

# GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Fall 2016



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## LETTER FROM THE EDITOR MATTHEW MCLAUGHLIN

Dear SGCI members,

The leaves are changing on the east coast and its a beautiful time of year for color. The brisk fall air will be pushing more of us indoors, which will hopefully result in making more prints. But it is also a somber time with the recent election. SGCI President, Nicole Pietrantonio, reflects upon this further in her letter, but I would just like to re-affirm the need for our community to continue to support one another and create an inclusive environment for the exchange of ideas.

As finals approach, keep in mind the coming conference in Atlanta. The steering committee is putting together what will be a wonderful conference with new demonstrations, exciting panels and the introduction of the SGC International Archives at the Zuckerman Museum of Art.

In this issue we have a letter of introduction from the new Administrative Assistant to the board, Kate McQuillen, a history of women printmakers in Austin, TX, an article about airbrush aquatint and more.

Please enjoy this issue, and consider contributing in the future. Hope everyone has a productive Fall.

Best,

Matt McLaughlin, Editor  
[editor@sgcinternational.org](mailto:editor@sgcinternational.org)



Cathie Crawford, *Likeness of Being*, 24"X19", color reduction woodcut, 2016

Cover Image: Anita Hunt, *Untitled (Puddle)*, 15" x 11", drypoint, 2016

LETTER FROM THE PRESIDENT:  
NICOLE PIETRANTONI

November 12, 2016



Dear SGC International Members,

The letter I had intended to send you before the election was business as usual: updates about our redesigned website, a refreshed social media campaign, wishes for a restful Thanksgiving break and holiday season; however, in light of current events, these sentiments feel inapt -- rest feels like the last thing many of us can do right now.

On November 9th I woke up to a community filled with pain, anger, and fear -- my female students and students of color were afraid to walk downtown in my small, rural town of Walla Walla, Washington. One of my colleagues kept her children home from school on Wednesday because she was afraid they would be harassed. Another colleague's child was called anti-semitic slurs in his elementary school. Looking at the news, one can see that these are not isolated events.

As your president, I want to reaffirm my commitment to leading an organization that supports diversity and equity within its practices, programs, and policies. I am committed to creating a safe, inclusive, and welcoming space for all members of our community.

Just last week the board of SGC International approved \$10,000 in scholarships for students and emerging professionals. A percentage of these funds have been specifically earmarked for full scholarships for individuals who self-identify as part of an historically under-represented group. I believe that programs like these are more important than ever and I am committed to advocating for similar measures in the future.

Know that I am listening to you and want to hear your ideas about how SGC International can better serve the needs of its membership. I am committed to being a resource and advocate for every member of our community and can be reached at [president@sgcinternational.org](mailto:president@sgcinternational.org).

In closing, please support one another and take care of yourselves in these challenging times.

Sincerely,

A handwritten signature in black ink that reads "Nicole Pietrantonio".

Nicole Pietrantonio  
[president@sgcinternational.org](mailto:president@sgcinternational.org)

# WOMEN PRINTMAKERS OF AUSTIN CELEBRATE 20 YEARS

## BY CAROL HAYMAN

The organization Women Printmakers of Austin Texas has been providing opportunities for women (and men!) who print since 1995. WPA exhibitions introduce the public to the art of printmaking, its different techniques, long distinguished history, and serve the growing printmaking presence in Austin. We organize member shows that allow emerging artists to exhibit along with professional artists with exhibition experience. The exhibitions are in prominent locations, in city sponsored juried galleries like The Dougherty Arts Center, as well as other non-profit spaces like Pump Project and the Dell Jewish Community Center. Juried exhibitions ensure that the WPA maintains high artistic standards, while enhancing the prestige of the artists who are accepted into the shows. Mounting exhibitions provides our members with experience to nurture their production skills.



*Carol Hayman, Rush Hour (from the portfolio Games and Rituals), 11 x 15 inches, photo intaglio, 2016*

In addition to creating exhibitions, the WPA facilitates workshops on various traditional and modern printmaking techniques, open to members as well as the general public, to allow participants to learn new methods and materials of printmaking, to improve their skills, and exchange ideas. The WPA has fulfilled a long time goal, with the help of many printmaking friends, by opening a studio at the Pump Project annex, which allows members to use two presses, other equipment and supplies. This expansion to the services WPA offers, furthers its mission statement, by allowing the organization to offer a greater range of workshops of different kinds of printmaking techniques. Offered workshops have included Cyanotype - blue print scarves, papermaking, silkscreen, collagraphs, monotypes, polymer plate intaglio, drypoint etching, mezzotint, aquatint, paper litho, reductive block printing, Polaroid emulsion transfers, and encaustic collage, among many other different techniques and processes. WPA workshops are open to anyone interested in learning about different techniques of printmaking and meeting other printmakers. Workshops are publicized through our website, newsletter, mailings, and the local media.

Every year, part of the WPA member exhibition includes the annual trade portfolio. The trade portfolios promote collaboration between members and occasional collaborations between WPA and other arts organizations in other states. The WPA has sponsored 20 annual Trade Portfolios including trades with the Honolulu Academy Art Center, the Northern Printmakers Alliance, and New Orleans Printmakers. Our Trade Portfolio is a set of prints created by participating members, developed around a theme chosen by members at one of our meetings. Each participant creates an edition of prints, which are then exchanged and the participant receives a set of prints, one from each edition of the other artists. Several extra prints are part of the edition and are donated to the sponsoring organizations. The WPA frames and exhibits the Trade Portfolios of the trade each year. The theme of the most recent portfolio is "Games and Rituals" and can be viewed at the studio through the month of September as well as on the WPA website. To facilitate the creation of the trade portfolio, the WPA subsidizes press time in our studio for artists without presses. WPA meetings provide opportunities to view work in progress and problem solving. The trades provide an opportunity for advanced and beginning printers to participate, collaborate, and learn the discipline of creating an edition. The editions do not specify particular techniques, only that they are hand-pulled, so many different artistic styles and processes are represented including etching, relief, wood block, lithography, silkscreen, and collagraphs. A unified look is created by the theme and by specifying paper size and voting on horizontal or vertical orientation. In 2010, the WPA published a book, *Passion for Art: Fourteen Years of Printmaking*, which illustrates the previous 14 trade portfolios. In addition to the large trade portfolio, the WPA also organizes smaller informal trades which include the February Valentine Trades and Christmas trades. Images of the prints from the trades can be viewed on the WPA web site.

The Women Printmakers of Austin website presents member work to the global printmaking community, and can be viewed at [www.womenprintmakers.org](http://www.womenprintmakers.org). It features a rotating feature artist each month on the main page. On the public pages, a visitor can view archived issues of the newsletter, the prints in the annual trade portfolios, and WPA members work. Members can communicate with other members through an interactive e-mail template, or look up other contact information. It allows members to catch up on meetings they missed and to find out about Calls for Entries to our exhibitions and those of other organizations.

The website allows visitors who are not in Austin to see examples of the work of member artists. Its pages inform visitors of the purpose, history, scope, and breadth of the organization's activities and goals. The Request Information page provides a specific means to communicate with the group or individual members. Not only has the site directly helped to increase the WPA's membership and offer visitors information on art and career opportunities, but it has also helped to sell members' works, and educate people about printmaking. One of the educational tools on the site guides users through the processes of creating an edition and trade portfolio. Artists from other states and as far away as Italy, India, and England have contacted the WPA webmaster for information about the group and have expressed interest in members' works. Thus, the website informs a global audience about a part of Austin's culture and members whose artworks help make Austin a unique place to live. Besides the local members, the WPA currently has members from Ohio, Maine, Oklahoma, Washington, Kentucky, Arkansas, Great Britain, Spain, and Mexico, as well as from all over Texas. The WPA newsletter, current and back issues, is also on the website, with issues going back to November 2002, allowing members to keep up with the activities of WPA. It is full of tips, upcoming events, exhibition and workshop opportunities, book reviews, and interesting print and member related news. It reminds readers to look at the website to see the work of the member of the month and the topic of presentation at the next meeting.

Although it is an organization for women and consists of mostly female members, the Women Printmakers of Austin does not discriminate against men and has several male members. By nurturing our members, and promoting confidence, the WPA provides role models to young women who are interested in becoming artists and especially printmakers. Female role models of artists are sadly lacking in museums throughout the world. While primarily an Austin based membership, the WPA has members in other cities in Texas, other states, and other countries, who come to Austin to participate in meetings, exhibitions and workshops. Collaborations of exhibitions, workshops, use of facilities, and information exchanges with professional printing studios include Flatbed Press, Coronado Studios, and Slugfest in Austin, StoneMetal Press in San Antonio, and the Live Oak Center in Columbus, Texas. The WPA has been partially funded by the City of Austin's Cultural Contracts since 2001.

#### Mission Statement

Women Printmakers of Austin is an organization dedicated to encouraging women to actively pursue artistic expression through printmaking and to promote community through annual exhibits, regular meetings, and outreach projects. Our objective is to expand the audience for Fine Art Printmaking by increasing public awareness of historical traditions and contemporary techniques.



Brooke Molla, *House Garden*, 24.5" x 53", relief print with hand sewing, 2016

## LETTER FROM THE NEW ADMINISTRATIVE ASSISTANT, KATE MCQUILLEN

Dear SGC International members,

My first six months working for SGCI as their Administrative Assistant have been wonderful: challenging, fun, and filled with prints. I came to this organization from the gig poster shops of Chicago, where I worked as a master screenprinter and studio manager. Prior to that, I served as Director of the Chicago Printer's Guild, a nonprofit that fosters community within the graphic arts in Chicagoland. I received my MFA in Visual Arts from York University in Toronto and my BFA in Fine Arts from Massachusetts College of Art and Design, both with a focus in printmedia. I'm now based in Brooklyn, and am enjoying the rich and complex world of print tucked within the enormous art market of New York. As big as that world may seem, I've been pleased, but not surprised, to find that there is a close-knit and supportive community of printmakers here, similar to those I have known during my time in Chicago, Toronto, and Boston.



In my role as Administrative Assistant, I keep my eyes open for what I believe you all want more of: opportunities to show, means to put your work in front of others, and support from your colleagues, both online and in-person. If there are other ways in which I can serve you better, you can always feel free to reach out to me with suggestions. Find me on SGCI's Instagram, Twitter, and Facebook, or at [admin@sgcinternational.org](mailto:admin@sgcinternational.org).

In my daily work, I feel fortunate to assist our President, Nicole Pietrantonio, who I can tell you all is working her hardest to address the diverse needs and wants of our community. She is attentive, devoted to print media, and a wonderful resource for all of us! And every week, I have the pleasure of encountering your artwork in person and online, through my work for SGCI and on our social media. I feel lucky to work in a setting where I'm able to help build a platform for the culture of printmaking that we all love so dearly.

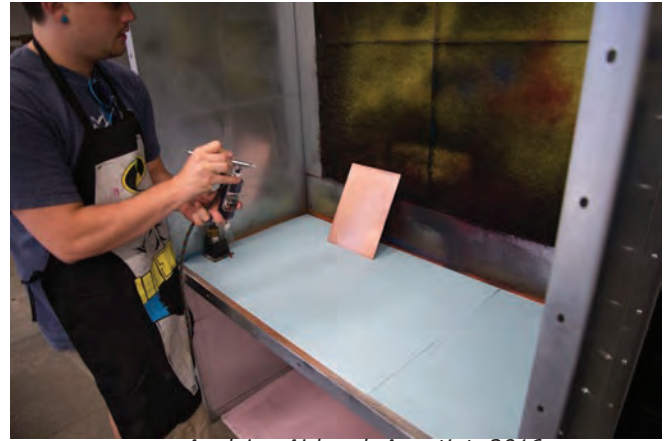
I hope to see many of you in Atlanta this coming spring! Until then, stay inky.  
Kate



Shawn Williams, *Construction Workers Building a Japanese Internment Camp Structure*, 27"x36", Serigraph, 2016

# THE ART OF AQUATINTING: BRANCHING COMMERCIAL AIRBRUSH TECHNIQUES WITH THE TRADITIONAL AQUATINTING METHODS OF INTAGLIO PRINTMAKING BY MARCUS GILBERT

Deep in the Chauvet caves of France over 30,000 years ago, man blew pigment onto the cave walls leaving behind a handprint in time. The archaic airbrush was born. After years of refinement the airbrush, deemed the “Atomizer,” was first brought to life by artist F. E. Stanley in 1876. He created the Atomizer to achieve shading through spraying watercolor, India-ink, and other liquid mediums to his artwork (Merlin). The Atomizer went through many different re-creations and patents, from single action to dual action stroke airbrush guns, and was named the “Paint Distributer” by Abner Peeler. It was then brought to the public as one of the main attractions in the Manufactures/Liberal Arts building at The 1893 Chicago World’s Fair (Merlin).

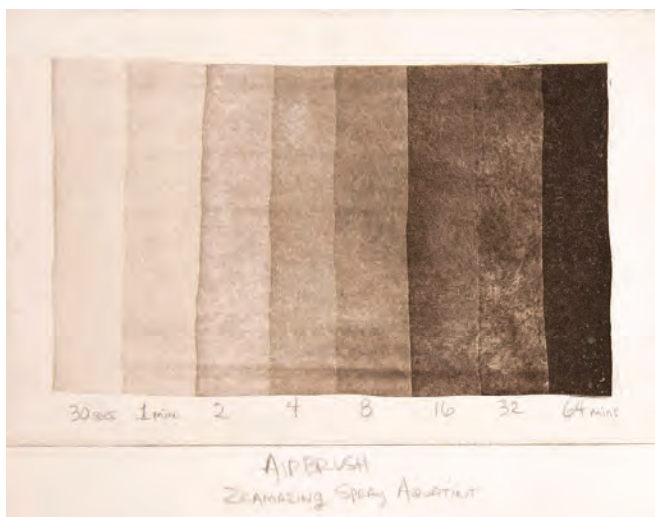


*Applying Airbrush Aquatint, 2016*

Prior to my enrollment at Kansas State University, I utilized the airbrush gun as a commercial airbrush artist. I have worked in many different professional settings across the country doing airbrush art ranging from souvenir tee shirts to detailed murals. Last year I was accepted into the McNair Scholars Program, a federal TRIO program funded by the U.S. Department of Education, designed to prepare undergraduate students for graduate and doctoral studies through involvement in research and other scholarly activities. My research mission was to work with my mentor Professor Jason Sculla, Area Head of Printmaking at KSU, to implement some of my prior experiences and knowledge of working with commercial art into the traditional methods of printmaking, focusing on replacing traditionally toxic methods with methods safer to the artist and the environment. The Printmaking Department at Kansas State University recently underwent a large scale renovation. Each shop is outfitted with state of the art industrial ventilation, including several commercial spray booths and a hard line air compressor system. This made it easy to implement spray airbrush into the curriculum.

The traditional methods of producing continuous and graduated aquatint tones in Intaglio etching, requires the use of toxic chemical processes and etchants that are hazardous to the health of the artist and our environment.

Two primary sources provided the foundation for my research. I referred to journal articles and publications by one of the leading experts in the field of non-toxic printmaking techniques, Keith Howard. As a foundation in my research of alternative aquatint formulations I referred to Zea Mays Studios, a print shop dedicated to nontoxic printmaking techniques.



*Airbrush aquatint test plate, 2016*

Understanding the differences between less expensive beginner level single action airbrushes to the higher end professional grade dual action setups gives the artist an advantage when applying its usage to the traditional methods of aquatinting. The absence of this knowledge and experience makes branching commercial airbrushing and traditional printmaking methods more difficult. My setup includes: Iwata HP-BCS model dual action syphoned fed airbrush, its corresponding air hose, a bottle to hold liquid corrosive resistant medium, and an air supply with regulator previously installed in the printmaking shop at KSU.

The formula that I found to be most successful is a recipe published by Audrey Blood and Jenny Gover of Zea Mays Printmaking. I compared aerosol spray paint in my research to provide a standard comparison to show the best aquatinting results. After mixing the formula together and making sure all

the airbrush equipment was hooked up properly; the process to apply the aquatint was simple and quick. When applying the aquatint, I found the ideal distance to be 24" away from a propped up, clean, degreased copper plate. The psi on the gauge for the air supply worked best at 60psi. The airbrush gun trigger was pushed down and pulled all the way back to allow a steady constant flow of atomized aquatint. Two quick passes in a sweeping side to side motion across the copper plate sufficed. It required some practice to get the feel of the airbrush gun and the shop setup. After the copper plate was sprayed with the etchant resistant, it was allowed to dry for five minutes. Once dry, the plate was ready to etch to the specific desired tonal variation. Zeamazing spray aquatint bonds stronger to the matrix eliminating the need to recoat between etches. To clean off Zeamazing spray aquatint, the process only required the plate to be soaked in a proper cleaning sink with Bon Ami natural household cleaner and soy sauce for approximately five minutes; after soaking, the residue rinsed off the plate with ease. This eliminated the need to use harsh petroleum based solvents, and is safe for the artists and the environment.

The continuous and graduated tonal variations achieved through airbrush aquatinting overall was a success. The transitions in tones created by using the Zeamazing spray aquatint with my equipment set up are smooth and consistent compared to that of aerosol spray paint, and the comfort of knowing that the aquatint technique is non-toxic allows for the element of danger to be eliminated.

I am thankful for my prior experience with commercial airbrushing, as it has allowed me to implement an innovative method of creating artwork in printmaking. As airbrush aquatinting is still a developing technique, there are a few aspects that could be further refined to enhance its superiority in aquatinting. The first aspect is to further research and test the Zeamazing spray aquatint formula to solidify its non-toxic claim. While the formulation eliminates petroleum based solvents, the atomization of the ingredients in Zeamazing spray aquatint may cause health irritants once airborne.

At KSU, before we graduate, we are required to have a final BFA exhibit that showcases our experiences as undergraduate artist. For my exhibition, my work deals with self-portraiture and self-reflection. I have incorporated spray aquatint into my largest piece creating a smooth textured aquatint that holds delicate burnishing marks to create unique tonal variations. As I venture onward into graduate school I will continue to research and develop healthier alternatives for artist and our environment.

#### *QUICK STEPS FOR AIRBRUSH AQUATINTING*

1. *Screw airbrush hose onto air pressure regulator.*
2. *Screw airbrush gun onto hose.*
3. *Turn air on and set regulator to 60psi.*
4. *Push siphon fed bottle with properly mixed Zeamazing spray aquatint into bottle connector.*
5. *Spray to the side to test spray consistency.*
6. *Prop up plate 24 inches away in well ventilated area.*
7. *Fully compress trigger and pull all the way back.*
8. *Sweep side to side for full coverage, be sure to go past edges for even coverage.*
9. *Allow to dry 5 minutes.*
10. *Etch accordingly.*
11. *Clean between stages or when finished.*



*Detail of Self-Portrait, Etching, Airbrush Aquatint, and Burnishing, ~ 33" x 28", 2016*



## GIRLHOOD: ZOE HAWK IN THE STUDIO BY CHELSEA CAMPBELL

A group of girl scouts prepare a campsite; schoolgirls in matching jumpers meet between class in a bathroom; young girls in brightly colored party dresses whisper and laugh together. These nostalgia-fueled scenes created by Zoe Hawk are familiar for most women, though there is a deep sense of unease lurking behind each piece.

Zoe came to the Women's Studio Workshop to work in the Silkscreen Studio and expand upon the themes and aesthetics that she explored in her paintings. With her prints, she removes these girls from their naturalistic settings and decontextualizes their narratives, leaving her uniformed characters to wander among solid, colorful shapes and backgrounds. In this way, Zoe achieves the flat, graphic quality that is found in her reference materials—mid-century American advertisements, children's books, and stage productions. The disparate source images cohere to create a fake, almost plastic-like stage for Zoe's characters to act out their scene.



*Zoe Hawk, Aquarium, 22"x30" Silkscreen, 2016*

"I piece together these found images from my library of source material with elements from my imagination and memory," says Zoe, "and then place these figures within the scene like actors in a play."

With each piece, the viewer finds themselves looking down on the young girls, like dolls in a dollhouse. The viewer is stuck in this voyeuristic position, just as the girls are stuck in these claustrophobic spaces and rigid uniforms. In one of the three prints Zoe made during her Studio Workspace residency, a group of swimmers in matching pink and red swimsuits dive in and float in a sea foam green pool. Beyond the gelatinous cube of the pool is just the whiteness of the page—the women appear quite literally trapped. The viewer watches, transfixed, like they're at the aquarium, their noses pressed against the glass to get an even closer look at the swimmers.

In another print made during her residency, Zoe was inspired by the story of "emerald green," a pigment that was incredibly popular in Victorian era fashion despite being rich in arsenic. As women curtsied or twirled, flecks of the poisonous pigment flew up off their dresses and into the air, leading to deadly consequences. "Women, especially at this time, would go to such great lengths to fit into this ideal femininity that it literally poisoned them," Zoe says. In her print, a group of young women clad in elegant emerald dresses follow each other out a nondescript door, their backs to the viewer. A younger girl in a black dress faces away from the group of women and towards the audience as she mourns their fate.

The woman or girl dressed in black makes her way into several of Zoe's pieces. This figure, depending on her perceived age, can symbolize womanhood, cloaked in mystery for the younger, carefree girls around her. Or, like in the emerald green piece, she symbolizes a state of transition, still young but watching, helpless, as her childhood fades away.



*Zoe Hawk, Arsenic Green, 15"x20" Silkscreen, 2016*

"In college, I began thinking about my own childhood experiences," says Zoe. "As a happy and curious girl, I remember womanhood being not only mysterious, but terrifying."

Within the colorful repetition found in Zoe's work is a conflict between individual and collective identity. Zoe dresses her characters in bright, matching uniforms that represent the control and social order imposed upon women by a sexist society. At first glance, the repetition of colors and bodies suggests that this control is being maintained, but upon further inspection, Zoe's characters complicate the picture by asserting their own individuality.

Some of these individual expressions, however, darken Zoe's deceptively bright prints and paintings. While some of the girl scouts

set the campsite, others examine dead rabbits; while some schoolgirls touch up their makeup in a mirror, others sneak out a window and pull on each other's hair. These small, unsettling moments break through the happy spectacle and hint at the darkness looming as innocence becomes experience. "I want whoever is looking at the work to feel gradually more and more unnerved the longer they spend with each piece," Zoe says.



*Zoe Hawk, Birthday Girl, 15"x20" Silkscreen, 2016`*

Zoe Hawk is an artist living and working in Doha, Qatar. She has an MFA in Painting from University of Iowa and a BFA from Missouri State University. See more of Zoe's work on her website at [zoehawk.com](http://zoehawk.com).

## LETTER FROM THE STUDENT REPRESENTATIVE SARAH ELLIS

Hello from Texas!

If your experiences are anything like that of the students at my university, the semester is in full swing and you're printing your heart out. Recently, I saw a short video by Jake Parker on the importance of finishing a work of art. The mantra? "Finished, Not Perfect". It may be something that's full of frustration, or it could be the final piece for your thesis exhibition. Not everything is going to be the next great edition, but there is so much merit in seeing something from start to finish. Allow yourself to experiment and find new visual languages to describe your thoughts. Additionally, let the community aspect of printmaking be a driving force to develop your body of work. There is so much inspiration to be found simply by engaging with the people in your own shop!

As the planning for the upcoming conference in Atlanta continues, I want to encourage you to apply for student awards and scholarships available through SGCI. Funding is always the largest part of the battle when traveling, so be sure to look into what kind of support is available at your respective institution. During this conference, the student panel will focus on crafting an artist statement in Nexus of Thought: Developing a Strong Conceptual Framework. I'm very excited for our panelists to share their perspectives and experiences with the student members at large.



Terminus is quickly approaching and I can't wait to see all of you there. Until then, happy printing!

Warmest Regards,

Sarah Ellis

# YOUR MARKS AND MINE: AN ENGAGEMENT WITH SUKHA WOROB'S CMYK ROLLER PRINT INSTALLATION

## BY ABIGAIL FLANAGAN

In March of 2016, the Foreground Gallery at the Imagine Butte Resource Center in Butte, Montana hosted an exhibition celebrating the educational and community-oriented nature of printmaking entitled *Wayzgoose*. This quirky term framed the month long exhibition as well as provided supplemental educational programming at the center. The exhibition served as an invitation to a gathering in the name of print.\* We wanted newcomers of the medium to get a sense of printmakers working in a busy environment, a bustle that gives way to the 'hive mentality' that is so often present in print shops throughout history; an atmosphere where productivity and play are fluid. In proximity to the center's printmaking studio and welcoming a new printmaker in residence, the exhibition gestured gallery goers to come and enjoy the prints on display, learn from informational material about the different processes, and spark a sense of curiosity for the print shop as a place of learning and wonder.



Sukha Worob, *Ghosts in the Noise* (post-collaboration, final piece), 4'x5', ink on wall, participants, 2016

The exhibition included works that exemplified woodblock, etching, cyanotype, letterpress, and lithography. One piece in the show that perhaps placed a few questions in the minds of viewers - questions regarding the role of the artist and the viewer in a work of art and how we may expand our interpretations of printmaking by deconstructing the medium itself - was Sukha Worob's installation of participatory CMYK rollers. Participants were instructed to use bottle-sized rollers that were covered with a playful material (which was made by Worob through a casting process). This bumpy, absorbent, bubblegum pink rubber surface was then rolled in one of four inks: cyan, magenta, yellow and key and applied to a bare gallery wall. A frame of blue tape indicated the containment of where to roll your mark. In bursts of activity, the piece became itself throughout the month.

Perhaps the main similarity between Worob's work and the others on display was the use of ink. Otherwise, all the conventional elements to printmaking had been deconstructed, explored and revisited through his piece. For veteran printmakers who are familiar with printmaking as installation and the less-versed viewer alike, this interactive journey in printmaking became about play; it became about blushing, and hesitation, about boldness and mimicry; it became about choice and commitment, perhaps a bit about composition but certainly about contingency.

On the final day of the installation, after the taped frame was peeled off with anticipated satisfaction, a window of activity and smeared color remained on the wall. The mixture of colors and variety of depth and mark-making evoked an understanding of time and plurality; a sense of the many hands that created the work. Only a few moments of this stillness transpired and then the work entered its ephemeral existence in the memory of the participants and the layers of white paint on the wall.



Sukha Worob, *CMYK Rollers*, each ~10"x4"x4", handcast rubber, rollers, lasercut birch, 2016

As exemplified by this piece and other interactive works that Worob sets in motion, the experience of engaging with this process turns back at us as an engagement with one another, thus creating a loop of dependency between the community and the individual. We are asked to explore our social and cultural selves and the creative potential of a collective. Each individual track applied to the wall becomes a moment for others to retrace, to build from, or be inspired by. For Worob, printmaking is a plane in which we pivot our understanding of being-in-the-world as empathetic human beings.

\*A wayzgoose was at one time an entertainment given by a master printer to his workmen each year on or about St Bartholomew's Day (24 August). It marked the traditional end of summer and the start of the season of working by candlelight. The term has now come to refer to an annual outing, party, and dinner for the staff of a printing workshop or the printers of a newspaper. (Wikipedia)

## ANNOUNCEMENTS

### Exhibition

Tallmadge Doyle  
**SOLO EXHIBITION KARIN CLARKE GALLERY**  
November 2, 2016 — November 26, 2016  
Karin Clarke Gallery | Eugene, OR  
Opening Reception: November 4, 5:30 – 7:30pm  
Artist Talk Saturday November 5, 2pm  
karinclarkegallery.com

‘a dance - color, symmetry and paper’ prints by Juergen Strunck  
Museum of Geometric and Madi Art | Dallas, TX  
November 4, 2016 — January 22, 2017  
Opening Reception: November 4, 6-8pm



Judith Anne Osborne, *Intellect II*, Reduction serigraphy, 24" x30", 2009

### Exhibition Opportunities:

Frogman's is looking to host exhibitions to be held in conjunction with Frogman's 2017 Print Workshop. Last year, we hosted eighteen exhibitions at venues including universities, arts institutions, community arts centers, and commercial galleries.

<http://www.frogmans.net/callforproposals.html>

Deadline to submit proposals: December 15, 2016

### Scholarship Opportunities:

Frogman's Graduate Student Scholarship provides the winner with a solo exhibition and a free course at Frogman's 2017 Print Workshop.

<http://www.frogmans.net/Workshop.htm#SCHOLARSHIPS>

Deadline to apply: December 15, 2016



Anna McNeary, *Untitled*, 2015, Debossed blind collagraph, 18"x25.6"



Peter Baczek, *Apex*, 18"x14", Lithograph, 2016



Julia Rigby, *Inky*, 12"x12", relief print, 2016



Women's Studio Workshop in Rosendale, NY has an artist-centered philosophy and a deep commitment to the individual's creative process. We support this vision through providing time and space in the form of grants, residencies, and internships where women-identifying artists can come to work with 24-hour access to our studios.

Our workspaces include the darkroom, letterpress, silkscreen, ceramics, intaglio, papermaking, and book arts studios. Below are application deadlines for our Spring Opportunities, also found on our website at: [www.wsworkshop.org/opportunity-calendar](http://www.wsworkshop.org/opportunity-calendar).

### **February 1 Deadline**

#### **Studio Residency Grant (6-8 weeks)**

The Studio Grant is a six- to eight-week residency for artists to create new work in any of our studio disciplines. The grant includes a stipend, onsite housing, and technical production assistance.

#### **Legacy Residency Grant (6 weeks)**

The Legacy Grant is a special six-week residency offered to an outstanding woman artist who wants to work in any of our studio disciplines. WSW's most recent Gala honoree selects a Legacy resident from the Studio Grant application pool. Previous honorees include Judy Pfaff, Mary Frank, Joan Snyder, Carolee Schneemann, Gillian Jagger, Barbara Leoff Burge, and Zarina. The grant includes a stipend, onsite housing, and technical production assistance.

### **February 15 Deadline**

#### **Nonprofit Management Internship (6 months)**

Nonprofit Management Interns gain experience undertaking projects relating to public relations, fundraising, event planning, and arts administration. Internship include a stipend, unlimited studio access, and onsite housing from July through December.

#### **Studio Internship (six months)**

Studio Interns are a crucial part of the WSW community assisting resident artists, book production, and studio classes. Internships include a stipend, unlimited studio access, and onsite housing from July through December.

#### **Summer Internship (2 months)**

Summer Interns hone their culinary skills and agricultural knowledge through working in the kitchen for WSW's Summer Art Institute and on the Art Farm. Internship include a stipend, unlimited studio access, and onsite housing.

### **April 1 Deadline**

#### **Studio Workspace Residency (4-6 weeks)**

Residents have the opportunity to create new work in the supportive WSW environment. With onsite housing, this highly subsidized residency gives artists a gift of time, an uninterrupted period work away from the stresses of daily life for a weekly fee.

#### **Art-in-Education Workspace Residency (4-5 weeks)**

With onsite housing, this highly subsidized residency allows artists with teaching experience to create new work and work with local school students for a weekly fee.

#### **Chili Bowl Workspace Residency (4-6 weeks)**

Chili Bowl Residents make bowls for WSW's Annual Chili Bowl Fiesta as they also create their own work. With onsite housing, artists have fulltime studio access for a weekly fee.



Brandon Williams, *Don't Make No Sense*, 9.25" x 12.25", Etching, 2016

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 photo-copy of their current ID. PLEASE PRINT LEGIBLY!

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

ADDRESS \_\_\_\_\_

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

PHONE \_\_\_\_\_

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

PLEASE CIRCLE:      \$75 REGULAR MEMBERSHIP      \$35 STUDENT MEMBERSHIP      NEW      RENEWAL

Inquiries for Institutional and Lifetime Memberships are encouraged.

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

Michelle Martin  
 Treasurer, SGC International School of Art  
 1768 E 14th Place  
 Tulsa, OK 74104

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