

GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Summer 2016



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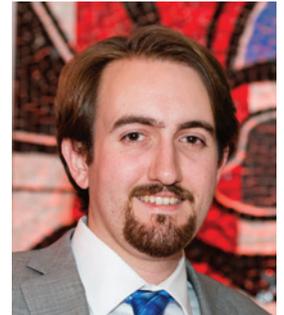
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LETTER FROM THE EDITOR MATTHEW MCLAUGHLIN

Dear SGCI members,

Time never seems to slow down. I am still thinking about the great things I saw in Portland at the 2016 SGC International conference, Flux, but it makes me reminisce about all the previous conferences I have attend and how many years have past since my first.



The same holds true when I think about the students that have just graduated and the time they spent building on the skills and ideas of art making. Hopefully, most of you will continue in this line of work and help expand the conversation as we try and do in every issue of Graphic Impressions. Your work and research build on our base of knowledge and our continunig support of one another in the pursuit of printmaking and art.

This issue will have an essay about a project of experiemental matrices written by Peter Briggs, a few items to wrap up the Flux conference, along with an article by Patrick Grisby about a new collaborative course titled Printmaking Color Theory at the University of Florida.

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

Best,

Matt McLaughlin, Editor
editor@sgcinternational.org



June August, *Art and Justice Green*, 31.5"x48",
Silkscreen, 2015

Cover Image: Niloufar Kazemzadeh, *Deluge*, 24" x 24", Intaglio Collograph, 2016

LETTER FROM THE PRESIDENT:
NICOLE PIETRANTONI

Dear SGC International members,

It's a great honor to write this, my first President's Letter. As the academic year comes to a close and summer is in sight, I find myself reflecting on my new role as President with a deep sense of awe at the growth of our organization and with gratitude for all of the remarkable, hardworking individuals who've committed their time to foster such growth.

A huge thank you to David Jones, our former President, and the 2014-16 Executive Board for their service to the organization. I find myself relying on David's wisdom and generosity on a near daily basis – I'm incredibly grateful for his guidance. Thank you as well to our new 2016-18 Executive Board for taking on your new roles – your service is not only deeply appreciated but necessary for the vitality of the organization.

Having been on and off the board for over a decade now, I know firsthand how hard the board members of SGC International work. I also know the challenges of having the entire board turn over every two years. There is much re-learning and re-training each time, which made the hiring of a full-time employee necessary to bring stability and institutional memory to the organization. The groundwork for this position started many Executive Boards ago: a special thanks to Beth Grabowski, Kevin Haas, and David Jones for spearheading this initiative and serving on the search committee.

We are excited to announce that Kate McQuillen has joined us as SGC International's Administrative Assistant. Kate is a Chicago-based artist with over 15 years of experience in printmaking and she brings an impressive level of experience in leadership, management, and fundraising. A former Master Screenprinter and Studio Manager at Baker Prints Chicago and Director of the Chicago Printer's Guild, Kate received her MFA in Visual Arts from York University and her BFA in Fine Arts from Massachusetts College of Art and Design. She is currently part-time faculty in the Art + Design Department at Columbia College Chicago. Kate has already hit the ground running, working to enrich the content of our website, expand SGCI's social media presence, and organize what seems like decades of paperwork.

Finally, thank you to the amazing Eun Lee, SGCI's Conference Coordinator, and the Portland Steering Committee for their incredible work putting together a memorable SGC International Conference in Portland. Our annual conference is a platform for community, scholarship, and a celebration of the work of our peers. It's always one of the highlights of my year – I love seeing printmakers and print enthusiasts come together, but especially seeing students attending the conference for the first time. Each year a large percentage of conference attendees are students and this group only continues to grow and diversify.

I have a deep reverence for this organization and its history. At the same time, I also know that we still have more growing to do. At this past conference I heard much well-deserved praise and celebration for the work of SGC International, but also a call for the organization to do better in regards to diversity and representation. I want the membership to know that I'm listening and will work with the new board to develop strategies for increasing more equity will be a priority of this new board. Please share with me how we can be the organization that truly meets the needs of all of our membership. I look forward to working with you..

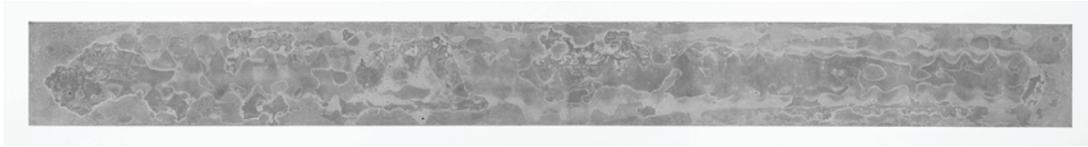
Sincerely,



Nicole Pietrantonio
SGC International President



COOKING EXPERIMENTAL MATRICES: PRINTS BY JOHN ROBERT CRAFT BY PETER BRIGGS



Like cooking, variations of recipes guide printmaking experiments. Sometimes subtle, sometimes radical adjustments transform cookie cutter strategies into savory stews. John Robert Craft is a cooker—roast chef, fry chef, sauté chef, even pastry chef. He is a sculptor and printmaker. He transforms iron from a solid into a liquid and back into a solid. And for more than a decade he has used his solids, his sculptures, as tool kits to score or otherwise mark print matrices, especially wood blocks, litho-stones, and acrylic sheets. About two years ago his cooking took a new direction. Seeking a more explicit processual relationship between sculpture and printmaking, Craft shaped a strategy to create intaglio print matrices as components of annealing his sculpture. The consequences of his methods are attended by rather extraordinary expenditures of calories, of energy, of heat.

*Diamondback, 2015
Intaglio (image: 12"x120")
Printed by Heather Parrish, Flatbed Press, Austin, TX
© John Robert Craft*

Craft's preferred sculptural techniques, blacksmithing and casting iron, were gained at an early age while working with his rancher-father repairing windmills on the rolling grasslands at the southeast corner of the Texas Panhandle. Craft's sculptures are mostly made from scrap iron (old bathtubs, sinks, and more) as pyramidal, cubic, and globe-like forms in which his reductive geometric shapes are linked together or recombined in repeating patterns. His interest in printmaking developed as he inked small cubic sculptures (about one to two inches) that he had smithed, stamping them in a grid onto a sheet of Rives paper, feeding his earliest dialogues between his two- and three-dimensional work.

When Craft casts his iron, the molecular structure of the metal changes. Heating of the metal to liquid, and the cooling back to solid realigns the molecules and weakens the iron. The strength of the iron can be modified in a variety of ways, often by adding other materials, such as carbon or nickel, during the casting process. In some cases, specifically in Craft's case, the heating and casting of the iron increase its brittleness. Essentially, the crystalline structure of the metal aligns so that the solid object becomes fragile, easily broken, and snapped into fragments. The "cure" for this unwanted contingency is to anneal the object. That is, slowly reheat the metal and then let it cool, also slowly. This procedure realigns the metal's crystals and increases the ductile strength of the metal.



*View in Memphis, TX foundry with intaglio plates and sculpture after annealing; note on the right the large columnar sculpture held up with a chain and pulley.
© John Robert Craft*

Craft flashed on the potential of the annealing process and decided to experiment with it as a technique for making intaglio plates. Based on his metallurgical experience, he reasoned that the surfaces of mild steel, with its reduced carbon level, might erode during annealing. And if he placed his finished but not yet annealed sculptures on top of sheets of mild steel, they might act as a resist, interfering with or impacting the erosion of the mild steel in various and unpredictable ways. He was right.

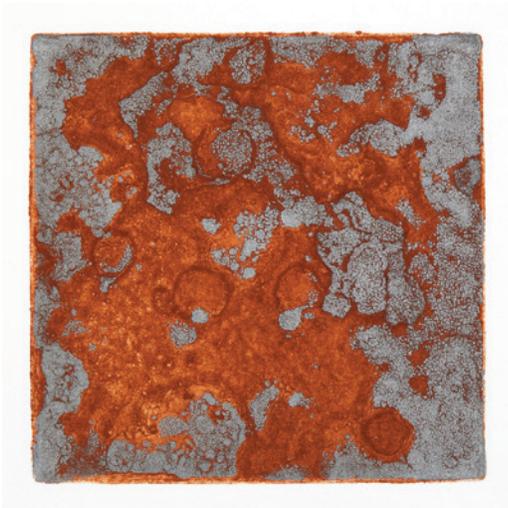
It worked. He loaded the mild steel sheets into a foundry's car kiln and placed arrays of his sculptures to be annealed on top of them. Some of these sculptures were small enough to hold in your hand and others were large, one being an 840 pound solid iron column about nine feet long. The sculptures and the beds of mild steel were wheeled into the kiln and the temperature slowly rose to about 980 degrees Celsius (1400-1800 Fahrenheit). The materials then slowly cooled. Impurities in the mild steel burned off and the surfaces of the steel

plates scaled, creating lunar like landscapes in low relief, something like metallurgical acne. The sculptures that were set on top of the sheets of mild steel impeded the scaling, leaving ghost-like alterations and patterns on the metal surfaces.

Craft carted the plates to Flatbed Press in Austin, Texas, and cleaned them. At Flatbed, he and printer Heather Parrish printed them. Using metal-laced inks—inks mixed with graphite, aluminum, and oxides—long and narrow plates (12x120 and 6x96 inches) and smaller (4x4, 6x6, 9x9 inches) square intaglio plates were run through a press with the rollers under heavy pressure. The relief embedded in the mild steel plates was deep, at times cutting the paper and deeply embossing it. Residual grey flakes of mild steel, weakened by the annealing process but not removed by cleaning the plates, adhered to the ink and were bonded to the paper by

the pressure of the press. He dubbed this body of work, *The Heat Series* and refers to the small square prints as *The Degradation Series*, apt monikers.

Craft's prints are not just mirrors of a process that seeks to meld sculpture making and printmaking. The format of two of the prints, 12x120 and 6x96 inches, create dramatic panoramas. Craft has titled them, respectively, *Diamondback* and *Prairie Rattler*, because they exhibit the subtle reptilian geometry of snakes commonly found on his southern Plains ranch. The lace-like, serpentine patterns travel in and out of focus across the surface of the prints. Craft grouped the smaller squares into a polyptych of four images (each 4x4 inches) and two diptychs (6x6 and 9x9 inches). These prints capture moments or glimpses of richly oxidized puddles of metals or minerals or, even more so, distant planetary surfaces fixed by NASA cameras. The simple richness of his mostly monochromatic inks and the topography of the plates suggest origins in the movement or erosion of land or earth or soil. Craft noted in conversation with me that all of his work echoes his life as a rancher in west Texas, where the importance of making a living from the land, of rusting steel tools, of the polish of old barns, of the colors of eroded earth, of the textures of dried pools of red and brown dirt after a thunderstorm, resonate throughout his sculpture and prints.



Degradation #3 (One of Four), 2015
Intaglio (image: 4"x4")
Printed by Heather Parrish, Flatbed Press, Austin, TX
© John Robert Craft



Degradation Study #2 (One of Two), 2015
Intaglio (image: 6"x6")
Printed by Heather Parrish, Flatbed Press, Austin, TX
© John Robert Craft

Peter S Briggs, director of the Artist Printmaker Research Collection (AP/RC), is an art historian and curator living in Lubbock, Texas. All images are from the Andrew Polk archives at the AP/RC at the Museum of Texas Tech University, Lubbock (see: <http://artistprintmakerresearchcollection.org/>).

THANK YOU FROM 2016 SGC I CONFERENCE FLUX IN PORTLAND

Flux, the 2016 SGC International conference in Portland, Oregon showcased four days of exhibitions, demonstrations, awards and presentations that spanned across the Portland Area in a celebration of Printmaking. There was a generous and supportive response from the local community and across the region of printmakers and organizations, which offered conference attendees a diversity of events that connected to the theme:

Flux - The Edge of Yesterday and Tomorrow

The printmaking community in Portland integrates tradition, innovation, and technology, while also promoting social awareness and sustainability. Our relationships with industry, community development, and social collaborations point to progress as we evolve with our environments and maintain relevance in the changing currents of contemporary society. Printmakers and printmaking communities around the world are in flux. We are moving forward, adapting and responding to the changing times while honoring our rich history and foundations in printmaking.

There were more than 1500 conference members participating in the events, with attendees coming from across the country as well as many international locations. There was representation from just about every international region not only in attendance, but also participating in the exhibitions, demos and panels.

This year's SGC International Awards were given out to:

John Risseeuw - Printmaker Emeritus

James Rosenquist - Lifetime Achievement in Printmaking Award

Tom Prochaska - Excellence in Teaching Printmaking Award

Christy Wyckoff - Excellence in Teaching Printmaking Award

Alicia Candiani - Honorary Member of the Council Award

Heather Leier - Graduate Student Fellowship Award

Dana Potter - Undergraduate Student Fellowship Award

The Portland Conference Steering Committee would like to extend a huge thank you to Eun Lee, our conference coordinator, along with Deborah Sosower who managed the registration process. The Portland region was excited and honored to have hosted such an incredible event and are still talking about how we were able to have over one hundred exhibitions focused on printmaking. We look forward to next year's conference in Atlanta and expect it will be another great occasion to join the council's founding member, Boyd Saunders, to kick off another round.



FLUX
PORT
LAND
SGCI
2016

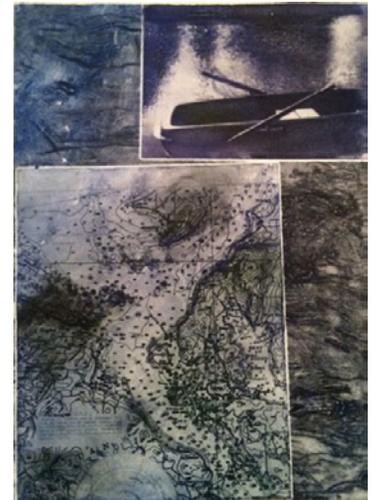
A COAST-TO-COAST COLLABORATION BY SHERRY SMITH BELL

Merriam-Webster defines collaboration as a verb “to work jointly with others or together especially in an intellectual or I would add ‘creative’ endeavor.” The Cambridge Dictionary also sees it as a noun - “two or more people working together to create or achieve the same thing”

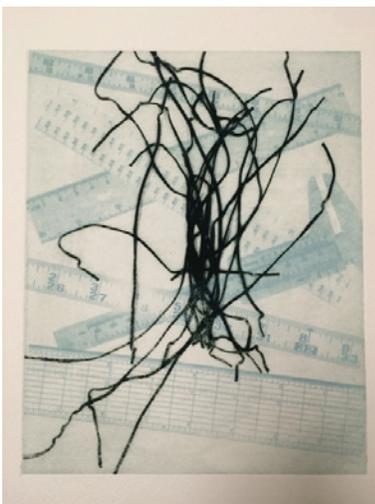
Collaboration takes many forms. In the case of the print portfolio “Cross Currents,” a cross-country alliance between artists working on each coast in different media demonstrates the value of cross-cultural artistic influences and relationships. Two independent presses, James Reed’s Milestone Graphics of Bridgeport, Connecticut, and my Blue Sky Press of Lafayette, California, developed the project to celebrate the anniversary of Milestone Graphics established in 1976 and Blue Sky Press established in 1996. Printing production on the East Coast took place at Jim’s press where he served as the master printer. In contrast, I acted as a mentor teacher for the artists working at Blue Sky Press.

James Reed and I have a long relationship as he has participated as an artist in three of my earlier portfolios, “Of Time and Place,” “Brave New World” and “Translations.” Our experience aided in the more complicated “Cross Currents” project where two co-publishers jointly made decisions. In the portfolio the resulting work is introduced by Sylvia S. Walters, Professor Emerita at San Francisco State University, who describes James Reed and the Milestone Graphics’ artists’ work as follows: “The four artists included in this portfolio under his auspices include Nomi Silverman, Stephan A. Fredericks, Ann Chernow and Reed, all of whom, whether in relief, intaglio or lithography, use black and white representational language, based in drawing, to look for hidden meaning beyond the surface.”

An interesting mix of mediums is represented in “Cross Currents” - from etching, lithography, woodcut, solarplate etching, and letterpress, to linoleum cut with mixed media. Black and white prints are seen in the East coast printmakers, while colored prints dominate in the West coast work. Walters observes: “In the case of her ‘Cross Currents’ artists, Lynn Curtis, Kim Vanderheiden, Maryly Snow and Bell - each are somewhat conceptual to begin with and inclined to layer or collage their surfaces with a rich array of marks and appropriated graphic material such as measuring devices, letters, words, maps, random photo-based images and even the drawn figure - to mine personal insights.”



Sherry Smith Bell, *Voyage*, Drypoint, Solarplate etching, Collograph, 2016



Maryly Snow, *Array #1*, Solarplate etching, 2016

“Cross Currents” offered new opportunities for communication between two different presses sharing common goals despite diverse methodologies. I enjoyed the idea of two independent presses, one on the East coast, one on the West working together. My approach to studio practice, that of a mentor teacher, contrasts with James Reed’s approach, that of a master printer. We successfully shared our varied points of view.

The completion of “Cross Currents” was only the beginning of its journey in the art world. To date, “Cross Currents” is in the collections of The Metropolitan Museum of Art, New York City; the Achenbach Foundation for the Graphic Arts, Fine Art Museums of San Francisco; The Allen Library, Special Collections, University of Washington, Seattle, Washington; and The Gabor Peterdi International Print Collection, Silvermine Art Guild, New Canaan, Connecticut, The Bancroft Library, The University of California, Berkeley, California, The Janet Turner Print Museum, California State University, Chico, California.

LETTER FROM THE STUDENT REPRESENTATIVE

SARAH ELLIS

Hello Everyone!

As the new SGC International Student Representative, I'd like to introduce myself. My name is Sarah Ellis and I am an MFA Candidate at the University of North Texas with a concentration in Printmaking. During the most recent conference in Portland, I was fortunate enough to speak with Jade Hoyer, our former representative. We had a delightful evening of chatting, enjoying a late dinner, and wandering around the ever-intriguing host city. As Jade shared her experiences with me, I became more and more excited about engaging with the board.



As the student representative, I have the absolute pleasure of organizing the Student Panel at our next conference in Atlanta. I will also be responsible for engaging with the student members at large. To foster a sense of online community, I've started an Instagram account that is solely dedicated to the work, ideas, conversations, and breakthroughs of our student members. If you'd like a chance to be a featured artist, please follow @students.of.sghi. My goal is to have a space that is full of positivity, inspiration, and networking. By the time we make it to Atlanta next year, I hope it feels like coming home to a group of close friends.

Additionally, I'd like to extend an invitation to have a conversation with all of you. One of the most important things to me as a maker is to constantly engage with others. As I enter my first year of this position, I am embracing all of the changes I'm experiencing in my life and the people that come with them. I've finished my first year of graduate school and gained so many new friends and mentors during this time. I had a wonderful week in Portland and I truly enjoyed meeting those of you that I did. My belief is that the heart of the printmaking community lies within our predisposition to share with one another. I ask that if you ever have a question, a comment, an idea (or even just want to chat), please contact me at my personal email, sarahellis_prints@yahoo.com.

It is a joy to do my part in serving the student members of SGCI. I look forward to inviting you to portfolio exchanges in the future, and I hope to hear from many of you soon. In the mean time, I hope the summer is bringing lovely weather and a new sense of creativity and production to each and every one of you.

Warmest Regards,

Sarah Ellis



Eszter Sziksz, *Over and over, again and again*, 6"x20", Print on edges of paper, 2016



Ken Wood, *PBX Alpha 1 (315)*, 28"x28", Relief, 2016



Paul Breuer, *Tools of the Trade*, 11.5"x5.5", Reduction Linocut, 2016

THE HIVE MIND IN COLLABORATIVE PRINTMAKING

BY PATRICK GRISBY



Bioscape, 44" x 180", Color Monotype, 2015

Sabrina Becker, Carolina Benitez, Kevin Dotson, Victoria Gerson, Andrea Gomez, Rachel Hyvonen, Brittney Johnson, Megan Kean, Nickie Lee, Sarah Marquez, Madeline Nave, Alberto Semper and Leland Van Alstyne

Equipped with one eye on digital applications and another on social media, my Foundations students in Printmaking Color Theory last Fall were game for an experiment in surprise. Color theory fulfills an undergraduate course requirement in the University of Florida School of Art + Art History for future sculpture, ceramics, graphic design, art + technology, photography, painting, drawing and printmaking majors. As such, I attempted to leverage a course where all interests felt a calling, and where printmaking resembled the “emerging technology” attitude it has sparked for hundreds of years.

“Emerging technology” is an oft-used phrase across research spaces at the University of Florida. Undoubtedly, it is common at many other colleges and universities as well; evoking visions of 3D printers, laser cutters and smartphone app driven drones, etc. Printmaking, in its quiet “veteran” way, persists to carry out this same charge. I feel compelled to insure students leave my courses feeling the same way. Where a printing press plus a laser cut form adds opportunity and permutations to collagraph plate construction, or mechanical line drawn through asphaltum on a metal intaglio plate.

Appropriately, the printmaking classrooms in the School of Art + Art History share a floor with the art + technology and graphic design programs—I like to think due to their tangled legacy of innovation. Through this lens, newcomers may be surprised that the cold metal presses they see through the door hide a burning heart for invention and innovative use. Without one permanent computer in the multipurpose print studio, I proceeded to address color channels in Adobe Photoshop on the first day of the Color Theory class.

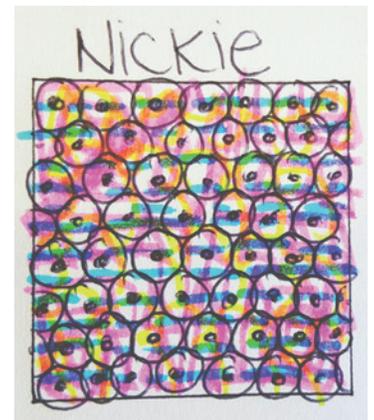


Figure 1: Highlighter Pen Process Color study, 1" x 1", 2015, Nickie Lee

We started the course addressing common vernaculars of color as delivered by the students’ personal electronic devices. The group shared their recognition of image delivery via smartphone screens and social media, Instagram color filters and more. And we dug a bit deeper to reveal experiences manipulating images in Photoshop, RGB to CMYK color conversion, color channels and separations. In short order, I directed this group investigation toward color highlighter pens (see figure 1) to induce color vocabularies and CMYK transfer ink drawing via Photoshop channel values (see figures 2-4). We added smartphones into the mix to capture the developments directly to the course blog as students were compelled to post. The result is a library of evidence documenting our method throughout the term.



Figure 2: CMYK transfer drawing detail, 8.5" x 11", 2015



Figure 3: CMYK transfer drawing progression, 8.5" x 11", 2015



Figure 4: Students at work on CMYK transfer drawings, 2015

Above all other materials, I appealed to my print students to arrive to every class curious and to lean on their shared and developing common vernaculars in the studio. Additionally, I tugged at their rapidly informed sense of image translation from pixels and color bit depth, to translate into process color separations complex images such as polished metal turbine engines, algae and fur. I enlisted them to deconstruct their visions into their color constituent parts. And at a scale that would resemble a bus wrap advertisement rather than one dictated by a press bed or familiar size of paper.

Rapidly the group of 13 embarked on a learning curve that demanded action, decision and compressed time for doing within our three-hour studio sessions. From observational site drawing, to collaborative drawing prompts (see figures 5-7), to group collagraph plate constructions, the changing teams of four participants (designated as the Cyan, Yellow and Magenta groups) cross trained with each other to overlap duties, from prepping the workspace, modifying and mixing ink, to rolling plexiglas transfer forms. Groups were assembled differently in each class by drawing process color chips from a stack to align new teams. Gradually prep and clean up became automatic and plate constructions moved away from precious image ownership to texture-full value options for process color and spot color additions across the hue continuum. Discussions evoked the scientific acronym ROY G BIV and all continually stirred up the soup of digital image associations, 7th grade science constructions and Wizard of Oz like color occurrences acquired over their lives. Just like contemporary art itself stirs connections informed by life experiences. Soon our intaglio presses were in service to whatever tangles of color and overprinting inventions the group could envision.



Figure 5: Marker Board Collaborative drawing, 2015



Figure 6: Collaborative drawing assembly, 2015



Figure 7: Bioscape drawing assembled, 2015

By semester end the course blog included image and video posts of our evidence along the way, collected mostly by the participants. Additionally, we sought app driven time-lapse video recordings (<http://ufcolorprintfall2015.blogspot.com/2015/12/sunset-print-studio.html>) and panoramic seamed smartphone assemblages (figure 8) that our large print results benefitted from for ease of capture and immediate posting.



Figure 8: Bioscape smartphone panorama (note feet of moving photographer), 2015



Figure 9: Bioscape production, 2015



Figure 10: Bioscape production, 2015



Figure 11: Bioscape production, 2015



Figure 12: Bioscape production, 2015

The ensemble performed like a choir of actions in place of voices. Their shared consciousness of the objectives and labor involved to meet their goal was inspired. And the harmony for the tiled print constructions by semester end was remarkable to witness. By our final print, students had gravitated from common vernaculars to specialties among their assignments. Speed and accuracy accelerated a shared rhythm and decisions were made confidently and in agreement.



Figure 13: Bioscape production, 2015

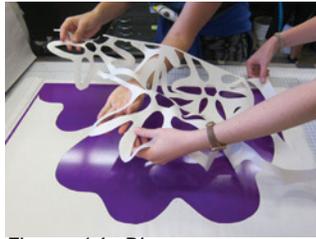


Figure 14: Bioscape production, 2015



Figure 15: Bioscape production, 2015



Figure 16: Bioscape production, 2015

Creative decisions included pressure printing multiple collagraph monotype elements for transfer. These steps were then repeated and overprinted with different colors across many class sessions. Additionally, image construction utilized newsprint stencil masks following a grid enlargement from a collaborative source drawing. These early compositional decisions eliminated debates over what to make and directed decisions about how to translate the drawing study into a print more than twice its original size.

At a point, the “machine” ran itself and the students shared a collective minds’ eye for their goal. Their fully operational “hive mind”, like bees or ant colonies, served a cooperative bigger than themselves and produced a work efficiency unattainable by a single worker alone. And here the “queen” was metaphorically an end product that they could only accommodate together.

Graphic Impressions published a similar collaborative work by UF students in the 2012 article “Seen and Unseen”. There a UF Figure/Ground class produced a life-sized rhinoceros after Albrecht Dürer’s famous woodcut. For the Color Theory class, their muse was emerging technology itself, of a variety to sustain the environment—wind turbines, bio domes and solar arrays; with four times as many impressions through the press. The document evidence lives at <http://ufcolorprintfall2015.blogspot.com>.

Two large-scale prints were achieved during the term. Additionally, many individual prints proved to inform the shared vision along the way, including some what not to do experiences to improve workflow acceleration. No editions were pulled per se to result in an end suite of prints. However, the likeness of one print student’s skills and confidence to another was identical.

I have never taught a print foundations course with such an aggressive investigation into collaboration. Nor delivered content from within the mechanics of the computer design realm to unite ink characteristics and color minus software. The Heads-up/Hands-on approach of co-mingling analog technology with the digital made for a relevant and engaged response using common vernaculars. This group defined what empowerment in the print studio looks like and mirrored the fervor of what “emerging technology” contributes to the collective. The students built colossal prints far bigger than themselves and achieved the surprises they were promised—born from their persistence and combined curiosity.

Patrick Grigsby
Adjunct Faculty—Drawing, Printmaking and Interdisciplinary Art
University of Florida School of Art + Art History

Links:

<http://ufcolorprintfall2015.blogspot.com/2015/12/fin.html>

http://www.patrickgrigsby.us/HiveMind_large.jpg

ANNOUNCEMENTS

Exhibition Opportunities:

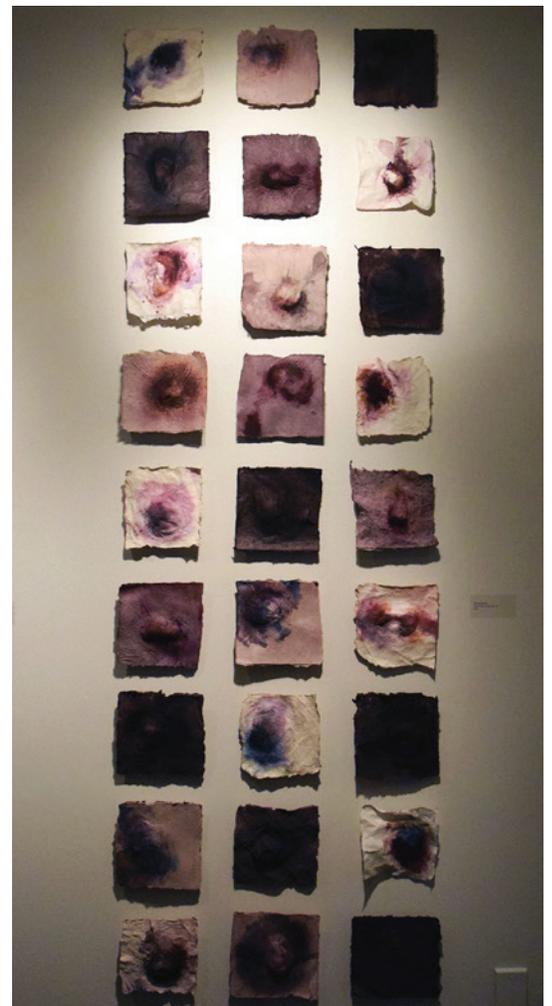
The Pacific States Biennial North American (PSBN) call for entries is live. First place is a 10-day artist residency in Hawaii. Purchase awards and other prizes will be awarded. Deadline for submissions is August 15, 2016. Details about the PSBN exhibition and symposium: <http://hilo.hawaii.edu/~art/psbn-2016/>



Richard Hricko, *Curios I*, 10"x8", Copperplate Photogravure, 2016



Rachel Singel, *Bloom*, 8"x10", Intaglio on handmade linen paper, 2016



Maddie Nicole May, *Wound Studies*, approx. 3"x8", Casted Abaca Paper, Dye, Ink, 2016

WALLA WALLA MOKUHANGA ART CENTER'S SUMMER MOKUHANGA WORKSHOP

with **Yasuyuki Shibata**
Master Printer
at Pace Prints, New York

AT WHITMAN COLLEGE
June 26–July 1, 2016



PHOTO COURTESY OF PACE PRINTS

This one week workshop, held on the Whitman College campus will feature Yasuyuki Shibata, who is a Master Printer at Pace Prints in New York and an instructor at The Cooper Union. In addition to morning lectures and demonstrations of Japanese woodblock print techniques (9:00 – 12:00 noon), participants under the watchful eye of Shibata sensei will have ample time to work on their projects in afternoon practicum lessons (2:00 – 5:00 p.m.). The workshop lab will also be open in the evenings from 6:00 – 10:00 p.m. (without instructor).

With supplementary funds from the Whitman College program in Asian and Middle Eastern Studies as well as a donation from former Whitman graduate Mark Giordano, participants will also have the option of seeing and enjoying free demonstrations by a prominent Sogetsu flower arrangement teacher, Yabe Keiabu, from Kyoto and watching a Japanese calligraphy demonstration by Fujii Yoshiyasu. These demonstrations will be part of a gala Thursday night dinner at the Foundry Vineyards Gallery where Shibata-sensei's work will be on display.

Participants can also sign up for free tours of Walla Walla to explore a private Japanese garden, to learn about salmon safe programs for wineries, and to visit bunch grass areas to learn about conservation projects in the Walla Walla valley. A full schedule of events and optional tours will be available on both the Whitman and ArtWalla websites.

REGISTRATION

The cost for summer Mokuhanga Workshop is \$1,150. The tuition includes an opening Sunday evening reception, breakfasts at the Marcus House, two group lunches on Tuesday and Friday, and two catered dinners on Monday and Thursday nights, snacks and refreshments at the workshop lab, transportation to the Foundry Vineyards Gallery, and airport pickup by appointment.

Dormitory (single room) lodging on the Whitman Campus at Marcus House will be \$45.75 per person + tax per night + \$21 Whitman College "access fee" (\$228.75 for five nights + \$21 = \$249.75 + tax). You may also elect to reserve rooms for fewer nights.

FOR MORE INFORMATION

Please click on this link: calendar.whitman.edu/event/walla_walla_mokuhanga_centers_inaugural_summer_workshop#.Vx04-SHqQzH

Or contact Akira R. Takemoto, Director of Asian Studies, Whitman College: takemoto@whitman.edu.

Or Maddy Webster, 2016 Workshop Coordinator: madisonwebster@gmail.com.

TO REGISTER NOW, PLEASE CLICK THE LINK BELOW
artwalla.com/event-2178065

LIST OF SUPPLIES FOR THE MOKUHANGA WORKSHOP

Each participant will be charged a fee of \$74.50 to cover the cost for basic workshop supplies including woodblock, paper, and pigments.

Optional: You will need to purchase B, D, E from supplier listed below or Mokuhanga Center would order for you if you wish.

A. Woodblock,* D1243, 9 x 12 inches; D1243, 14 x 20inches	\$34.50
B. Carving tool, C2890R, Namisei Six Tool Set (for right handed)	\$84.87
C2890L, Namisei Six Tool Set (for left handed)	\$89.22
C. Paper and pigments, Instructor will be prepared	\$40.00 (approximate cost)
D. Hake (Water brush)	\$20.00
E. Baren and Printing brush ordered from Japan	\$36.55

Mokuhanga Center will provide the following supplies/materials:

- F. Tracing paper pad, 9 x 12 inches, 2 pads
- G. Newsprint pad, 14 x 17 inches, 3 pads
- H. Water Spray bottle, 2-3
- I. Water container
- J. Wood carving work board
- K. Mat under the block for printing (Prevent to slip woodblock)
- L. Nori paste
- M. Ceramic Toishi, S3210 (\$49.95), S3211 (\$22.50)
- N. Ceramic Slipstone S3643 (\$36.05)

* The following supplies can be purchased at McClain (click links below). Please let us know if you would like to us to order these for you.

Woodblock
imccclains.com/catalog/blocks/index.html

Woodblock, Carving tool set
imccclains.com/catalog/ink/nori.html

Hake (Water brush)
winsomewton.com/na/shop/brushes-for-water-colour/mop-and-wash-brushes/mop-and-wash-brush-hake-wide-flat-white-goat-hair-wood-handle-21-2-brush-5245250



Kelsey Stephenson, *Divining*, 15"x15" monoprints, total size of 9'x70' installed, print installation (digital printing, monoprint, silkscreen, on lightweight gampi), 2016

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