

Dorothy Simpson Krause Process

Mixed media



I am a painter by training and collage-maker by nature who began my experimental printmaking with reprographic machines. Since being introduced to computers in the late 1960's when working on my doctorate at Penn State, I have combined traditional and digital media. I often scan paintings and, in the computer, combine them with photographs. I continue to work on the resulting prints with paint, encaustic, plaster, pigment, graphite, marker, pastel and bits of ephemera.

Most of my pieces are mixed media.

Generations , small lenticular in 12" x 12" tin ceiling tile with white graphite writing, encaustic and metallic pigment

Pigment prints

Much of my work has been printed on inkjet printers using pigment ink, formulated to last in excess of 100 years. Some printers allow the platen to be lowered or the heads to be raised so that papers, canvas or custom substrates, approximately the thickness of a new penny, can be used. I often use a dimensionally stable spun-bonded polyester, skim coated with molding paste for texture and painted with pearlescent powdered pigment for reflectivity. It's finished with two coatings of rabbit-skin glue or a universal precoat to provide a receiver for the inks.



printing onto gold metallic paper using a Roland printer

UV flatbed prints

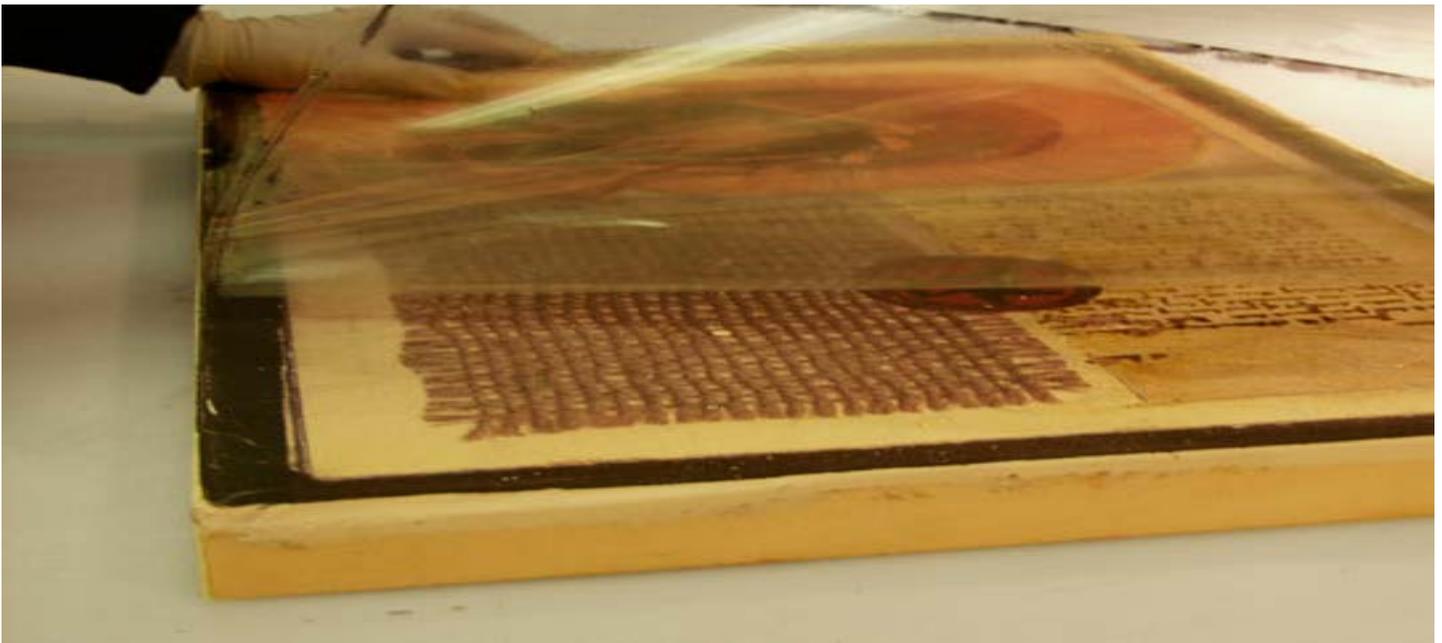
Flatbed printers were originally designed for large billboards and signage. They use UV cured inks that are impervious to damage. The ink heads can be raised to allow prints to be made on a wide range of materials, some up to 6" in thickness. I've printed on polycarbonate, Plexiglas, aluminum, steel, tin, lead, wood, textured surfaces, old patinaed copper and various combinations. Because the ink can transition over differing materials and sits on the surface of the substrate, it has a tactile quality resembling a serigraph.



printing six 24" x 24" images on aluminum using a Vutek uv flatbed printer

Transfer prints

Without access to a flatbed printer, it is virtually impossible to print to thick or dimensional surfaces. If an image is flipped horizontally in the computer and printed onto a specially prepared transfer film, the print can be moved, or transferred, to another surface. The coating on the transfer film is designed to encapsulate the waterbased pigment ink and then release it to a damp or treated surface by capillary action. When the film is placed face down, the pull of the damp surface is stronger than the coating holding the ink to the film and when the film is removed, the image remains on the surface. Irregularities in the transfer are akin to traditional monoprint processes.



transferring an image from clear film to a fresco surface

Emulsion transfer prints

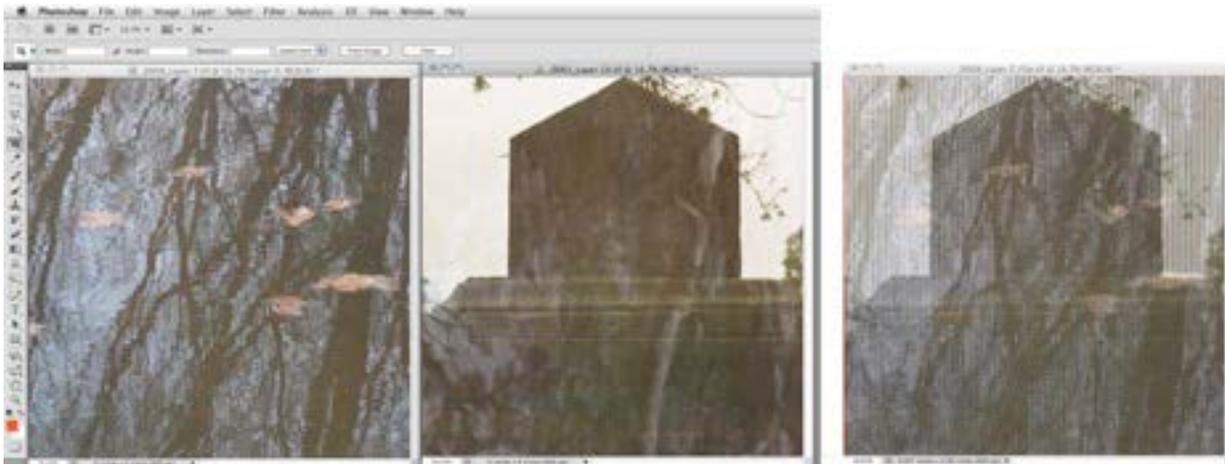
Emulsion transfers have the characteristic skin-like quality and rippled edges of the original Polaroid emulsion. The process of creating an emulsion transfer print is identical to creating a transfer print except that the print is allowed to dry overnight then the surface of the imaged film is covered with a solution designed to dissolve the coating on the film and encapsulate the ink in a skin similar to a sheer plastic wrap. When the film is placed on the surface, which may be porous or non-porous, the transferred print, encapsulated in ink jet receiver, sits on the surface and may be stretched, or the edges abraded.



three emulsion transfer prints with characteristic edges, on stone paper

Lenticular prints

The print of an "interlaced" image, (cut and reassembled in vertical strips with computer software), is placed behind a sheet of plastic with a series of parallel lens or lenticules embossed into one surface. When the lens is aligned with the image, the viewer sees only one frame at a time. As the viewing angle changes, each of the images is seen in the planned sequence, creating the illusion of movement, depth or animation.



a screen shot from the computer showing how two images are interlaced