

**ELEMENTS 1991**  
**An Etching Project By**  
**JENNIFER BARTLETT**  
**Printed at**  
**BRANSTEAD STUDIO**  
**New York, N.Y.**

**A Printmaking Concentration Paper**  
**in partial fulfillment of**  
**MFA requirements**

**Written by**  
**AYN HANNA**

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Making prints as a business usually involves a collaborative effort among three individuals; a master printer, an artist, and a publisher. The publisher is generally a gallery owner who will finance a project done by one of the artists that he/she represents. The publisher will get together with the artist and decide to do a project and then present it to the printer to find out how it can be accomplished and what the estimated costs will be.

At this point, a drawing or a photograph of a painting is presented to the printer so that he/she can determine the set up procedure. This entails figuring out what processes would best achieve the kind of marks that the artist is prone to using, as well as how many plates and/or colors it might take to complete the image.

Once the printer has established the set up, the artist will come into the studio to draw on the plates. The collaborative effort between the artist and printer covers a wide range of possibilities during this part of the project. Some artists, having already made several prints, need very little help in understanding and using the various intaglio processes and therefore, can be left alone to work on their plates. Others, who may not be as familiar with the processes, will do some test plates to see what they can achieve before they work on the larger "real" plates. This is when the printer can really suggest ideas about techniques that the artist may find a real affinity towards using in his/her prints.

Sometimes, besides collaborating on processes, the printer will help the artist with suggestions on improving the image or creating a print. In these instances, the artists usually fall into 1 of 2 categories. They have either worked very closely with the printer and have established a close, intuitive relationship, or they have never done prints before and are more interested in exploring the medium because it is completely new to them. Those that fall into the latter group are often times sculptors who haven't had much contact with the print process. As a printer, I have found that I enjoy working with those artists that are new to the medium because I have the opportunity to teach them the variety of markmaking possibilities that exist within the medium and how they can achieve effects that are attainable solely within intaglio printmaking.

After the plates are finished, the proofing begins. The artist and printer will critique the proofs together and make the necessary adjustments in both the plates and inks until they are satisfied with a final proof. After the printer has pulled a proof that the artist is happy with, the artist will sign it as the B.A.T. which means the edition proofs should look exactly like this particular print.

Once the B.A.T. is signed, the artist's work is finished and the rest of the work is left up to the printer. The edition is then printed and once it is finished, the artist and publisher will return to the studio for the artist's

signing of the edition. Then the publisher takes the edition to the gallery to sell to prospective collectors.

The Jennifer Bartlett project, "**ELEMENTS**" was initiated by Creative Works Editions, a Japanese publisher who, upon opening a new print gallery in Japan, commissioned several of the world's top artists to do prints for the gallery. The publisher selected 4 pastel drawings from a group of 29 drawings that Jennifer had completed of the four elements; earth, fire, water, and air. They decided to do color etchings of these four drawings and then sell them as a set of 4 prints, accompanied by a set of 4 objects (a red box, a blue bowl, a water lily, and a ceramic tile--all of which are images from within the prints) that are to be displayed around the room in which the prints are hung.

Jennifer supplied us with color photographs of the four pastels that we were to make etchings of and from there, we began the set up process. We had color xeroxes made in reverse of the photographs and then had them blown up to the exact plate size that we were going to be using. Then we made one master tracing on mylar of each of the four xeroxes which included the major elements of each image.

Master printer Patricia Branstead had previously determined that it would require seven different plates to do each print because of the complexity of the images and the large number of colors that were involved. She had already figured out which parts of the image should be drawn on each

individual plate so, in order to make it easier for Jennifer to see where she was going to be drawing on each specific plate, we made 7 individual tracings from each master tracing so there would be one for each plate involved. These tracings were made on white paper and then carefully placed over each plate after we had applied softgrounds to the plates.

Jennifer was then able to draw each particular element of the print in registration on each plate by referring to the color xeroxes and our tracings. Since Jennifer had already made several prints, she was very familiar with the etching process and needed little help in figuring out what kind of marks she could achieve through the use of the softground technique. She drew the flowers in each of the prints from life rather than in reference to the pastel drawings. Jennifer made drawings in the studio from bouquets of fresh flowers that we brought in for her.

Besides all of the drawn elements, each of the prints contained multiple plaid and tile patterns which had to be exact in their proportional size reproductions. From the tracings, we made pinhole marks on the plates in order to register the plaids and tiles, and then made the plaid patterns by using aquatint with different widths of tape as the stop out process.

Once all of the plates had been made, we began the process of mixing colors. Jennifer gave us pastel color

samples that she had used to make her drawings, and then we mixed inks to match the colors in the drawings.

At this point, Jennifer's work on the prints was basically finished. It had taken about 2½ months to make the plates and now it was up to us to figure out the registration and match colors. After another 2½ months, we had all of the registration and colors worked out and proofs pulled so we presented the four prints to Jennifer for her approval to go ahead with the editioning. Overall, she was very pleased with the set of prints and there were only a few color changes that she desired. So she signed the prints as B.A.T.s and wrote the changes that she wanted us to make in the color in the margins of the prints.

Once we had Jennifer's approval, we began the 8 months of editioning. Since the editions were quite large (we ultimately had to print each plate approximately 150 times), we had sent the plates out to be steelfaced in order to reinforce the images and to achieve the brightest possible color. Because of the complexity of the images and the large number of colors and plates involved, the prints had to be made using several different runs through the press over a period of days so that the inks could dry in between printings and less off-setting would occur. We were able to print some of the plates in groups together on a single day but, in many cases, we had to print each plate separately and then allow the ink to dry

before continuing on to the next plate. Because of this, it took several days to achieve a single finished print. It took 4 days to get finished Fire and Water prints, 5 days to finish the earth print, and 6 days to complete an air print.

Because the editions were so large and because we had to print the plates over a period of days, it took months before we had a group of finished prints. There were times when we would have as many as 360 prints, in different stages of completion, that we would be shuffling around the studio. This really increased the amount of handling that we had to do and consequently, slowed the speed of editioning.

At the end of 8 long months of editioning, we finally had 480 finished prints (120 of each image). At this point, Jennifer was contacted and we set up a date for the signing. We got all of the prints torn down to size and stacked in piles and then Jennifer came to the studio, and we had the signing party. It only took her 2½ hours to sign what it had taken us 8 months to print.

The final step of the **ELEMENTS** project was to ship the prints to CWE in Japan. Once there they were arranged into sets with their accompanying sets of objects and are now being sold by the publisher at a retail price of \$14,000 per set.

All in all, it was a pretty incredible project; 4 prints, 7 plates each, ranging from 25 to 37 colors per print, in editions of 80 each plus 25 artist's proofs. It took a little more than a year to complete the entire project.



## ELEMENTS 1991 "AIR"

(softground, and aquatint etching; 31¼"x31¼").



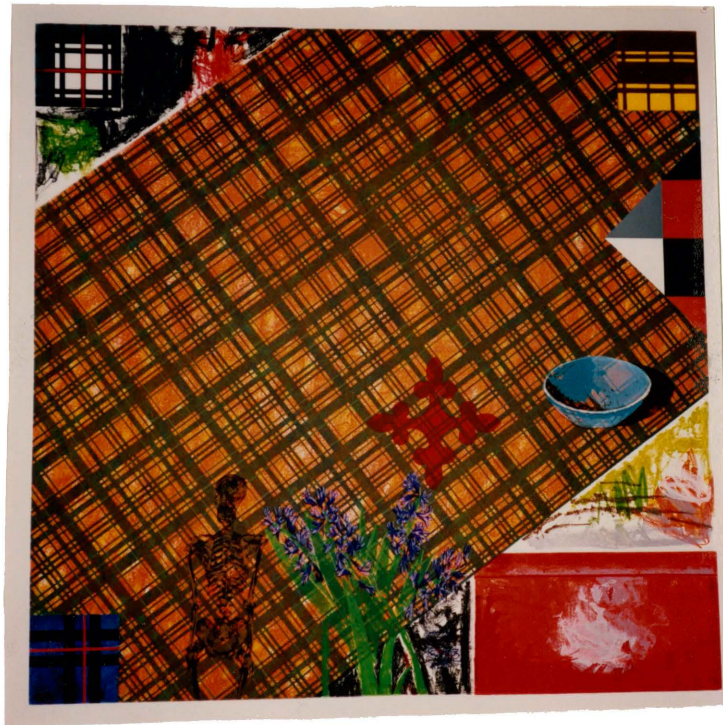
## ELEMENTS 1991 "WATER"

(softground, and aquatint etching; 31¼"x31¼").



## ELEMENTS 1991 "FIRE"

(softground, and aquatint etching; 31¼"x31¼").



**ELEMENTS 1991 "EARTH"**

(softground, and aquatint etching; 31¼"x31¼").





## ELEMENTS 1991 "OBJECTS"

(tile, box, water lily, and bowl).



BRANSTEAD STUDIO  
58 WALKER ST.  
NEW YORK, N.Y. 10013  
DOCUMENTATION

ARTIST JENNIFER BARTLETT  
TITLE THE ELEMENTS  
PUBLISHER CWE

PLATEMAKING

PRINTER PATRICIA BRANSTEAD ASSISTED BY AYN HANNA  
PATRICIA HARRISON  
DATES MARCH 1991 - AUGUST 1991

EDITION

EDITIONING BY AYN HANNA, PATRICIA HARRISON  
ASSISTED BY ALYSON SOUZA, KEVIN OSTER, CAROL LYNE LIVINGSTON  
SIGNATURE LOCATION LOWER RIGHT ON EARTH PRINT ONLY  
LOCATION OF PRINT NUMBER LOWER LEFT  
STAMP LOCATION BOTTOM RIGHT  
DATES AUGUST 1991 - APRIL 1992

PAPER

PLATES

TYPE BFK 350 GRAM WHITE METAL COPPER  
PAPER SIZE 33 1/4" X 33 1/4" PLATE SIZE 31 3/8" X 31 3/8"  
EDGE TORN NUMBER 7 PER PRINT 28 TOTAL  
BORDERS 1" ON ALL SIDES

| <u>TYPE</u>      | <u>NUMBER</u> | <u>PROOFS</u> | <u>TYPE</u> | <u>NUMBER</u> |
|------------------|---------------|---------------|-------------|---------------|
| BAT              | 1             |               |             |               |
| EDITIONS         | 80            |               |             |               |
| ARTIST PROOFS    | 25            |               |             |               |
| PRINTER'S PROOFS | 6             |               |             |               |

PRINT DESCRIPTION

ETCHING, SOFT GROUND AND AQUATINT  
FIRE - 25 COLORS AIR - 32 COLORS  
WATER - 37 COLORS EARTH - 30 COLORS

## **PRINT DOCUMENTATION**

### **PRINT NUMBER**

ARTIST----- JENNIFER BARTLETT

TITLE----- AIR

MEDIUM----- ETCHING SOFT GROUND, AQUATINT

PAPER SIZE----- 33 1/4" X 33 1/4"

PLATE SIZE----- 31 3/8" X 31 3/8"

PAPER----- RIVES BFK

EDITION----- 80

COMPLETION DATE----- APRIL 1992

### **PRINTING SEQUENCE FOR COLORS**

32 different colors involved many repeated in different areas of the print. Seven plates. The first 3 plates were printed singly, allowing the ink to dry in between the printing of each plate. The 4th and 5th plates were printed together. The 6th and 7th plates were printed singly, allowing the ink to dry in between each plate.

**PLATE # 1:** Big red box plate has 3 colors. The middle strip in the upper 1/3rd of the big box is a medium pink. The rest of the entire box is red. Sky area is light pink.

**PLATE # 2:** 2 colors. Flowers are white. The rest of the box is orange-red.

**PLATE # 3:** Black plate 2 colors. Plaids straight black. Sky area and sides dark blue black.

**PLATE 4:** Dark red plate 6 colors. The entire box is dark maroon box red. Sky area is ultramarine. Vase is light aqua. Flowers are white. Upper left corner plaid is vermillion. The scribble on the right side is red.

**PLATE # 5:** Blue plate 7 colors. Rim of vase is dark green aqua. Sky is ultramarine/orient blue. Areas under flowers and under the lid of the box are lavender. Corners of the bottom tile are periwinkle blue. Lower left hand corner is dark blue plaid background color. Blue in center plaid is darker prussian blue. Compass is black.

**PLATE # 6:** Hand plate 9 colors. Hand and top of box are white. Middle strip of box is light pink. Sky and scribbles on sides of box are light blue. Flowers are dark maroon-red. Corner plaids on top of the plate are yellow. Lower right compass triangle is yellowish brown. Upper left compass triangle is warm gray. Stems and squiggle on right side are bright medium green. Skeleton is black.

**PLATE # 7:** White plate 12 colors. Sky and scribbles on the sides are white. Skeleton is midrange burnt sienna brown color. Top and middle of box are medium pink. Vase is dark green aqua. Stems are moss green. Center and upper left plaid are plaid dark green. Upper right plaid is brown burnt umber. Flower pistols are yellow. Bottom tile is cool medium gray. Fleur de lis is burnt sienna color. Lower left compass triangle is dark gray. Upper right compass triangle is warm dark gray.

**PRINT DOCUMENTATION**  
**PRINT NUMBER**

ARTIST----- JENNIFER BARTLETT  
TITLE----- WATER

MEDIUM----- ETCHING SOFT GROUND, AQUATINT  
PAPER SIZE----- 33 1/4" X 33 1/4"  
PLATE SIZE----- 31 3/8" X 31 3/8"  
PAPER----- RIVES BFK  
EDITION----- 80  
COMPLETION DATE----- APRIL 1992

**PRINTING SEQUENCE FOR COLORS**

37 different colors involved many repeated in different areas of the print. Seven plates. The first 4 plates were printed together. The last 3 printed as singles, allowing ink to dry in between each plate.

**PLATE # 1:** One color light aqua background.

**PLATE # 2:** 5 colors consisting of plaid backgrounds vermillion and white, black compass, mid range skeleton color and red stem color.

**PLATE # 3:** 6 colors, all green. 2 within vase, dark aqua background, larger green stems, the medium green lily pads and dark green plaid in bottom plaid.

**PLATE # 4:** Blue plate nine colors. 3 blues within the vase, one of which is also used for the background blue plaid, another is also used for scribbles on the right side of plate. Another blue is used for scribbles on bottom left side. A lighter blue is used for scribble on top right. Stem # 2 a yellowish green is used for stems. A gray is used for the upper compass. A light purple is used for box area on left and a bright pink is used for scribbles on upper part of plate on both sides of vase.

**PLATE # 5:** 7 colors. White in the tile on top, box on left of the flowers and bottom lines in vase. Scribbles on sides are black. Lily pads are both a neutral gray and the dark plaid green. The grid in the bottom plaid is "plaid yellow". The skeleton is light brown skeleton color. The top line (rim) of vase is light blue.

**PLATE # 6:** Red plate 16 colors. Flowers are white. Upper left plaid is plaid yellow. 2 goldfish on the right are red and vermillion. The box is bright red (on left). The lines in middle of vase are a light pink and the lower line in the vase is gold ochre. Scribbles on left and right and the squiggle below the box are a maroon color. The reflection mark in the top left side of vase is ruby red. The fleur is a reddish burnt sienna. The top tile is similar in color to the fleur color, but it's browner. The oval in top of vase is the background blue plaid color. The compass lower right is the same blue color as the compass in plate # 4. Compass upper left is a salmon pink. Lily pads are the lightest green. The line in the rim of vase by the box on left is lavender.



**PRINT DOCUMENTATION**  
**PRINT NUMBER**

ARTIST----- JENNIFER BARTLETT  
TITLE----- FIRE

MEDIUM----- ETCHING, SOFT GROUND, AQUATINT  
PAPER SIZE----- 33 1/4" X 33 1/4"  
PLATE SIZE----- 31 3/8" X 31 3/8"  
PAPER----- RIVES BFK  
EDITION----- 80  
COMPLETION DATE----- APRIL 1992

**PRINTING SEQUENCE FOR COLORS**

25 different colors involved many repeated in different areas of the print. Seven plates. The first four plates were printed together. Ink was allowed to completely dry before continuing. The last 3 plates were printed singly, allowing the ink to dry in between the printing of each plate.

**PLATE # 1:** 3 colors. Dark orange - vermilion in the overall large plaid area. Bright yellow in the upper left corner plaid area. Box in the lower left is orange-red.

**PLATE # 2:** 4 colors. Large plaid background area is light orange. Box in the lower left is orange-red. Triangle and rectangle on the left are burnt sienna-reddish brown. Scribble on the top and the corner plaids are bright "box red". Scribble above box is the same as light orange background.

**PLATE # 3:** Green plaid plate 4 colors. Dark plaid green is used in overall large plaid area and upper right corner and top right scribble. Lower right corner plaid background is used for all plaid blue backgrounds. The scribble below top right corner plaid is strong medium green. Scribble below overall plaid, on the lower left, is yellowish-green.

**PLATE # 4:** Yellow-plaid plate 3 colors. Overall large plaid area is bright plaid yellow. Rim of the bowl on the left is white. Stems on bottom are light yellowish-green.

**PLATE 5:** 8 colors. Scribble above the box is the same medium green used on the upper right scribble on plate # 3. Scribble on upper right and stems are the same yellowish-green color used on lower left scribble on plate #3. Skeleton is mid range burnt sienna. Gray on above box is medium cool gray. Blue on bowl is medium blue aqua. Flowers are light violet. Triangle on left is dark gray. Scribbles next to stems are dark blue.

**PLATE # 6:** Black plate 6 colors. Burnt umber plaid is used in plaid on upper left and the scribble above box. Dark maroon-red is used for the box. Fleur de lis is sienna-reddish color. Center of the box is white. Flowers are dark ultra marine blue. Black is used in upper and lower right plaids, skeleton, bowl, triangles and stem area.

**PLATE # 7:** 5 colors. The box is bright "box red". Stems are bright green. Triangle on left and scribble above box are white. Bowl is a dark aqua. Skeleton is light ochre-bistre.

**PRINT DOCUMENTATION**  
**PRINT NUMBER**

ARTIST----- JENNIFER BARTLETT  
TITLE----- EARTH

MEDIUM----- ETCHING SOFT GROUND, AQUATINT  
PAPER SIZE----- 33 1/4" X 33 1/4"  
PLATE SIZE----- 31 3/8" X 31 3/8"  
PAPER----- RIVES BFK  
EDITION----- 80  
COMPLETION DATE----- APRIL 1992

**PRINTING SEQUENCE FOR COLORS**

30 Different colors, many repeated in different areas of the print. Seven plates. First 3 plates printed consecutively, then stopping to allow ink to dry. Last 4 plates were printed one at a time, allowing ink to dry between each plate.

**PLATE # 1:** Light background plate 3 colors. Skull is yellow ochre. Checkers on the bottom dark cool gray. Plate background light burnt sienna brown.

**PLATE # 2:** Dark background plate 4 colors. Lower right plaid dark blue color. Upper left corner plaid transparent vermillion. Box area dark maroon box red color. Whole skull and background area is a dark reddish brown.

**PLATE # 3:** Black plate 4 colors. Skull outline on left side beneath the eye and also box outline are light bright purple. Branches are dark burnt umber. Bowl is dark orient blue. Skull and both upper and lower right plaids are black

**PLATE # 4:** 5 colors. Box area is dark maroon box red color. Flowers are light pink. Scribbles on the inside right area next to the nose of the skull are ruby red. Top and bottom plaids, upper left scribble and the bowl are the bright plaid yellow color. The skull area is dark reddish burnt sienna color.

**PLATE 5:** Red plate 6 colors. Fleur de lis is the same dark reddish burnt sienna color from plate # 4. Corner plaids, box and the scribble on the left are all "box" red. The bowl is very light green. Flowers are dark pink-almost red. Checkers on the bottom are a carmine red. All of the skull and the background are dark burnt umber.

**PLATE # 6:** Brown plaid plate 6 colors. Flowers are light pink the same as on plate # 4. Bowl is very light blue. Bottom plaid is dark burnt umber. Box is orange-red box color. Eyes, nose and top of skull are black. The outline of top of skull on the left side and all the rest of the skull (except for the black areas) are the dark reddish burnt sienna used on plates # 4 and # 5.

**PLATE # 7:** Creme plaid plate 8 colors. Checkers on bottom are creme. Upper corner plaids and top scribbles are dark plaid green. Scribble below the left top plaid is medium green. Flower pots are plaid yellow and light yellow green. Bowl is dark greenish aqua. Outline of eyes, right temple and mouth are orange. Rest of skull is tan.