



Teacher & Student

Kathryn Berry Martinez is a printmaker and adjunct professor at the University of Kentucky. She took her first printmaking class in 1983, which led to experiments in dramatic tonal ranges and subject matter. She feels that printmaking processes are like conjuring unusual recipes - the unexpected can happen. And often the unexpected becomes the art. She continues to work in these mediums and enjoys watching her students be creative.

Cristina Igelmo is a non-traditional student who has been taking drawing and printmaking classes at the University of Kentucky over the last for years. She considers herself very fortunate to have been under the guidance and tutelage her highly skilled, dedicated, and insightful teacher, Kathryn Berry, which has resulted in art and printmaking becoming her addiction.

ETCHING

An etching begins with a plate of metal; steel, copper, and zinc are the preferred metals. A ground of ink or tar-based substance is rolled onto the metal and cured to a hard state. The artist then scratches the drawing into the ground. It is then placed in an acid bath. Any exposed scratch will be eaten away by the acid creating a groove in the plate. After the acid bath, the plate is cleaned and the ground removed. It is now ready to print. The artist pushes and rubs ink into the grooves wiping the surface of the plate clean. Ink now resides in the grooves and damp paper is placed on top of the plate before it is rolled through a printing press, by turning the large wheel. Under great pressure, the paper grabs the ink from the plate and transfers the image.

This is of course, a simplified explanation. There is considerably more technique to apply and work on the plate to achieve the desired results, but to go into that ---- well, that's what teachers are for.

Monoprint

A monoprint, is as its name suggests, one of a kind print. This can be confusing, because the nature of prints is multiplicity. The artist creates one plate then makes multiples of an image - a print. A monoprint is a much more painterly approach to creating a print, and renders only one final image.

A plate of glass, plastic, even paper, is the beginning. The artist paints the image on the plate and the paper is placed on top. It is then rolled through the press. The artist can then carefully lift the paper to add more to the plate and press again and again until the desired image is created.

This requires that the artist think in reverse, since the first image will be under all subsequent work. The last trip through the press will be the top most layer of work.