithograph, and the entire image was embossed with "rodeo" writing made from twisted baling wire.
A SPIRITUAL SONG
A Limited Edition Portfolio of Multi-process Prints

Donald John Forsythe
1979

Fig. 16, Portfolio, 10½" x 13½"
CONCLUSION

So I'm standing in front of the bathroom mirror, brushing my teeth. For no apparent reason, an image of the archetypal western New York farmhouse comes to mind. It is the blackest hour of the night. Somewhere way out there in the sky -- past the Big Dipper and the Milky Way -- a teeny-weeny little sign reads, "Dancing Nitely." Somehow I think to couple this vision with the title "Glory Land."

In replacing the cap on the toothpaste, and returning my toothbrush to the cup, I turn to leave the room; knowing--another print will come to life.
FOOTNOTES


5. The Bible, Acts 7:59, 60 (NASV)


8. The Bible, Job 33:14 (NASV)

9. Ibid., Ps. 119:54

10. Ibid., Exod. 32:34

11. À Kempis, bk. 1, chpt. 24:1, p. 36

12. The Bible, Daniel 5:27 (NASV)

13. Ibid., 1 Cor. 15:53

14. Jackson, p. 151
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