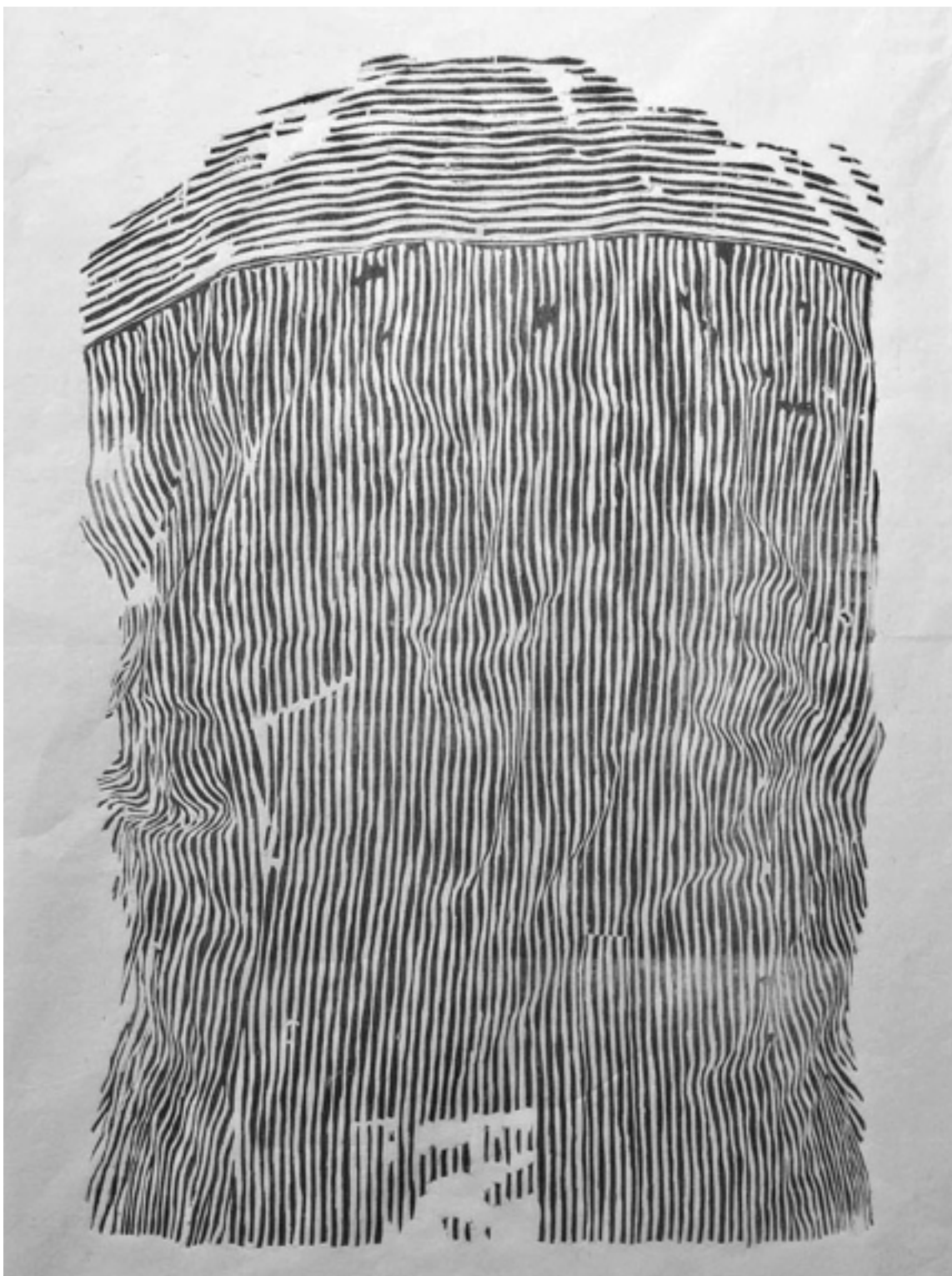


# Graphic Impressions

The Newsletter of SGC International

Fall 2011



In this Issue: Letter from Editor Elizabeth Klimek/ Letter from President Eun Lee/ Reflections on SGCI by Susan Harrison/ Interview with Michelle Levy/ Book Review by Adelia Ganson/ 2012 New Orleans Conference Update/ PCNJ by Denise Karabinus Telang/ Polymer Plates by Don Messec/ International Focus: Mokuhanga Conference/ SGCI Logo Contest/ SGCI Members' Exhibition Update/ Letter from Student Member At Large Silas Breaux/ Revival and Renewal by Cat Snapp and Linda Lucia Santana/ Announcements/ Remembering June Wayne



## Letter from the Editor

Elizabeth Klimek



Dear SGCI Members,

It is both an honor and a privilege to be taking up the reins as the new SGCI newsletter editor.

Last week I visited the National Museum of Women in the Arts in Washington, DC to see the exhibition *Pressing Ideas – Fifty Years of Women’s Lithographs from Tamarind*. As I walked through the exhibition, my experience was a mixture of saying hello to old friends and being introduced to new artists and concepts. I noticed that collaboration between printers and artists can manifest powerful, enduring relationships. Seeing the work and reading the text of who printed for whom was like six degrees of separation. Anyone reading this letter now could walk into that exhibition and think, “Wow, she and I went to undergrad together,” or, “I remember when she was a visiting artist at my school,” or, I hope, “Hey, I met him at the SGCI conference”. Connections are important. History is important. That is why we are all here.

I have enjoyed compiling this newsletter immensely, and my theory of a collective SGCI consciousness seemed accurate by your submissions. It seems that many of us share mutual experiences and memories. If I had to give a theme to this newsletter, it would be “Past, Present, and Future”. Susan Harrison recounts some of her memories as an SGCI member. The passing of June Wayne leaves a hole that can never be filled. Jennifer Schmidt interviews Michelle Levy, director of EFA Project Space in Manhattan. A positive article on PCNJ, which is optimistically thriving during the current recession, and a report on the innovative experiments of Don Messec with polymer plates, are just a few items in this edition of the newsletter.

Please think about contributing an article to the next issue. SGCI is a unique group, and I hope that you share your observations and events with everyone.

May your printers never break, your funding never end, and your work always satisfy,

Liz Klimek  
 editor@sgcinternational.org

### BOARD OF DIRECTORS

President Eun Lee Savannah College of Art & Design Savannah, GA elee@scad.edu	S. Carolina Member at Large Jon Goebel University of South Carolina Beaufort, SC GOEBELJ@uscb.edu
Vice President of Internal Affairs Stephanie Standish Swope Art Museum Terre Haute, IN stephanie.standish@gmail.com	New Orleans Conference Liaison Teresa Cole Tulane University New Orleans, LA colet7@tulane.edu
Vice President of Outreach Jennifer Anderson Hollins University Troutville, VA jen@jenniferdanderson.com	Student Member at Large Silas Breaux Tulane University New Orleans, LA sbreaux1@tulane.edu
Treasurer David Jones Columbia College Chicago, IL proppjonesstudio@gmail.com	Membership Chair Melissa McGurgan Arizona State University Tempe, AZ membership@sgcinternational.org
Secretary/ Newsletter Editor Elizabeth Klimek Corcoran College of Art + Design Washington, DC editor@sgcinternational.org	Archive Liaison Sandra Murchison Millsaps College Jackson, MS smiths@millsaps.edu
Member at Large Nicole Hand Murray State University Murray, KY nicole.hand@murraystate.edu	Technology Coordinator Shaurya Kumar University of New Mexico Albuquerque, NM shauryakr@gmail.com
International Member at Large Guy Langevin Quebec City, Canada guy.langevin@trcgocable.ca	Awards Coordinator Nancy Paulmeri University of Texas Arlington, TX npaulmeri@uta.edu



## Letter from the President

Eun Lee

Once again the air has begun to cool and the leaves show off a brilliant array of autumn colors that inspire our creative minds for another harvest season. After our recent mid-year board meeting, I am excited to report that the 2012 SGC International “Navigating Currents” Conference is well underway. The steering committee has selected an exciting lineup of panels, portfolios, demonstrations and events. Look for registration and more information to launch on the website in mid to late November.

Thank you to the entire New Orleans Steering Committee and Executive Board for all your hard work. As the currents accelerate, I wish us all great strength and endurance.

As additional information is posted and the conference schedule formed, please make every effort to attend this year’s Membership Meeting. Many inquire about getting involved with SGC International but in recent years the board has seen fewer and fewer attendees at the meeting. Contrary to popular belief, the Membership Meeting is open to all members. In addition to the officer’s reports, this upcoming meeting will include the 2013 and 2014 Conference Presentations and newly formed committee opportunities in regards to a SGC International Journal and the future of our Archives. Once again, I implore each of you to consider bringing your strengths and interests to the meeting. Come join us to build upon our successes and pave a foundation for our future.

The upcoming conference Membership Meeting will also include the election and conferment of a new board of officers. The Nominations Committee is currently in the final stages of putting together the slate to be announced in the next newsletter. This is certainly no light task and I extend my utmost gratitude to April Katz, Joe Lupo and Erika Adams for your thoughtfulness and determination. Additionally, I would like to thank all those who have expressed and confirmed interest in serving. Serving SGC International as an officer is a great commitment of time, energy and mind. The organization depends on the volunteer efforts of our membership.

In closing, please join me in welcoming Elizabeth Klimek as our Newsletter Editor. Thank you for your commitment and I look forward to many exciting issues to come.

Happy Holidays to everyone and see you in New Orleans for our 40<sup>th</sup> Anniversary conference,

Eun



John McCaughey, *Lost in Translation (no.04)*, drypoint and found materials on paper, 2011



Katie Ford, *Cohabitation*, silkscreen, monotype, graphic, gesso, 2011



## Reflections on SGCI as a Community by a Humble Member

from Susan Harrison



Susan Goldman, *First Cut*, from the Hair Portfolio, 1996

The ceramic artists have their amazing NCECA conference, and the printmakers have their equally amazing, and community-minded SGC International.

The bottom line is that we may be SGC International now and larger than ever, but it is still simply a community of people/artists, and “creatives” ready to collaborate, support, and print together. Over the years, there have been so many wonderful exhibitions, workshops, hands-

on demonstrations, dinners, and most importantly happy, positive people who love printmaking.

As SGCI grows bigger and I recognize less and less of the members, though any thoughts I have about it being too big to feel personal are dispelled by the amazing sense of community SGCI has provided me over the years. Through exchange portfolios I have been fortunate to organize and SGCI annual conferences I have had the pleasure of attending, I have made many life-long friends. I encourage those of you attending your first conference to roll up your sleeves and start introducing yourself to strangers, as you may discover as I did almost 20 years ago that SGCI members are quite easy to get to know, and that the organization is amazingly “human” and down to earth!

I remember my first conference; it was held in Fort Worth Texas in the early 90's. I was “stationed” in Fort Worth at an art teaching job that was providing me with great mentoring and great experience; however I was a fish out of water as I was an easterner not accustomed to the culture of the Lone Star state. Attending the conference lessened my feelings of isolation.

I think it was Texas Christian University where the conference was hosted. I remember how comforting it was to be among printmakers, strangers who by sharing the same passion for prints I did, did not really seem to be strangers. I met people there that would remain in my life for decades to come. As with every conference I have attended since then, the associations, connections, and friendships have deepened and spiraled outward. I took a printmaking course in the early 1990's with a printmaker who turned out to have been the very first treasurer of SGCI. Almost 20 years later he ended up being in an exchange portfolio I organized. Other former teachers and mentors also participated.

I organized my first portfolio, “Hair” when all of us SGCI members were snowed in at the conference in West Virginia 15 years ago; with nowhere to go we really got to know each other.

Fifteen years later, I can now say that having organized three portfolio exchanges in which other SGCI members have enthusiastically participated, has been one of the most rewarding art endeavors of my studio practice. I feel incredibly honored to have been able to meet and connect with such dedicated and passionate artists and educators. I am grateful for the sense of community and the opportunity for collaboration that SGCI conferences have provided over the years. I teach at the secondary level and I hear from quite a number of my former students that they have continued with their printmaking. I find myself encouraging countless young, aspiring printmakers to attend SGCI. I describe SGCI as this amazing opportunity to be with hundreds and hundreds of people who share the same passion for prints, and a place where one has the chance to see thousands of original prints, and be inspired! The overlapping relationships of teachers, mentors, students, friends, acquaintances, vendors, print buyers, and associates is what makes SGCI an intimate and positive community in spite of its ever expanding size.

Thanks to all of you who are proud, out-going, members of SGCI. And a special thanks to all of the founding members of this wonderful, community-spirited organization, and all of the dedicated and loyal members who have served as administrators over the years. You all have provided an important space for creative exchanges and dialogs to occur, and life-long friendships to form!

P.S. One of the most amazing moments at a SGCI conference took place when the organizers of the conference hosted by Rutgers University reserved an entire train to transport all of the members from New Brunswick to New York City to attend the banquet dinner. I mused to myself as we boarded the train that if anything went seriously wrong during the ride that a massive, nationwide disruption of print shops would occur. It is perhaps a once in a lifetime experience to be all aboard on a train full of over 2,000 printmakers. That is an example of the meaningful memories SGCI conferences provide.

Thanks again SGC International!  
Susan Harrison, member since approximately 1994.

*Susan Harrison lives in Louisville Kentucky and teaches printmaking for the Kentucky Governor School of Art.*

## Word Things: A Dialogue between Jennifer Schmidt and Michelle Levy

This November, EFA Project Space and Telephone Journal will bring together a cross-section of artists, poets and translators for an experimental exercise in translation that will result in an exhibition titled “Telefone Sem Fio: Word Things of Augusto de Campos Revisited” to open during “Print Week” in New York City.

Mimicking the children’s game of telephone, the exercise will focus on creatively interpreting the work of the Brazilian Concrete poet Augusto de Campos, as a means to explore authorship and inventive response. Participating artists and poets will translate select pieces of de Campos’ work in a multitude of ways in an effort to create new art forms, that seek to investigate, refer to, and question the Concrete poet’s initial intentions: using visuals, sound, performance, and the written word.

Augusto de Campos is a poet, translator, music critic, and visual artist whose work, like the planned exhibition, emphasizes the direct connections between language, sound, and image. He is one of the originators of the Concrete Poetry movement, an international movement that began in the 1950s, and continues to influence the work of musicians, visual artists, and writers today.

The central premise of Concrete poetry involves thinking of a poem as an object in and of itself. The poem is not an interpretation of external objects and/or sensations that are more or less subjective, but instead begins by becoming aware of graphic space as structural agent. In this way, Concrete poets often use printed ephemera as a means to consider the form, composition, and content of a work, rather than solely as a means of distribution.

The Brazilian Concrete movement (involving Augusto, his brother Haroldo, and a fellow poet Decio Pignatari) is characterized by its exploration of the materiality of language in relation to the “verbivocovisual,” a term from James Joyce’s *Finnegan’s Wake*. The poets choose to move away from a verbal concept of verse towards incorporating geometric and graphic elements into the poetic act, utilizing ideograms, animated sequences, and sculptural objects, in order to encourage interaction and engagement of the subject. This multi-sensory approach to working with visuals, sound, and tactile elements invokes notions of synesthesia, where stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway.

Recently, I had a chance to speak with Michelle Levy, Director of EFA Project Space and Co-Curator of “Telefone Sem Fio,” about her ideas surrounding art, poetry, print,

and the evolution of the exhibition.

-----  
Jennifer Schmidt: How did the idea for the exhibition at EFA and the collaboration involving Telephone Journal come to be?

Michelle Levy: The exhibition evolved out of several other exhibitions I’ve been working on exploring ideas of sampling, translation, and the re-creation of information, along with a strong interest in creating a conversation focusing on the apparent intermingling of the poetry community and the visual art community.

I credit Edwin Frank from New York Review of Books for giving me the spark of the idea. When, over a conversation about printmaking, he said he believed translation was much like printmaking— it is a creative act that involves mastery and many intuitive decisions, and yet the translator (like the master printer) in the end, is supposed to be invisible.

From the beginning, I was most interested in the idea of translating a poem— a form of expression that has so many nuances and meanings it is actually impossible to translate.

I had no idea how this could become an exhibition until I met the wonderful Telephone Journal folks (Paul Legault and Sharmila Rao). I asked them if they would like to locate the poets who worked conceptually with the idea of translation, and I would bring in visual artists who did the same. They then came back with the suggestion: to commission new work based on the format of their publication. Which was clearly the obvious thing to do: it fit so well with EFA Project Space’s focus on process.

Jennifer Schmidt: Why Augusto de Campos’ work?

Michelle Levy: We talked of many, many possible poets to work with, covering a range of time periods. Paul and Sharmila came up with de Campos in part because he had been so influential at one time, and yet has fallen into obscurity in the US. He is, if it is okay to say, in the twilight of his life, and has influenced so many artists and designers. This is a compelling time to revisit his work and bring new attention to it.

We also found ourselves thinking about how the source material would be received by both groups. If we stuck with pure verse/text instead of image/symbol-based work, the poets would have an advantage over the artists! By

**CLAPPED  
THEN  
SLAPPED  
TWO HANDS**

**PULLING  
2 SOUNDS  
MEASURED**

**IN YOUR  
HANDS  
FROM YOUR  
HANDS  
BY YOUR  
HANDS**

**PALMED  
THE THUMB  
THE INDEX  
THE MIDDLE  
THE PINKY  
WRISTED**

Jennifer Schmidt, *“Dialogue for Two”*, 3 Screenprinted posters of a poem written by the artist in response to “Dialogue for Two” by Augusto de Campos, 13.5” x 18.25”, 2011

using works that are objects in themselves— we stump everyone. The poets are asked to respond to visual forms, the artists are asked to interpret an image/text/thing— it’s a total mash-up.

JS: Can you describe your approach to thinking about the act of translation and interpretation in relation to the concept of the show? How were the artists and poets in the exhibition selected to participate?

ML: The poets were all selected by Telephone, so it is harder for me to speak about their curatorial process... However, it’s very common for poets to translate and reinterpret the work of other poets. The selected group is very open to experimental formats and new ways of thinking.

As for the artists, I was looking for a combination of people who work conceptually with design and graphics, and who are thinking about language, and the re-sampling of imagery. The most important thing in selecting artists was whether they appeared up to the conceptual task. I was not asking them to make work inspired by de Campos, rather, to sincerely think about how to reinvigorate, and recreate his existing work.

I looked for a variety of artists: working in a range of mediums (sound, video, animation, performance, print, installation), and from a range of cultures (it was important to me that some of the artists can not claim English as their first language).

JS: How were the works of Augusto de Campos curated—for artists and poets to respond to? Out of many, only a few were selected...was this ideological or based on an availability of images and translations?

ML: We were following the format of Telephone Journal. Typically, they offer only four works to translate. This way, assuming each poet/ artist selects several works to translate, the reader gets to see the variety of ways one poem can take form. We ended up choosing double this amount though—because we wanted to represent the range of de Campos’s work. It’s important that there be a fair amount of visible crossover among the poets’ and artists’ work in the show.

JS: It’s interesting to think about the role of documentation and the availability of images, videos, and sound files on the web—as a means of understanding and referencing de Campos’s work. The artists and poets in the show were asked to create new work for the exhibition based on the documentation. In many ways, the translation and interpretation of his work is one step or several steps removed from the source, based on jpegs and movs of the real thing...

Because the work is originally composed in Portuguese, the translation to English, of words and sound utterances, becomes instrumental to the artists and poets understanding of the work. And yet, meaning can still be inferred by relying on other senses related to the form and media used.

Can you talk a little about how you think and feel about

this as a Curator: conceptually/artistically in relation to the production of work for the show?

ML: The show has a mind of its own. There are so many elements that were and are beyond our control. In this way, I feel less like a curator and more like a facilitator of an experiment. Even though, I now know what all of the work will be—based on poet and artist descriptions, I still have no idea what the show will look like or what it will convey to the public. The unknown element is a little frightening, but also keeps it interesting.

JS: What role do you think print media played in the Concrete Poetry movement?

ML: I think printmaking was absolutely integral to the concrete poetry movement. Just thinking about words as visual forms led artists to think about the object-ness of how they are presented. Many works exist as printed objects, taking paper, ink, color, and composition...all into consideration. Often presented as artist books or limited run folios, these works exist within the spectrum of fine art print.

JS: How do you see print media playing a role in the exhibition?

ML: To me (and this has become one of my catch-phrases), printmaking is the ultimate metaphor for the creative process and for the dispersion and evolution of an idea. I am less interested in the formal aspects of printmaking, and much more interested in printmaking as a means to visit and revisit an image or idea—to see what happens when an artist filters their ideas as a process. How does the meaning change? What parts of the original intention remain? And then... what happens when this new form is multiplied and ends up in the hands of those unfamiliar with its origin? If you define print as the transfer of information from one format to another, everything in this show qualifies as print media. Certainly, there will be many printed objects!

JS: Did you choose the timing for the show to coincide with “Print Week” in order to reach a particular audience?

ML: I did. We always have a show that relates to print at that time, and the aim is to present a conversation about process, ideas, and the role that print (in the broadest definition) plays in the manufacturing of culture.

JS: How do you see the printed catalog: Telephone Journal #3—to be published by Ugly Ducking Presse, in relation to the show itself? Do you see the book existing independently of the show—given that they are both venues for presenting ideas?

ML: The book exists as a catalog, but it is also very much an independent entity. We put a lot of thought into changing the format and the title slightly from the last two issues... to distinguish it as a “special issue.” As an object in itself, it represents the ideas in the show somewhat differently than how they will be experienced in the physical exhibition.

JS: Are there exhibitions and events that you would like to recommend people see during “Print Week”?

ML: I recommend the IFPDA Print Fair and the Editions and Artists Books fair. I like IFPDA for the combination of the esoteric and obscure, from early 20th century gems to contemporary masterpieces. The E/AB fair is excellent for seeing cutting-edge work (that is of the highest quality).

-----

*Michelle Levy is the Director of EFA Project Space, an exhibition and event venue that is a program of the Elizabeth Foundation for the Arts in Manhattan. EFA Project Space was founded on the belief that art is directly connected to its producers, to the communities those producers are a part of, and to everyday life.*

*Telephone is a poetry journal whose name is inspired by the children's game in which phrases change as you whisper them from one person to the next. They feature four to five poems from one foreign poet in each issue, which are then translated roughly ten times by multiple different poets and translators.*

*Jennifer Schmidt is a multi-media artist living in Brooklyn, NY, who often works with print media, graphic design, and sound to create sculptural installations, video, and performative gestures. She is Regular Full-time Faculty within the Print Area and Graduate Program at the School of the Museum of Fine Arts, Boston.*

*“Telefone Sem Fio: Word Things of Augusto de Campos Revisited” will be on view at EFA Project Space from November 5 to December 17, 2011. Opening Reception: Friday, November 4 from 6 to 8. Artists and poets in the exhibition include: Angela Lain & Rafael Detanico, Bibi Calderaro, Deric Carner, Brendan Fernandes, Rosana Martinez, Tom Moody, Trong Gia Nguyen, Jennifer Schmidt, Dannielle Tegeger, and Andrea Van Der Straeten, Jen Bervin, Ray Bianchi, Macgregor Card, Kenneth Goldsmith, Steve Savage, Monica de la Torre, Edwin Torres, and Rodrigo Toscano.*



## Book Review: *Divergent Consistencies*

by Adelia Ganson

*Divergent Consistencies: The Studio and Community Art of Hugh Merrill* is a survey chronicling artistic pursuits from 1969-2011. It begins with his studio art as a printmaking student at the Maryland Institute College of Art and Yale University, and continues through his decades long programming for at-risk and homeless children in Kansas City's urban core.

The book is divided into two parts; studio art and community art. In 1998, Merrill exhibited what he refers to as his first community arts project, a collaborative work with French conceptual artists Christian Boltanski at the Kemper Museum of Contemporary Art in Kansas City, MO. This exhibition was the starting point for his community arts projects as well as his noted educational curriculum.

His series "Birds of America," produced in response to the 2010 BP oil spill in the Gulf shows how nature is both vulnerable and regenerative. This series is a re-interpretation of John James Audubon's prints of the same name.

The artist feels strongly that art is comprised of both objects and ideas, each of which holds equal importance. While others can manage the objects, prints, paintings, and the actual products, artists much manage the ideas themselves. Effort is required to help clarify the impetus behind the work for viewers as well as historians and students.

Merrill says he had a realization that in order to properly chronicle his work, he would need to put forth an effort with collaborators. He feels strongly that artists should take an active role in the historical writing and publication of their work. This volume serves as a way to crystallize both ideas, and their reflections. It also serves as a model for other artists wishing to archive their work.

Edited by Adelia Ganson and designed by Amanda Rehagen, the book was written and designed with an interest in visual presentation. They see a direct relationship between the presentation of images on the pages of the book and the impact of the pieces in an exhibition or in situ. Through this approach, the reader gets a glimpse of how Merrill's work actually looks in an exhibition.

The culmination of two years of research and organization, *Divergent Consistencies* demonstrates how artists can present their work in a survey fashion, including both studio and other types of work. Contributing writers include: Richard Noyce, Rebekah Callaway, Eleanor Erskine, Heather Lustfeldt and Staci Pratt.

Merrill says: "It is up to printmakers to archive, document

and contextualize their work themselves, and in collaboration with others."

*Divergent Consistencies: The Studio and Community Art of Hugh Merrill* is available on Amazon.com and at [lulu.com](http://lulu.com)

*Adelia Ganson is an author, artist, and entrepreneur. She writes for "Review: Mid-America's Visual Arts Publication" and has been a contributor to CNN.*



Above: Hugh Merrill, *Wood Ibis*, mixed media on paper, 2010

Below: Hugh Merrill, *Warrior*, etching, 2010





## Conference Update

2012 SGCI Conference - Navigating Currents

# You Know What it Means to Miss New Orleans... So Don't!

As planning continues, buzz for the 2012 SGC International Conference, "Navigating Currents," begins to generate excitement city-wide. Among the new developments, this year's conference now boasts a stellar group of keynote speakers, to include **Willie Cole, Nicola Lopez, and Esther Sparks.**

Joining us as the Emeritus Award recipient is **David Driesbach.**

Prints are taking over New Orleans! From the major museums to the galleries of Julia Street to the rising arts district of St. Claude, the SGC International Conference is reaching every corner of the city.

Activities are scheduled to showcase the best of what our membership has to offer with a wide range of panels and interactive demonstrations occurring at the Sheraton Hotel downtown, located across the street from the historic French Quarter.

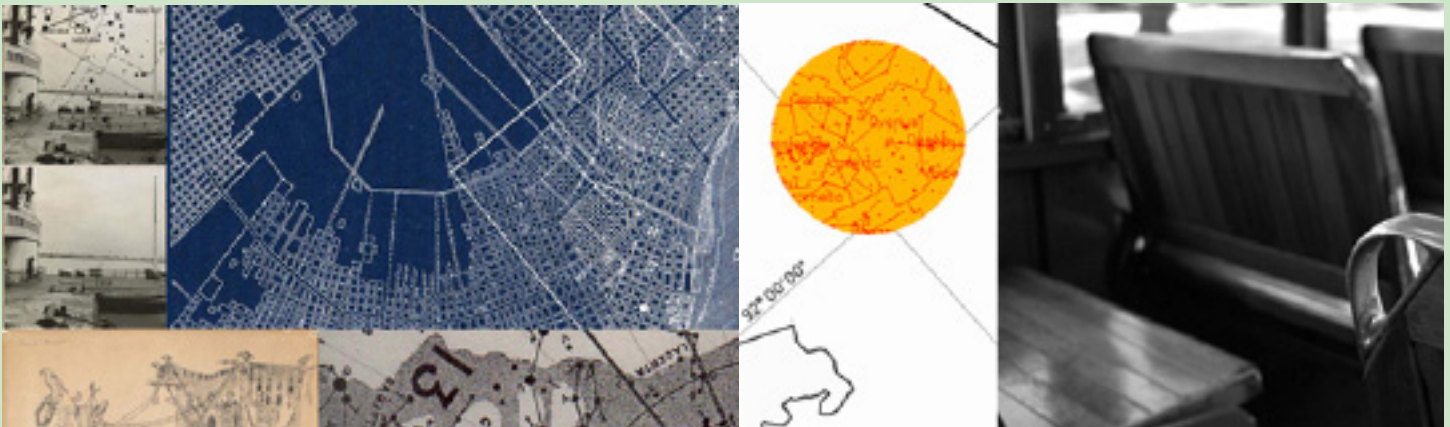
Travel Uptown for demonstrations and featured exhibitions at Tulane and Loyola Universities. Tulane University's Newcomb Art gallery will be presenting "Tamarind Touchstones: Fabulous at Fifty," which celebrates fifty years of fine art lithography by the **Tamarind Institute.**

The inaugural year of the **mentorship** program is off to a bang with an enthusiastic batch of 27 mentors, each with a different artistic background and a passion for printmaking. Be sure to sign up early because mentors are assigned on a first come first served basis and you won't want to miss this great opportunity (sign-up will be part of registration). Not only does this conference program provide specialized one-on-one professional and artistic advice, but is offered at no additional cost, perfect for our growing constituency of students and budding artists.

Be prepared to soak up local culture too, with great food and music at every turn, and as if that weren't enough, the conference will end on a high note as we wrap it up Saturday night with an epic send off. Be sure to join us for the banquet followed by our open dance party to celebrate the 40th anniversary of SGC International.

We look forward to seeing you in New Orleans March 14-17, 2012!

**Watch for registration to be posted late November/early December.** For more updates, check out <http://sgcinternational.org/2012/> or follow us on Facebook on the Navigating Currents page.



## Thriving in Economic Uncertainty

PCNJ, by Denise Karabinus Telang

The Printmaking Center of New Jersey (PCNJ) is positioning itself to thrive in a time when many are barely surviving. The down turn of the national economy has caused broad funding cuts to the arts in both the private and government sectors, leaving organizations with few places to turn in order to remain fiscally sound in lean times.

PCNJ has rallied and risen to meet the challenges of these times. It has more clearly defined its mission and value within the local community and among to artists throughout the state. We are the Printmaking Center of New Jersey—the only open print studio available for studio rental to artists in the state. Our equipment and facility are a valuable resource and we provide vital services and classes to hundreds of artists, but until recently even our closest neighbors were unaware of what we do and who we are. Local residents would tell us almost weekly, “I drive by this building every day and I’ve always wondered what goes on here.” If the local community does not know what we do and who we are then how can they possibly support and nurture our mission? We had a big problem!

Previously, PCNJ would be more accurately described as a print collective, composed of a small group of dedicated printers who worked in the studio and taught classes for the organization. Funds had dried up, membership had dwindled and our relevance within our community was limited. The organization was too small to survive the turbulent economy. PCNJ had fallen into decline.

Beginning in 2010 the Printmaking Center of NJ made some bold moves challenging itself not only to survive, but to thrive, even in hard times. We changed our name from

the Printmaking Council of NJ to the Printmaking Center of NJ, a name that better reflects what we do to encourage, support, and promote the fine art of printmaking in all its varied forms. The new name also helps to define the Center as a gathering place for NJ artists and the general public. The Staff and Board recognized the need to take immediate action to expand our membership and involvement in the community. PCNJ began broadly advertising our membership levels, offering a beautiful presentation print to every member who beefed up their annual dues from \$40 to \$100 per year. PCNJ then set about to raise funds to replace out-dated equipment and to upgrade to technologies that encourage greater use of the studio, especially by keyholder members with 24 access to work in the studio. We also enhanced the Artist-in-Residence program, offering resident artists greater services and support. (The call for applications will be posted on the website in December for the 2012 AIR).

The Printmaking Center features beautiful gallery space that hosts dynamic print exhibitions. Expanding our exhibitions programs through collaborations with local organizations and offering open calls for art that do not require fees for artists to participate brought new faces through our door and renewed interest from the community and long-time members. An artist group called the Artist-2-Artist (A2A) network was formed and a diverse range of artists began to meet monthly in our gallery to discuss art. We welcomed all artists, not just to printers into the studio and began educating artists of other media how to expand their marketability by producing their work as limited edition fine art prints.

PCNJ developed a professional collaborative editions program to attract high profile, nationally recognized artists such as Willie Cole and Daniel Heyman to work with master printers to develop innovative new prints that are



Left: Master Printer Sheila Goloborotko works with artists Carlos Frias and Shelly Jacobson at PCNJ.

Below: Newly renovated PCNJ.



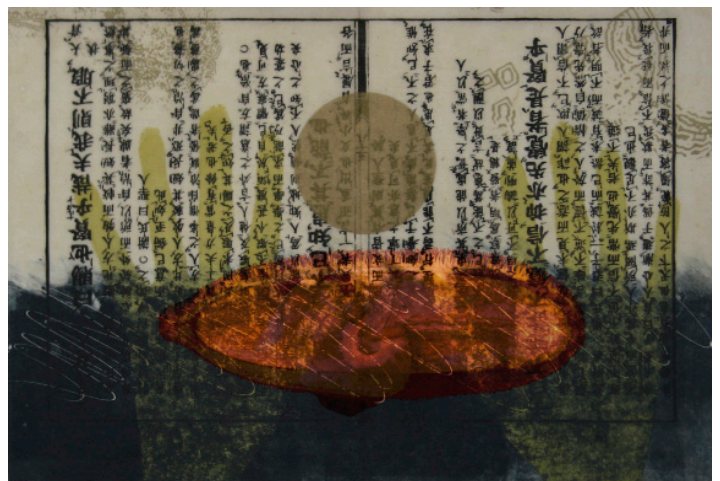
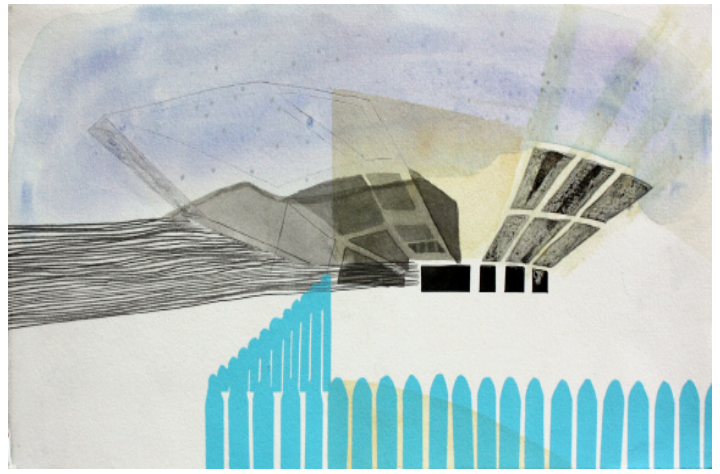


available for sale and inspire members. Through a partnership with our local Rotary International club we found a way to give back to our community by using printmaking to help local veterans heal from painful combat experiences in Iraq and Afghanistan.

Restructuring our education program allowed an inspired entry point for both emerging and established artist to work directly with master printers. Artists can work sequentially through our program to develop their skills in areas such as etching, papermaking, silkscreen printing, and photo etching processes. These efforts have created a wave of vitality and energy that is palpable on every level of the organization. Longtime members have been inspired by the vast experience of the master printers teaching in our education program and are creating ambitious new works. Emerging artists are learning to reinterpret their paintings as marketable prints, creating a much needed source of revenue. Providing services to emerging artists fulfills two important goals, it focuses our development on new greener and technology-based techniques in the studio but it also ensures that we have a great resource of talented leadership to rely on for developing our future plans. In support of this effort we are establishing a free one-year full access Keyholder Pass program for emerging artists in 2012.

It has been an exhilarating time to be involved with PCNJ. I am a fresh- faced board member despite this being the fifth printmaking organization I've belonged to and it has been fascinating to see what goes on behind the scenes to keep a print organization open. These are tough times and it has been a rigorous first year on the Board. Our staff, board and volunteers have risen to the occasion with a scrappy can-do approach. This allows us to thrive in an environment where many arts organization are struggling. Recently PCNJ has been getting a lot of positive attention. Our neighbors and artist members are popping in to say hello, see our exhibitions and visit our vibrant bustling studio. Articles in newspapers, grants, statewide awards in addition to growing numbers of active memberships remind us that we are on the right path. PCNJ is setting its sights higher. We strive to be leaders in the printmaking world offering innovative programming and services to artists. A few years ago we saw the need to preserve NJ's last open print shop and have turned it into a communal facility used by a broad community of NJ artists. We envision a bright future for printmaking and are poised to ensure that it remains a vital and driving force in the art world.

*Denise Karabinus Telang, Board of Directors PCNJ*  
[www.printnj.org](http://www.printnj.org)



Above: Katie Ford, *This Bodes Well*, monotype, silkscreen, gouache, oil stick, graphite, ink, 16.35" x 8.5", 2011

Middle: Edie Overturf, *egg to apple*, woodcut, 8"X 10", 2010

Below: Frances Valesco, *Peine de Mono #17 - Poetry 4*, pigment print, screen, monoprint, acrylic, 19" x 23", 2010



## Photopolymer Plates, Direct to Plate (dtp)

by Don Messec

### Photopolymer plates, Direct to Plate (dtp)

The possibility of printing an image directly on a polymer plate has existed for some time. Commercial pre-press rooms have had dtp for over a decade. Only a few things needed to happen before it was practical as an artist to experiment with the idea; you need an inexpensive inkjet printers that have a straight through materials path, can lay down a concise dot that blocks sufficient UV light, and an excellent stochastic effect through dither of printer dot. You need all that, along with a willingness to break your printer.



Deb Riley, *Dolls*, 2011

My first experience with a commercial dtp set up stands out as it was also my first notable earthquake experience. While picking up an Olec exposure unit in Los Angeles that had been replaced by dtp I found myself wondering why everyone was running for the exits, until someone spotted me just standing there and yelled "EARTHQUAKE!" Even though the equipment I was leaning against was swaying and the ground rippling my mind was elsewhere. What I was standing there thinking about was my own printmaking "earthquake." I had just watched my first dtp plate produced.

The guy helping me move out the huge Olec exposure unit had gotten a call from the press room; they were asking for a new plate. After hanging up he walked over to his computer, made a few clicks, then slipped a 30x40 plate out of a pack, walked over to a modest sized box, fed the plate in and moments later took a finished plate out to the press room. Immediately I began calculating how many years it normally takes for cutting edge equipment to end up in the hands of artists in our studios. If I was correct then, that it is about a decade, I should be getting my first used dtp set up next year in 2012.

For some time a number of digital printmakers have been printing directly to metal as their final printed object, proving the ability to put rigid plate thick materials through any of Epson's professional printers. Epson has several printer models being exploited for this purpose from the 3XXX series on up through the 9XXX series. Recently, Epson released its own optional setup to print directly on metal and lithographic plates.

My first attempt at dtp came this summer while team teaching a litho class with Jeffery Sippel. Most of you know Jeffery from his time at Tamarind and his expertise in waterless lithography. (See Jeff's work <http://www.jeffsippel.com/>). Using Jeff's approach to waterless lithography, I loaded a medium grained aluminum plate grained by Takach into my newest baby, a used Epson 9800 I had just bought from Rush Creek Editions. The results were encouraging and very interesting, though this particular process requires much more research to be done. Both Jeff and I are perusing this and hope to have more to report by summer of 2012.

Some years ago while working with Chuck Close, Magnolia Editions in Oakland bought a ridiculously expensive digital printer and developed Direct-to-Plate Photogravure. Using special inkjet inks, Don Farnsworth prints information directly on copper plates which are then etched in ferric chloride. In a true homage and exploitation of old and new. (Read Nick Stone's thorough article at [http://www.magnoliaeditions.com/Content/PressRelease/Gravure\\_Article.pdf](http://www.magnoliaeditions.com/Content/PressRelease/Gravure_Article.pdf)). You will want to remember Magnolia and Don Farnsworth as this is where the future of artists' printmaking is truly gelling in new directions.

Summer 2011 was interesting at MakingArtSafely beginning in May with a visit from Jon Cone. Jon came from Vermont

to begin serious research aimed at advancing photopolymer gravure. His company, Cone Inks is a maker of specialty and refill inkjet products as well he is developer of Piezography a method for continuous tone inkjet printing. We had a great time and saw up close what we don't know and what we still need to develop. Imagine what a set of specialized exposure inks could mean! Jon wrote a great two- part blog, <http://www.piezography.com/PiezoPress/>, just scroll down to the correct entries. This summer Keith Howard had me make twelve Solarplates using single exposure. Keith immediately printed these into an large edition portfolio. It was great fun watching Keith get so excited, and doing the unexpected using Solarplates. Amongst all that activity, Deb Riley and I had a breakthrough opening up ImagoOn to whole new potential.

This summer, Debra Riley of St. Joseph MO came to MAS studio. Between workshops and after hours we began to research dtp for Photopolymer Gravure. After a few encouraging but disappointing trials it was Deb who suggested we try ImagoOn. We started getting surprisingly good results right off the mark. Within days we were making successful outdoor, open sun exposures proving a huge range of useful exposure times. The need for pinpoint exposure unit control disappeared using dtp as had the need for an expensive exposure unit. Deb also went on to prove good ImagoOn results using Dan Welden's bare bones exposure box with ImagoOn as well. If you are not familiar with Debra Riley's work visit her site, <http://www.drileyprints.com/>. As you will see Deb's work originates in photographs; she is determined to conquer the ImagoOn edge, but might just grow to work with it.

Over time I have noted a number of problems, erratic variables and some dissatisfaction using a dual-exposure process; one exposure for screen, another for image. Instead, I have focused on perfecting single exposure Photopolymer Gravure. Using high quality dither patterns written for inkjet printers to create reliable digital positives that eliminate entirely the need for a separate screen. A basic description of the process is in Dan Welden's upcoming book on Solarplate. It has proven very successful and reliable using a good vacuum frame exposure system. Successful to the point that I now make plates for artists and print shops around the world. But it still requires expensive equipment to do well. I regularly make plates of 18x24, though the bigger you go the trickier it gets.

Now, taking single-exposure one step further, coupling single-exposure with dtp resolves many important issues for us as artists. Here is a partial list of what success means to all of us interested in photo-initiating polymers for plate making: no more separate screens, no more separate screen exposure, no more transparent positives, no more contact issues between plate and positive, no more dual exposure variables, no need for a vacuum frame, and as it turns out no essential need for an exposure unit as you now get very good results with direct solar exposure. DTP already works brilliantly with ImagoOn. Solarplate dtp requires and is receiving more ongoing research at MAS.

How dtp works (not a "How to" description):

It is really quite simple. If you already know how to digitally prepare an image for an inkjet positive, you have the hardest part down. Put a plate through your printer and print the image directly on the plate surface as you would for single-exposure, or if you prefer, pre-expose your plate to a screen then put through your printer at the same settings you've been using for dual-exposure. Next, after testing for best exposure, expose you plate anytime after the inkjet image has dried on the plate. When you develop the plate the ink will dissolve right off the surface of your plate allowing the plate to process as usual. Print it!

Want to try it? Here are some things to consider.

Disclaimer: Keep in mind you may violate your printer's warranty and could damage your printer. You are on your own, I will not help you fix it!

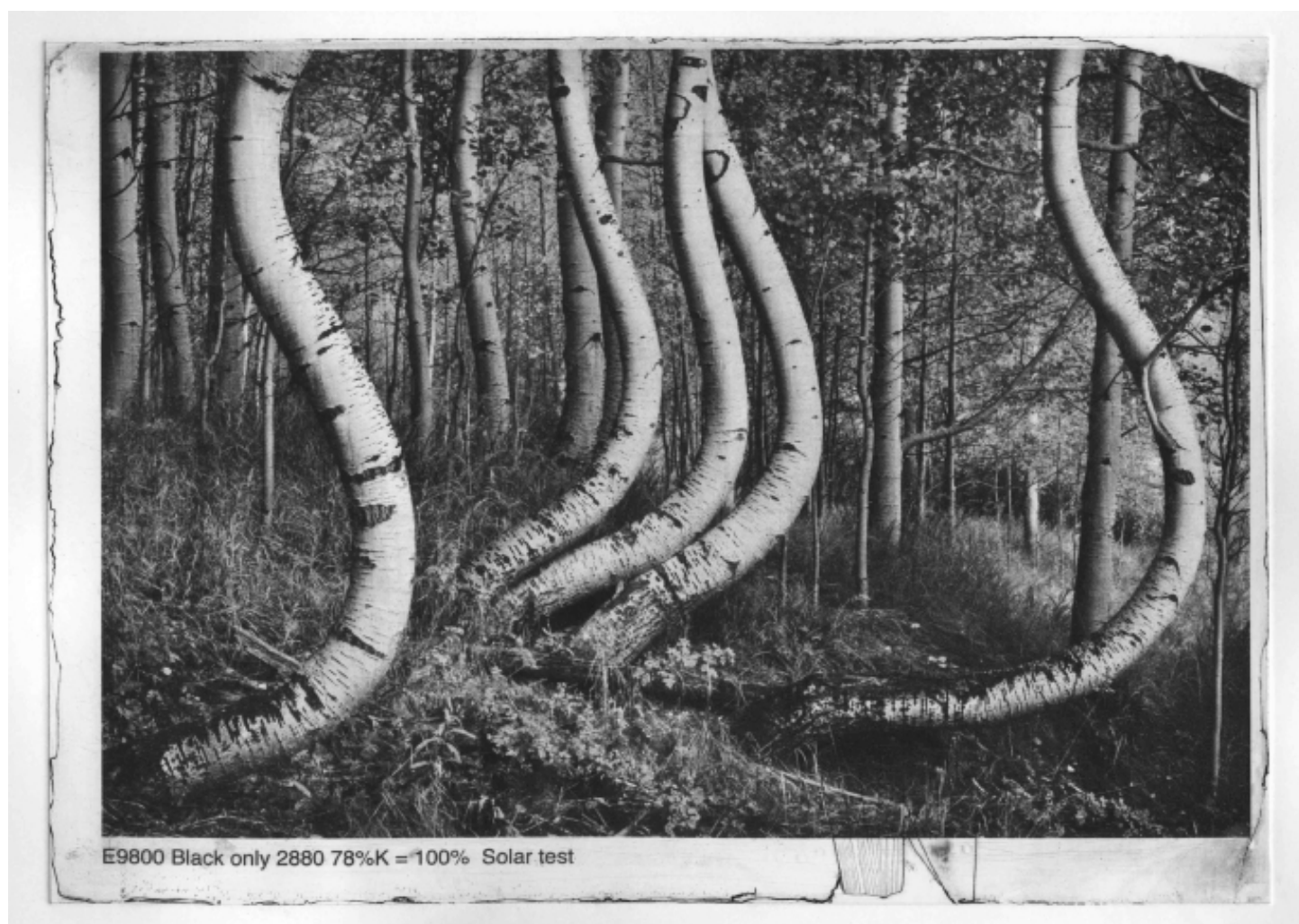


Don Messec feeding a 42x60" ImagoOn plate into an Epson 9800

Debra Riley and I have only tested ImagoOn and Solarplate. ImagoOn works with the least additional adjustment, so it is a great place to start. Solarplate dtp has some work to be done. Other photo-initiating polymer plate materials and films should work but I don't yet know. You can now reliably expose ImagoOn in the sun, our test showed two minutes (that's right, two full minutes) makes a beautiful print. Remember to laminate your film to a thin substrate, it does have to go through your printer. We used .030 petg without problem. The Matte Black Only printer setting gives you the best UV blockage. After laminating, let it sit overnight for best adhesion. You might have to help your printer with a little shove when first feeding the plate in. You will want to do this in a no UV environment, so don't stick your plate in your printer under that beautiful view you enjoy through the window that shines light on your printer. You can, through no fault of your own, have a misprint which blows the plate, so come up with a nozzle check protocol to follow before printing on a valuable plate.

Send me your results!

*For nearing 20 years, MakingArtSafely is a research and educational studio entity in Santa Fe New Mexico lead by Don Messec. MAS is interested in improving the quality of life and longevity of artists and their communities through advancing better studio practices and processes using less hazardous and less regulated materials. <http://www.makingartsafely.com>*



Jim Hamstra, *Aspen Trees*, 2011



## International Focus: The First International Mokuhanga Conference, Kyoto

by April Vollmer



Printing demonstration by Keizo Sato



Carving demonstration by Hiroshi Fujisawa

The First International Mokuhanga Conference took place June 7- 11, 2011. It opened in Kyoto, the old religious capital of Japan. Although this was only two months after the earthquake and tsunami, there were few cancellations. 108 participants from 22 countries attended. The conference was designed to bring together artists, educators, historians and traditional Japanese craftspeople to exchange ideas and information about the contemporary use of Japanese woodblock. Mokuhanga, water-based Japanese woodblock, is the traditional printmaking process of Japan. The earliest existing examples of woodblock in Japan are copies of Buddhist sutras from the eighth century. During the Edo period the technique evolved into the refined multi-colored ukiyo-e prints, translated as “pictures of the floating world.” But mokuhanga was used to print everything, including newspapers, advertisements, books, maps and playing cards. Mokuhanga was the medium through which the rich cultural heritage of Edo was created, shared and preserved. Today the reproductive function of mokuhanga has been replaced by faster and cheaper forms of mass printing. For fine art printing, Japanese artists now excel in techniques that originated in the west, including etching, lithography, and silkscreen. There are few master mokuhanga printers still practicing in Japan. The master printers who demonstrated their technical accomplishments were pleased by the enthusiastic reception they received on the first day of the conference.

### Demonstrations, Kyoto Kaikan

The first presenter was Keizo Sato, the master printer who has worked with internationally recognized artist Akira Kurosaki in Kyoto for many years. He demonstrated Osaka style printing using 18th century blocks created for a book

of textile prints. Osaka style printing differs from Tokyo printing by its emphasis on texture and surface application of color. Sato-san was joined in the large conference room of Kyoto Kaikan by master carver Hiroshi Fujisawa, who demonstrated carving an ukiyo-e block from a design by the artist Utamaro. In addition to reproducing ukiyo-e prints, Hiroshi also makes his own creative prints, nature studies based on his Buddhist philosophy.

That afternoon, Kenji Takenaka, a printer from a long line of mokuhanga printers, and Yuko Harada, demonstrated printing a Hokusai print of the Great Wave. Takenaka is also an artist and showed some of his creative prints as well as his ukiyo-e reproductions. Simultaneously, baren maker Hidehiko Goto demonstrated the creation of a baren, the printing disk for mokuhanga. The power of the baren comes from the shin, a disk made from a coil of thin strips cut from bamboo sheath, carefully twisted and sewn flat, placed in a backing disk made of many layers of washi. Goto-san had recently published a book on his work, and signed copies for the audience.

During and following these demonstrations in the Big Hall, there were additional demonstrations of contemporary mokuhanga, waterbased monoprinting, intaglio woodblock, individual artist presentations, Japanese bookbinding, and classes in urauchi mountings and byobu hinges.

### Product Fair

An important element of the conference was the presentation of Japanese mokuhanga supplies to an international audience. Many papermakers from all over Japan presented examples of their beautiful handmade washi. Woodcut

supplies from Woodlike Matsumara's shop were on display, along with a presentation of Holbein watercolor used for mokuhanga.

### **Kyoto Exhibitions**

In addition to the extraordinary demonstrations, there were six mokuhanga exhibitions in Kyoto. Mokuhanga Innovative at Art Forum Jarfo in Kyoto was an exhibition of contemporary work by Honorary Board Members Akira Kurosaki (Kyoto Seika University, retired) and Tetsuya Noda (Tokyo Geidai, retired), with Board Members Karen Kunc (US), Seiichiro Miida (Japan), Tuula Moilanen (Finland), Kari Laitinen (Finland) and April Vollmer (US). Mokuhanga: Dialogue and Dialect was a juried exhibition of 55 woodblock artists from around the world at the Kyoto International Community House. For the Mokuhanga and Hyogu exhibition, mokuhanga from the Nagasawa Art Park Program was displayed on low tables, highlighted by woodblocks mounted on hyogu panels in the beautiful Kyoto Art Center Tatami Room. Mokuhanga Connexions, the open portfolio session at Kyoto Kaikan, gave participants and interested local artists an opportunity to show their prints on tables around the room. Hanga Ehon: Handprinted Books was a display of mokuhanga books at Kyoto Paradise (Yamazaki Art Bookstore). These exhibitions, as well as the demonstration venues, were all coordinated by Board Member Tuula Moilanen. In addition to her work on the Conference exhibitions, she organized an exhibition of her own mokuhanga prints at Gallery Keifu.

The second half of the conference took place at Tadao Ando's impressive Awaji Westin Hotel, on Awaji Island, near the home of the original Nagasawa Art Park Program mokuhanga residency. Surrounded by views of the Sea of Japan, this is a special location where the beauty of the Japanese landscape can be felt.

Presentations took place at The Westin Awaji Conference Center and included a wide variety of subjects by Japanese and foreign artists, educators and craftspeople. Claire Cuccio, an independent scholar of Japanese print culture, provided sensitive translation for many events, and presented her own paper on "Mokuhanga in Japan Today." She provided a historical context for contemporary work in mokuhanga, and chaired the panel "Collaborations between Craftsmen and Artists: Adapting Traditional Ukiyo-e printing and Carving Techniques to Contemporary Woodblock Prints." In this panel, professional printers Shoichi Kitamura and Makoto Nakayama from the Kyoto Woodblock Printmaking Crafts Union presented several of their projects, highlighting one with Rebecca Salter, whose original work, along with the blocks and woodblock prints, were on display.

In addition to individual artist talks, technical papers, and discussions about teaching mokuhanga, there were presentations concerning the history and philosophy of mokuhanga. These included scholarly papers on its history, a look at mokuhanga in the west, international exchanges, print appreciation, kite making and much more. This rich and varied menu of woodblock topics gave attendees only one complaint: it was too difficult to decide which of the simultaneous presentations to attend.

### **Banquets**

The banquets were an essential part of the conference, providing a place for participants from different disciplines and different countries to meet while sharing Japanese specialties. The beautifully prepared food reflected the special spirit of the occasion. The welcome banquet at the Kyoto Karasuma Hotel was an opportunity to hear introductions from IMC Chairman Kari Laitanen (Aalto University, Helsinki), and Karen Kunc (University of Nebraska-Lincoln). The Honorary Board Members, both internationally known woodblock artists, Akira Kurosaki from Kyoto Seika University and Tetsuya Noda from Tokyo Geidai University, spoke about their work as contemporary international artists using the traditional Japanese technique.

The Sayonara Banquet at the close of the conference was particularly moving because of the arrival of Keiko Kadota, whose work as head of the Tokyo office was interrupted by surgery only months before the conference. Her presence was especially welcomed by the many Nagasawa alumni at the conference who were grateful to her for their introduction to mokuhanga through the Nagasawa Art Park Program.

The conference brought together alumni of that program with artists who had studied at Tokyo Geidai, at Kyoto Seika, and artists with an interest in the possibilities of contemporary mokuhanga from Japan and around the world.

Conference website: [www.mokuhanga.jp](http://www.mokuhanga.jp)

More information: [www.aprilvollmer.com](http://www.aprilvollmer.com)

*April Vollmer is a New York artist-printmaker who teaches at the Lower East Side Printshop.*



Hidehiko Goto's demonstration on making a baren



# DESIGN THE LOGO

## SGC INTERNATIONAL LOGO DESIGN COMPETITION: CALL FOR ENTRIES - 40th Anniversary

### DESCRIPTION:

This is a call for artists and designers to create brand identity, specifically, a LOGO design for SGC International. SGCI is an educational non-profit organization committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and hand-made paper. The selected logo will become the official logo for the organization and will play a significant role in the visual identity for SGC International. SGCI will retain all rights to the logo design and will have the freedom of reproducing it for any function and in any material deemed fit by the board of SGC International. An Honorarium of the amount \$500 will be awarded to the designer of the chosen logo.

### PROPOSAL REQUIREMENTS:

The logo **MUST** reflect the mission of SGC International. The logo must be versatile in nature so that it can be translated and adopted for various functions and reproduced on various materials. The logo must reproduce well in a variety of sizes from a keychain or lapel pin to street banners and billboards. It is critical for the logo to be successfully reproducible in both color and monochrome (black and white.) The logo will be used as the primary graphic representation of the SGC International organization. Acceptable submissions may be created in either PC or Macintosh platforms in formats that allow cross-platform conversion. In your submission, please specify the authoring platform to ensure accuracy. Vector art is mandatory for the design. You will also need to include a JPEG version of your design for the jury panel to review. To keep reproduction costs reasonable, minimize the number of colors in the finished work. In addition to a color version of the design, it is required that a monochrome (black and white) version be submitted. Include or embed any placed images and identify spot colors with Pantone color specifications. **DO NOT** submit works created in Microsoft Office applications such as Publisher, Word or PowerPoint as these won't be accepted or considered. The submitter **IS NOT REQUIRED** to be a member of SGC International. However, if you would like to become a member, please see our website at <http://sgcinternational.org/join/why-join/>.

### TECHNICAL REQUIREMENTS:

1. Master file: Vector artwork: EPS, AI or PDF (Color and Monochrome) · Ensure that all typographic elements in each file are converted to curves (paths, outlines). 2. JPEG (Color and Monochrome) · Prepare artwork in RGB color space, 1000 pixels on the longest side.

### SELECTION PANEL:

Entries will be judged by a panel of SGC International members and graphic arts professionals.

### CRITERIA:

· Artistic merit · Relevance to the Project and Purpose · Simplicity · Reproducibility · Adaptability

### DEADLINE:

All submissions must be received by 5 p.m., **December 1, 2011**, at the address below. Late submissions won't be considered regardless of circumstances. There is no charge to enter.

### NOTIFICATION OF WINNER:

The selected artist will be notified by email and US Mail by **December 30, 2011**; other entrants will be notified shortly after.

### SUBMIT TO:

Jon Goebel University of South Carolina Beaufort SGCI LOGO Competition 801 Carteret Street Beaufort, SC 29902

### CHECKLIST:

\_\_CD including Vector format master files (Color and Monochrome) and JPEG previews (Color and Monochrome) \_\_CD is labeled with your name and phone number \_\_Hard copy of your Name, Address, e-mail, and Phone Number





## Letter from the Student Member At Large

by Silas Breaux

As printmakers, we are likely to be placed into a peripheral sect within the greater artistic community. For some reason we have a tendency to embrace this segregation and turn inward toward the things that make us unique as a discipline, toward the process and precision that is an inherent part of our studio practices. At times it seems that we are too reliant on “proper” process and the intricacies of technique as an end in and of itself. More often than not, we view these aspects of print as strict guidelines from which we cannot wander.

Perhaps the term printmaker is also part of the problem, as it leans towards craftsperson more so than artist. This insular focus on the craft of making prints is certainly one of the roots of this issue. I know that the precise, exacting nature of printmaking is what draws us to the discipline in the first place, at least that was the case for me. I also know that there is always something more to learn in regard to technique and that one must attain a certain level of mastery within the medium before one can experiment. However, this narrow focus becomes an issue when we find ourselves distorting content in order to fit within process. Rather, we should be looking for ways to manipulate process in order to further concept.

This notion of utilizing printmaking as a tool rather than a strict protocol has been voiced by our most recent Printmaker Emeritus Award recipient, Luis Camnitzer, who observed in regard to his fellow printmakers that “[m]aking prints is the task. Art seems to be a miraculous by-product.” Examples of artists who have found ways of utilizing aspects of the medium to their advantage are few and far between in Art History. Of course, there is the obvious answer of Warhol and Rauschenberg, both of whom relied heavily on printmaking to further their ideas but were viewed as artists rather than printmakers. More recently the notion of the multiple was embraced by the likes of Felix Gonzalez Torres. In today’s art world one can look toward the likes of Swoon, who seems to be the embodiment of the idea of printmaking as the democratic medium, though her body of work goes well beyond print. Nicola Lopez is another prominent figure in today’s artistic community that integrates elements of print into a much grander vision, including her most recent installation, *Landscape X*, which recently opened at the Guggenheim.

As an organization and a community we have wholeheartedly embraced these innovations and recognized these artists’ achievements. Swoon was the recipient of the Community Engagement Award during our St. Louis conference and Nicola Lopez will be one of our Keynote Speakers in New Orleans. These artists, among others, have certainly called attention back toward the ideas put forth by Camnitzer and reminded us of the infinite possibilities afforded to us by the realm of print.

---

## 2012-2015 SGC International Members’ Traveling Exhibition Update

by Stephanie Standish, V.P. of Internal Affairs

The deadline for entry to the *2012-2015 SGCI Members’ Traveling Exhibition* has come and gone. This year we received 341 submissions from 119 artists. The juror, Frances Meyers, selected forty-seven pieces, which includes one video, three sculptures, and two books. This will be the first time the Members’ Exhibition will include non-two-dimensional prints.

The exhibit will open at Loyola University on the afternoon of Friday March 16<sup>th</sup> as part of the 2012 conference. To accompany the exhibition, SGC International will be printing full color catalogs, which will be available for free at the conference.

There are still spaces available on the traveling exhibition calendar. If your institution is interested in hosting, please check out the exhibit gallery on the SGCI website <http://SGCInternational.org/exhibition/gallery> and contact me directly, at [InternalAffairs@SGCInternational.org](mailto:InternalAffairs@SGCInternational.org)

## Revival and Renewal

by Cat Snapp and Linda Lucia Santana



Linda Lucia Santana, Christopher Wallace, Lari R. Gibbons and Laura H. Drapac with the restored Gordon letterpress.

Photo credit: Jonathan Reynolds/UNT

Embracing the spirit of revival and renewal, four graduate students and a professor from the University of North Texas joined efforts in the restoration of five letterpresses; one platen floor model, one platen tabletop model, and two hand iron presses. The journey was one that required cross-disciplinary skills and unique contributions from each of us. Over the course of one semester, we worked as a team to restore and repurpose the presses to working order with the ultimate goal of establishing letterpress at UNT and having the presses serve printmaking students as tools for artistic expression.

We realized that this was a rare opportunity to be involved in a project like this, and despite minimal collective knowledge in what we were about to embark, we started the restoration process. We compiled information in the form of research papers and electronic presentations and made them accessible through the university's Visual Resource Center for future students. Armed with a deeper knowledge and understanding of the history and mechanics of the presses, we made several studio visits to study and

learn from letterpress artists operating in our community and applied what we observed to our own endeavors. In tackling the restorations, we had to become mechanics, historians and archeologists. We tested ideas that resulted in many successes and a fair share of complications. When answers could not be found, we created them. We relied on each other for support and encouragement in reaching our goal of restoring four inoperable presses.

At times, the task of restoration was daunting. The lack of manuals, difficulty finding replacement parts and other pertinent information led to bumps in the road that slowed our progress. We had to be innovative in making new parts, tracking down companies from which we could order others, and documenting the entire process step by step to assure that the presses could be reassembled properly. At our university, we collaborated with people from Sculpture, Metalsmithing and Jewelry, and the Physics Machine Shop. We continued to chip away and as we worked questions lingered in our minds. Could we get the presses back in operable condition? Could we gain the interest of our printmaking area, the art department and the larger community? This all depended on one question: Could the presses produce prints? And once we knew they could, it was a breath of relief from all of us.

After months of work and patience invested, the 150-year-old presses were in working condition. We used them to print a variety of matrices including wood engravings, lead type and photopolymer plates. In addition to these methods, we also had access to the University of North Texas' three-axis computer-numerically-controlled (CNC) router that enabled a new avenue of exploration. We learned when to stick to the rules, when to bend them and even when to completely disregard the traditions of letterpress. The art created from the restored letterpresses was our measure of success.

Taking part in the transformation of the presses and making them printable again was worth every obstacle knowing that the tradition of letterpress will continue at the University of North Texas.

The work produced from this restoration project by Professor Lari R. Gibbons, Cat Snapp, Christopher Wallace, Laura H. Drapac, and Linda Lucia Santana showed in "Second Edition" at the Museum of Print History in Houston, Texas. The show was on display August 5th through September 30th, 2011. In March 2012, the project will be highlighted in the video demonstration titled *Revival! Uncharted Paths Give New Perspectives* at the SGC International conference in New Orleans.

*Cat Snapp and Linda Lucia Santana are graduate students at the University of North Texas*



Linda Lucia Santana at the Reliance letterpress  
Photo credit: Jonathan Reynolds/UNT



## Announcements

### Exhibitions

*Kate Borcharding*, at Brookhaven College Art Department in Farmers Branch, TX is October 6 - 27, 2011

*East Meets West: An Exhibit sponsored by Print Arts Northwest featuring Printmakers, Janette Hopper and Ralph Steeds*, at the PAN Gallery at the Washington County Museum. The reception, Oct. 20, 5:30 to 8 p.m., is free and open to the public.

### Position Announcement

Michelle Murillo has joined the faculty of California College of the Arts, San Francisco & Oakland as an Assistant Professor of Printmaking and Graduate Studies. Her work can be viewed at: [www.michellemurillo.net](http://www.michellemurillo.net)

### Awards

Angela Young recently won Best of Show at the *Americas 2011 Paperworks Exhibition* at Minot State University, and is scheduled for an exhibition during the upcoming year.



Above Left: Ralph Steeds, *Thinking of Goya*, relief.

Below Left: Kate Borcharding, *Two Heads, Three Feathers*, lithograph, relief, monoprint.

Above Right: Janette Hopper, *Eastern Landscape*, sumi, woodgrain, chine colle.

Below Right: Angela Young, *sound*, lithograph.



## Rememberance

June Wayne

June Claire Wayne was born on March 7, 1918 in Chicago, Illinois. She was raised as June Claire Kline by her divorced mother, Dorothy Alice Kline. At age fifteen, June dropped out of high school to become an artist. She chose to use her first and middle names, June Claire, for her first solo exhibition in 1935 in Chicago. A second solo exhibition followed in 1936 at the Palacio de Bellas Artes in Mexico City. By 1938, June was on the WPA Easel Project in Chicago, and had become a 'regular' in a cutting-edge culture of writers, actors, artists, and scientists. She worked alongside imminent world famous contemporaries, such as Richard Wright, James T. Farrell, Saul Bellow, Nelson Algren, Irene Rice-Pereira, and many others.

June moved to New York in 1939, working as a designer of costume jewelry in the garment industry while continuing to paint at night and on weekends. In 1941, she married an Air Force Flight Surgeon and substituted his name, Wayne, for Claire. Even though that marriage did not endure, from that point on her identity remained June Wayne. When Pearl Harbor was attacked, she left New York for Los Angeles, intending to work in the aircraft industry. She became certified in Production Illustration at Cal Tech/Art Center School, but she took a job in radio writing at WGN in Chicago instead. June scripted several programs a day of music and interviews with war heroes and movie stars on War Bond shows. In the mid 1940's production illustration was infiltrating her aesthetic imagination resulting in her signature works of optical art, *The Tunnel* and the Kafka Series. As for the WGN experience, it honed her literary talent and eventually she would write influential essays on artist's rights, art criticism, and feminism.

When WWII ended, June Wayne returned to Los Angeles to stay and became an integral part of the California art scene. She took up lithography at Lynton Kistler's facility, meanwhile painting and exhibiting intensively. By 1957, she also had become a familiar artist in Paris. In 1958, she collaborated with the great master printer Marcel Durassier with whom she did a livre d'artiste on the love sonnets of John Donne.

In 1959, W. MacNeil Lowry of the Ford Foundation suggested to Wayne that she write a plan to revitalize the art of lithography, which was floundering in the USA. The result was the Tamarind Lithography Workshop (named for her street) which opened in 1960. Wayne was named its director and the Ford Foundation was its financial support.

It was not going to be an easy endeavor. To drag the art of lithography into the artistic mainstream, she had to create more than just a workshop. She had to create a new infrastructure, an "ecology" as she called it, to support the medium; from determining the proper chemistry and inks to be used in the shop, to educating collectors and critics in the work's worth. "It was a revolutionary idea," she admitted. "It was such an act of will. None of it would work unless all of it worked."

Wayne gained an international reputation starting in 1960 when she began to invite leading artists to collaborate with professional printers at Tamarind to create artist's prints. Richard Diebenkorn, Sam Francis and Rufino Tamayo, and sculptor Louise Nevelson were among the first artists to work with the printers at Tamarind. Georgia O'Keefe made a brief visit to Tamarind at the time President Kennedy was assassinated, but was too upset to stay.



Marjorie Devon, current director of Tamarind, in a 2006 interview with The Times said, “When June got started, the attitude was ‘real artists’ don’t make prints. It’s a testimony to her persuasiveness that she got top artists interested.”

By the late 1960s, Tamarind had become an international force in the printmaking arts so Wayne transformed the Workshop into a permanent format as the Tamarind Institute of University of New Mexico, where it thrives today.

In 1970, Wayne turned to designing tapestries in France. In them, as in the rest of her art, she expressed her avant-garde linkage of art and science to issues of the times.

Optics, the genetic code, stellar winds, magnetic fields, tsunamis and temblors all appear in her work, and are often linked to metaphors for the human condition, such as the Lemmings Series. On a feminist level, The Dorothy Series (twenty multi-color lithos that she described as a “documentary film in twenty freeze frames”) includes her much praised video which together with the suite recently shown in Tokyo.

I will never forget the first time I met June. I was a graduate student at the University of Tennessee – Knoxville and we hosted the 1995 conference, honoring June with the Emeritus award. I can still see her tearing around the dance floor at the banquet that night, tangoing with J.S.G.

Boggs. I feel, as many do, a profound sense of gratitude to June for perpetuating her ideas and passion for lithography. As a woman and a lithographer, I may not have had the opportunity to become an artist if it wasn’t for her strength and innovation. June’s inspiring impact on the art world will be felt for many generations.



June Wayne looks at destroyed lithographic stones in Los Angeles.



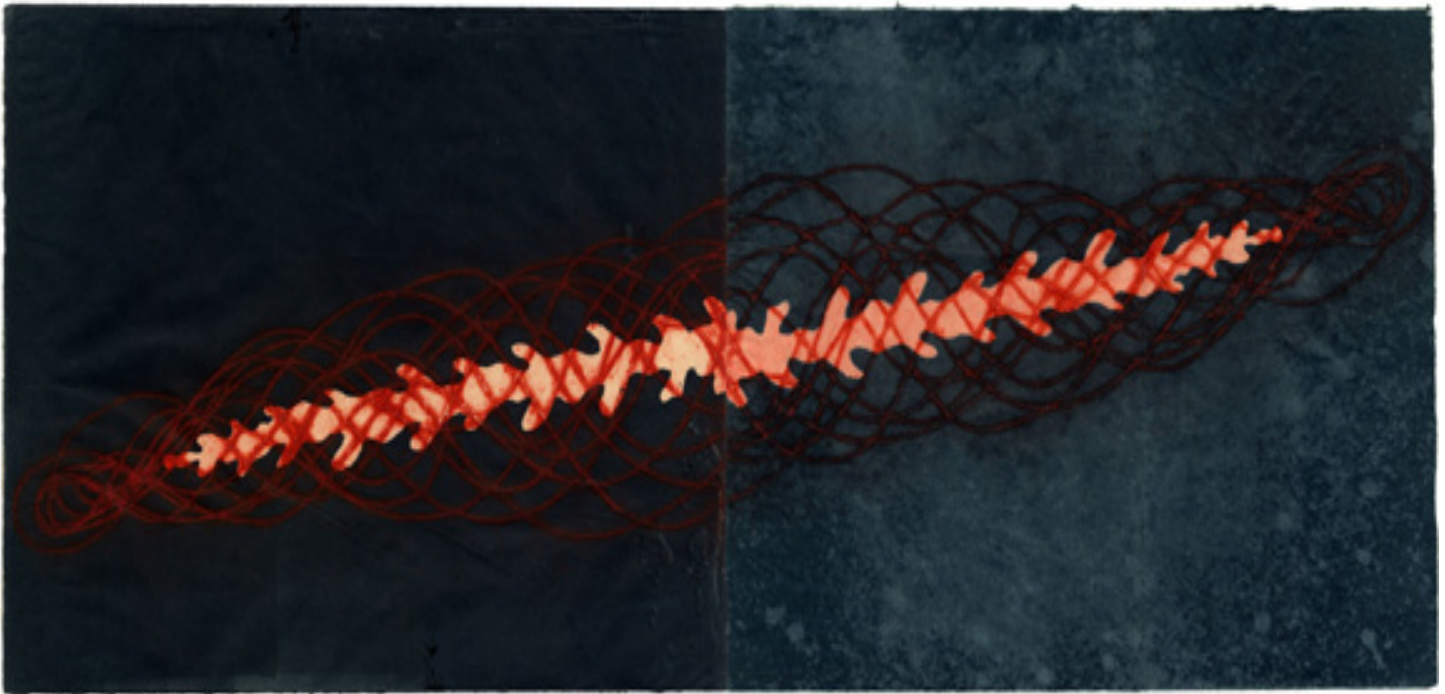
June Wayne’s art is represented in many museum collections in the USA and abroad. She has received dozens of awards as well as honorary doctorates. She was also a Visiting Professor of Research at the Rutgers Center for Innovative Print and Paper. She passed away at her Tamarind Avenue studio in Hollywood on August 23, 2011.

*Submitted by Elizabeth Klimek, newsletter editor and lithography instructor at the Corcoran College of Art + Design in Washington, D.C.*

Biographical information courtesy of [www.junewayne.com/](http://www.junewayne.com/)

Images courtesy of the Tamarind Institute.

June Wayne, *Visa Monday*, color lithograph, 1976.



Carolyn Webb, *In Dark Water*, woodcut and collagraph on joined Kitakata paper, 2011

### SUPPORT SGC INTERNATIONAL : JOIN OR RENEW YOUR MEMBERSHIP

Help us support our annual conference, publish the newsletter, underwrite our traveling show, act as a network for the membership and be a better resource for you. Students must include a photocopy of their current ID. PLEASE PRINT LEGIBLY!

NAME INSTITUTION/AFFILIATION (if any) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/COUNTRY/ZIP-PLUS FOUR \_\_\_\_\_

PHONE \_\_\_\_\_

E-MAIL \_\_\_\_\_

PLEASE CIRCLE:      \$50 REGULAR MEMBERSHIP      \$25 STUDENT MEMBERSHIP      NEW      RENEWAL

Inquiries for Institutional and Lifetime Memberships are Encouraged

SEND THIS FORM WITH A CHECK PAYABLE TO "SGCInternational" TO:

David Jones  
Treasurer SGCInternational  
6830 N. Lakewood Ave., #3  
Chicago, IL 60626  
proppjonesstudio@gmail.com

OR JOIN/RENEW ONLINE AT [WWW.SCGINTERNATIONAL.ORG](http://WWW.SCGINTERNATIONAL.ORG)