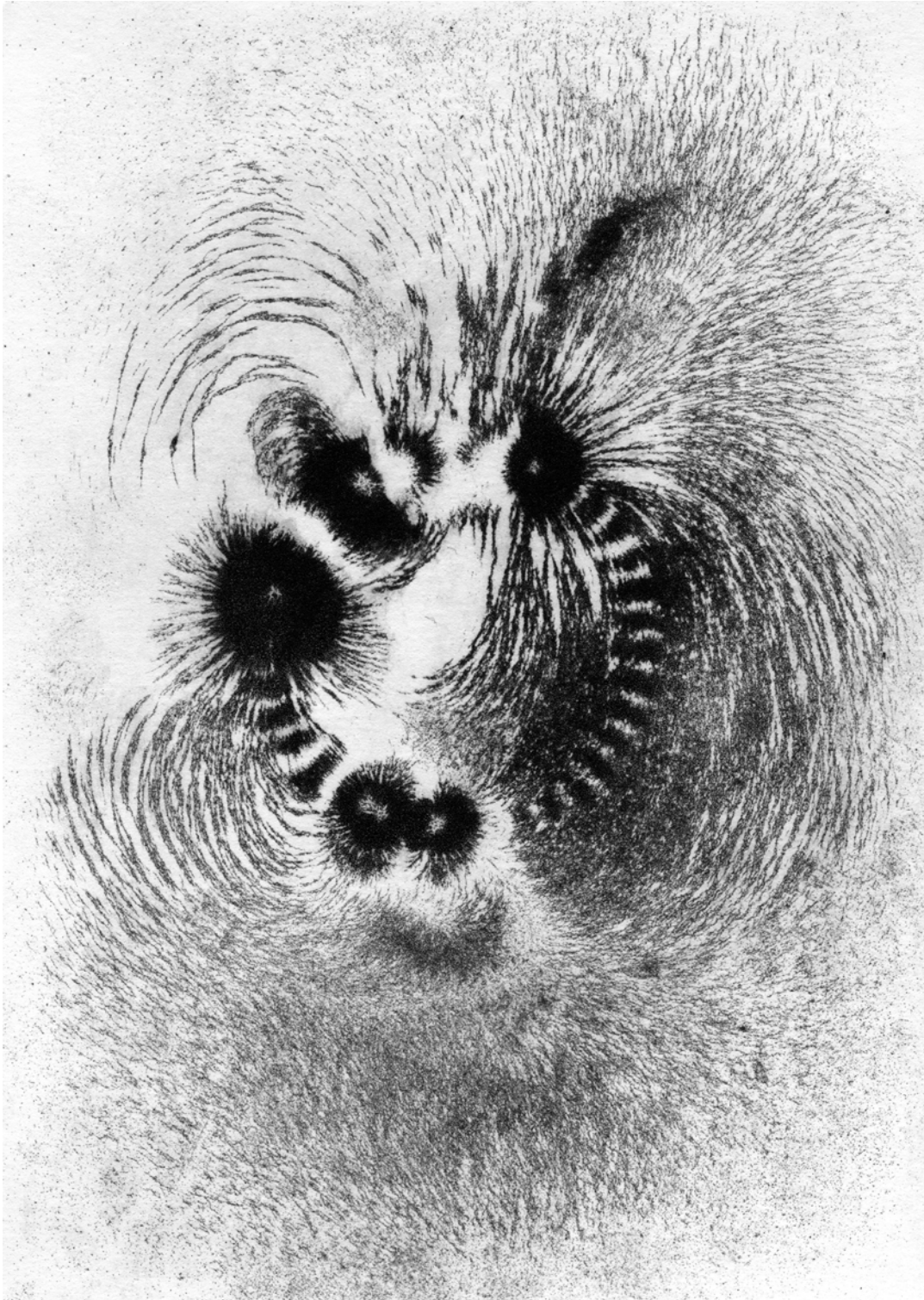


Graphic Impressions

The Newsletter of SGC International

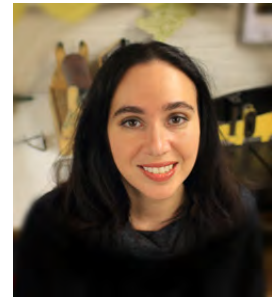
Summer 2012



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Letter from the Editor Elizabeth Klimek



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Dear SGCI members,

It was wonderful to catch up with so many friends at this year's conference in New Orleans. Even though I was exhausted by the end, I wished there was time to see more demos, hear more panels, and have fun. We all are looking forward to the next conference in Milwaukee, which will celebrate the enduring work ethic of the printmaker.

In this issue you will find an update on the plans for the Milwaukee conference, along with an article celebrating the California Society of Printmakers centennial, *Printmaking Then and Now*, by Geoff Smith, *Printmaking: An Enduring Love Affair* by Heddi Vaughn Siebel, *Process and Purpose* by Alan Singer, a report on the Inkubator sessions from the New Orleans conference by Beauvais Lyons, the *International Focus: SP Stampa* by Shelia Goloborotko, the Student Focus by Sidney Webb and Yoko Hattori, and Remembering one of our beloved founders, Roger Steele.

I hope you enjoy this issue of the newsletter, and please consider contributing in the future.

Liz Klimek
editor@sgcinternational.org



Cover image: Kim Gatesman, *Magnetogram 01*
magnetic field lines in photopolymer, 6" x 4", 2012

Catherine Prose, *Oklahoma Scissor Tail: Least Concern*, screenprint,
15 x 15, 2012

Letter from the President

Beth Grabowski



Ahhh. Summer. It is hard not to conjure the nostalgic images of unencumbered lazy days, trips to the beach (or lake, or stream, but it must include some water), sitting on the porch as light lingers in the sky well in to the evening hours. Perhaps it is this suspended light that makes us believe in the expanse of a day; a day with increased capacity to do whatever we want.

I had a bit of that feeling on my return from this year's conference in New Orleans. As I was sitting on the airplane heading home, my mind was abuzz with all that I had seen and done. A two-year presidency of SGCI stretched before me and although I had a new understanding of the scale of the job, I was struck with a sense of possibility and opportunity for our organization. It is a good thing, since there is a lot to do!

Being in New Orleans is always a lavish sensory experience. The coincidence of our conference overlapping with St Patrick's Day celebrations only added to the magic of that city. We are absorbed by the spectacle, happily oblivious to what it takes to put the spectacle on. Similarly, our immersion in the activity of the SGCI conference feels full and vital with little awareness of the structure that enabled the event. There is an interesting parallel embedded in the history of New Orleans.

Because of New Orleans' marshy and miasmic climate, yellow fever held high carnival for all laborers and workers digging the canal through the swamp in back of the town easily fell victim to the "yellow jack." As a result, the loss of slaves was judged too expensive, so most of the work was done by Irish immigrant laborers. The Irish workers died in great numbers, but the Company had no trouble finding more workers to take their place, as shiploads of poor Irishmen arrived in New Orleans, and many were willing to risk their lives in hazardous backbreaking work for a chance to earn not more than one dollar a day*. The week-end's influx of Irish revelers provided a coincidental illustration. We don't see the street sweepers at 3

am. I think some form of this illusion is at work on those of us who attend conferences – we are (thankfully) unaware of all that goes on behind the scenes, not only of making the conference work, but of the stewardship of the organization as a whole.

And it is with this in mind that I want to extend my deep appreciation to all who make SGCI possible. From those who over that bottle of Jack Daniels envisaged this group, through the long list of leaders who have guided its evolution. Enormous thanks to the New Orleans conference liaison, the remarkable Teresa Cole, and to the extraordinary conference planning committee and indefatigable laborers. What a great time we had! Thanks to the members who served as session leaders, portfolio-organizers and participants who made for such a fantastic experience (both on and off site!). I look forward to making a tradition of the new initiatives begun at this conference such as the Inkubator sessions and mentorship program.

I also want to acknowledge the incredible work of the 2010-12 SGCI board. As this New Orleans conference was SGCI-hosted, there were many details handled by this dedicated group of individuals. Thankfully, several members of the 2010-12 board are continuing to serve on the 2012-14 board providing valuable experience and continuity. I am grateful to my incoming SGCI board; knowing that I am working with such talent fuels my optimism. Finally, I want to especially express my most sincere admiration for outgoing president Eun Lee. I missed my opportunity to say this publicly at the awards banquet (alas, a little deer-in-the-headlights overtook me in that moment). I have inherited an organization that has enormously benefited from her clear head, can-do attitude and dedicated stewardship. If I can channel that energy over the next two years, we'll be fine!

[*www.irishchannelno.org/](http://www.irishchannelno.org/)



Phil Cecil, *Eviction Notice #4*, Monotype/Collage, 2012

California Society of Printmakers: 2013 Centennial

by Sylvia Solochek Walters

“This year the California Society of Printmakers celebrates eighty five continuous years of organized fellowship among printmakers in the San Francisco Bay Area .”

That’s how I began a short catalog essay fifteen years ago for what was then an important anniversary of the California Society of Printmakers. I did not imagine when I wrote those words that fifteen years later I would still be writing for the CSP, and now collaborating with five artist-colleagues , to produce a major publication marking 2013 as the centennial year of the same remarkable organization.

During CSP’s one hundred years, a new and important growth in printmaking activity evolved in the West. Allied with it was the development of a changing print organization whose member artists, patrons and educators contributed in noteworthy ways to the history of twentieth and twenty-first century art in Northern California and elsewhere –a good reason for those interested in the modern history of print to know more about its past and to contemplate its future.

One principle feature to note about CSP - it is the oldest continuously operating society of artist-printmakers in the United States, its longevity outpacing both the Society of American Graphic Artists and the Boston Printmakers among other similar artist-organizations. Its durability and that of those other like-minded groups is intimately connected with the fine print medium itself. Steeped in an alchemical world of caustic acids, mysterious powders, scribing tools, viscous inks, quarried stones and copper plates, silkscreens, precious papers, presses, and rollers, the intricate and magical medium of printmaking has compelled artists to create communities in which this knowledge can be shared, preserved and passed on to the next generation. Joining these societies provides printmakers with opportunities for community, technical discussion, and explorations in new or experimental print media. They also serve as a vehicle to attract the general public, and educate people about the print as a fine art medium.

The association now known as the California Society of Printmakers first came to life in 1912 as the California Society of Etchers. Organized to promote and stimulate interest in prints, it included national and international artists such as Pedro Lemos, Gottardo Piazzoni, John Winkler and Roi Partridge among its membership. Although many of its organizing activities spanned the years 1912-1914, the year 2013 marks the 100th anniversary of CSE’s (now CSP’s) first member exhibition. That same year, it expanded its membership beyond the Bay Area to include printmakers from across the United States. It also tried to increase its public outreach by inviting important local art supporters such as Moore Achenbach (founder of the Achenbach Graphic Arts Foundation at the San Francisco Fine Arts Museums) to join as associate members.

The society thrived in its first decades and helped to excite popular interest in the medium of etching. During the Depression years however, CSE printmakers went beyond their earlier interest in landscape to more political and social subjects while also experimenting with lithography and silkscreen. By the 1950s Stanley William Hayter and his Atelier 17 caused a significant shift in the way artists across the country thought about print media, subject and style stimulating a ripple of new work from New York through Iowa and the Midwest to Los Angeles and, certainly, to the Bay area.

In 1955, for example, a new organization, the Bay Printmakers, was formed by Mel Strawn and Will Peterson both students of Leon Goldin, one of a number of important Bay Area abstract expressionist artists whose prints and spirit of innovation are thought to have been influenced by Hayter.



Barbara Winer, *Fresh II-7*. 2009, Monotype with roll-ups, stencils, found objects and fingerprints, 6” x 6” image on 11” x 10” paper



John Winkler (1890–1979), *Oriental Quarter, San Francisco* 1921, Etching, Image Size 2 7/8 x 3 11/16” platemark
Photo credit – Daniel Lienau Annex Galleries, Santa Rosa, CA.



Barbara Foster, *Deep Underneath V*, 2003, Woodcut, printed by Barbara Foster at Western Wedge, on archival digital print, 15 x 18” image, 18.5 x 21” paper



George Woodward, *Happenstance: 1952, 2011*, Mono-type with house paint, gouache, wax pencils, graphite, and collage, 22 x 30" bleed image



Juan R. Fuentes, *Maya*, 2011, Reductive woodcut, 14 x 18" image, 20 x 26" paper



John Ihle (1925-2002), *Santa Barbara Beach Bird*, c1970, Color photo-intaglio with split fountain roll-up from 2 zinc plates, Image Size 17 5/8 x 17 7/8" Photo credit – Daniel Lienau Annex Galleries, Santa Rosa, CA.

Over the course of its existence, Bay Printmakers sponsored six major exhibitions at the Oakland Museum (including one curated by then director of the Achenbach Foundation, Dr. E. Gunter Troche). The group survived for thirteen years before it joined with the California Society of Etchers to become, at last, the California Society of Printmakers. Today, CSP membership includes over 270 national, international, and honorary artist members as well as supporting, institutional, and patron members. Artist members are admitted to CSP by a rigorous portfolio review, while general members may join at supporting patron, business, or institutional levels.

CSP centennial activities will pay homage to the full spectrum of its history, including not only the new visions of its founding members, but also the middle periods of its history marked in part by the WPA, the Hayter years of experimentation and abstract expressionism, the Vietnam War, and finally the new work of contemporary members. A group of major exhibitions is planned to open throughout the Bay Area including, it is hoped, at least one broad historic survey and a curated exhibit of current members. Other exhibitions may also develop and, in tandem with one of these, there will be a major public lecture.

Finally, there is that book I spoke about earlier which is intended to celebrate the centennial in perhaps a more enduring way and to highlight CSP's historic one hundred years of accomplishment. A major effort has gone into the planning and production of a coffee-table sized, skillfully designed full-color publication, *California Society of Printmakers: 100 Years*. It will contain several fully illustrated essays about the organization and the history of print in California. Authors include Karin Breuer, Curator-in-Charge, Achenbach Foundation for Graphic Arts; Art Hazelwood, Artist and Curator; Daniel C. Lienau, Principal, Annex Galleries; David Jones, Director, Anchor Graphics, Columbia College, Chicago; and Maryly Snow, CSP historian and Centennial Chair; Other shorter tribute pieces will also be included. However, the major portion of its pages will be composed of color reproductions and brief biographies of the current CSP artist-membership as well as work by such worthy current and past honorary members as Beth Van Hoesen, John Ihle, Juan Fuentes and Nathan Oliveira. *California Society of Printmakers: 100 Years* is supported by a grant from the International Fine Print Dealers Association and generous on-going gifts from members and many art supporters, organizations and businesses in the print community.

California Society of Printmakers is a not-for-profit organization. Its officers and committees are comprised of volunteers who work out of love for, and a sense of dedication to, the printmaking enterprise. Centennial committee members have labored long and hard for the last three years to plan, innovate, develop and raise funds for these celebratory activities.

For further information, contact Maryly Snow, Centennial Committee Chair, at maryly@snowstudios.com and see the CSP website <http://www.caprintmakers.org>.

Sylvia Solochek Walters is the Assistant Editor, California Society of Printmakers: 100 Years

Conference Update

2013 SGCI Conference - Print: MKE

Come to Milwaukee for the SGC International's 41st conference, Print: MKE. The Milwaukee Institute of Art & Design (MIAD) and the University of Wisconsin – Milwaukee's Peck School of the Arts (UWM - PSOA) are partnering to host this exciting event. Mark your calendars for March 20-23, 2013, when MIAD and PSOA will open their facilities for a stimulating and varied program that will recognize making and honor the makers in print.

PRINT ARTISTS MAKE. We get ink on our hands and under our nails. We draw, scratch and etch. We work our images over time, opening ourselves to how making informs our thinking and how thinking informs our making. Our work inspires us, speaks to us and transforms us as we inspire, speak to and transform our work. Working with materials, tools, machines and emerging technologies, we forge and reinvent the visual language of printmaking.



The field is growing and will always be a rich arena for personal exploration, a process for uncovering one's visual voice. Its rich tradition is explored through collections of major museums and the many galleries featuring contemporary print exhibitions. Printmaking also encourages communal environments where making invites collaboration. Currently, across the country, coops and independent presses, pop-up galleries and basement shows, print and zine fests, community events and street art have all raised the public awareness and appreciation of print media. In these unique spaces, the power of print often gives voice to people facing economic, political and environmental challenges. Print: MKE will celebrate all the people, from local to international, who contribute as makers through the print.

The conference lineup will include many of the regularly anticipated yearly events, such as workshops, demonstrations, special projects, lectures, panels, Inkubator sessions, mentorship sessions and more. In addition, the program will include: Makers in Print: International Exhibition, the Historic Third Ward Arts District's Gallery Night, Milwaukee Art Museum's MAM After Dark, an interactive printmaking factory produced by Just Seeds and hosted by UWM's Union Gallery, an Awards Ceremony at the science and technology Discovery World's impressive Pilot House (which offers a beautiful 360 degree view of the lake and city) and bus tours to regional attractions. Imagine yourself in MKE! Citywide festivities will also recognize prints and printmaking and augment the conference program. Local galleries and arts organizations will share their collections of works on paper and host special events. In 2013, The Milwaukee Art Museum will celebrate its 125th anniversary and the Peck School of Art's 50th anniversary – these milestones will certainly contribute to our celebration of the makers in print!

The backdrop of the conference includes a beautiful shoreline (including the Milwaukee Art Museum, Discovery World, the War Memorial Center and city parks); the city's East Town (including the eclectic Brady Street area); the Institute of Visual Arts (INOVA); downtown (including museums, galleries, restaurants, shops, breweries, and hotels); the Historic Third Ward (boasting a large concentration of art galleries and MIAD's Brooks Stevens and Frederick Layton galleries); Summerfest grounds; Harley-Davidson Museum; and the Riverwalk.

During your visit, you will undoubtedly observe the confluence of Milwaukee's contemporary gestalt and its rich history, which grew from the collective heritage of many cultures. German immigrants began to arrive in the 1840s and brought with them their passion for the art of beer brewing. Over the next 100 years, this heritage made Milwaukee the world's leading beer producer. While no longer the city's major industry, the brewing legacy is everywhere. A wave of Polish immigrants arrived soon after the Germans and established Milwaukee's south side. Bringing their faith with them, they built many of the churches and steeples that shape the city's skyline. As Milwaukee grew into a manufacturing center, other immigrant groups arrived, each giving rise to new neighborhoods. The neighborhoods of Milwaukee are as independent and diverse as ever, yet the city continues to come together and celebrate its culture. It is this constant introduction and development of new communities and technologies that will help shape the Print: MKE conference. Just as the makers of Milwaukee's manufacturing tradition, print artists make.

So again, please join MIAD and PSOA in March as we will celebrate making and the makers in print.

Printmaking in Houston - Then and Now by Geoff Smith

This article was originally published in the June 2012 issue of Arts and Culture Magazine, Houston.

Printmaking is gaining attention in Houston again. June marks the celebration of PrintHouston, a summer-long festival exhibiting printmaking and print processes across the city. In its second year, PrintHouston has just under thirty galleries with participating exhibitions across the city and into Galveston, exhibiting artists from Houston and elsewhere alike.

What is responsible for this recent surge of print interest within the city? Younger artists are becoming attracted to printmaking partly due to the letterpress aesthetic championed by contemporary graphic design currents, and the gritty wheat-paste poster scene is garnering attention since the recent debut of Alex Luster's documentary, *Stick 'Em Up!* However, these trends only account for part of the interest in the plethora of sophisticated processes that are conveniently bundled as "printmaking."

Crucial to printmaking's revival in the city is an environment that has the right blend of general interest, collaboration between artist-printmakers and artists, accessible studio space, and a market of collectors to help sustain new work. So where is this all coming from, and why are we only hearing about it now?

First, a little history lesson. American printmaking as an art form came to the forefront in the 1960s and 70s with the new Tamarind Institute, (a lithography workshop now located in Albuquerque) churning out its first graduates of highly trained and often collaborative artist-lithographers. Universal Limited Art Editions in Long Island began attracting up-and-coming artists like Robert Rauschenberg, Jasper Johns, and others to work in a collaborative print environment — all in the fallout of abstract expressionism.

Between these two institutions and others, printmaking became much more than a means of production and suddenly had a fresh generation of artist-printmakers ready to open their own studios across the country, collaborate with one another, and seduce artists from their primary disciplines into making prints.

The roots of printmaking in Houston as we see it now started with two key individuals: Suzanne Manns and David Folkman. Manns, arguably the godmother of printmaking in Houston, has taught at the Glassell School of Art since the 1970s. She is responsible for introducing a large swathe of Houston artists to printmaking and curated *35 Years of Printmaking at Glassell*, on view June 21-July 3 at Tradition Bank Gallery.

Folkman, a Tamarind-trained printmaker, moved his studio, Little Egypt Enterprises, from southern Illinois to Houston in the early 1970s, shortly before Manns arrived in the city. Houston was accruing that golden combination of skilled printmakers, experimental artists, and accommodating studio space that could edition prints for collectors.

A poster child for this ecosystem is Penny Cerling. She developed a penchant for intaglio processes under Manns at the Glassell and further developed Little Egypt's etching endeavors through the 1980s before starting her own independent studio. Printmaking blew up in the 1980s with the firm establishment of the Museum of Printing History by a coterie of letterpress printers, effectively bridging the dialogue between the printed page, graphic design, and printmaking as an art form.

Little Egypt continued to boom, creating works like the *Art Against AIDS* portfolio in 1988, the *Glassell*, and other endeavors, while universities continued to educate new printmakers. Even Southern Graphics Council, the international academic pillar of printmaking, had its traveling conference at Rice University in 1985.

However, by the mid-1990s, the print scene in Houston appeared to be falling to its own inertia. Little Egypt dissolved in the early 90s, and printers generally gravitated to their own presses, yielding a more fractured, insular environment. Perhaps the average Houston art collector developed a predilection for "one of a kind" artworks, not fully recognizing the value retained in the presumed scarcity of a limited edition and the ability to represent a large amount of artists within a collection.

Over the last five years, the environment has become much more amenable for printmaking, thanks to the efforts of bootstrapping artists across the city. PrintMatters, the organization behind PrintHouston, formed as a collective-minded nonprofit composed of printmakers that promotes print processes and print collecting while working to further the professional careers of its members, who include transplants educated outside the region as well as artists trained at the Glassell and other local institutions.

Another key player in the new printmaking ecology is the fledgling studio, Burning Bones Press (BBP). Founded by former Flatbed Press master printer and current University of Houston print professor, Patrick Masterson and graphic designer turned renegade printmaker, Carlos Hernandez, BBP exists as a cooperative studio environment for many printmakers who find themselves orphaned when leaving the academic setting. BBP functions as a petri dish for printmakers in Houston — many of them PrintMatters members — but also editions prints or works in creative projects and serves as the current laboratory for the University of Houston's new print-editioning program.

Recently, BBP produced mono-prints for the Glassell in a week-long visit with the sculptor, Albert Paley, and produced an Art Car with Dennis McNett for the Orange Show Center for Visionary Art, with more activity on the way.

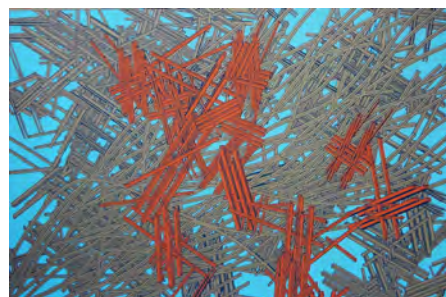
The currents above just scratch the surface of Houston's network of private presses and studios. While it's impossible to fully glimpse the direction of the Houston arts scene, prospects are improving for printmaking. PrintMatters appears to be taking a more public direction and growing.

Other projects like the recently launched UNIT are broadening the perception of editioned works by including artist books, sculptures, and photography into the fold; all with a curatorial eye and an entrepreneurial spirit. Moving forward, the public will find printmaking hard to ignore, and perhaps the international printmaking community will find Houston harder to ignore as well.

Geoff Smith is a Houston-based writer, printmaker, and curator.

For more info:

www.printmattershouston.org
artsandculturetx.com



Carlos Pozo, *Towers and Splines*, Screen print/serigraph, 12x18, 2012

Printmaking: An Enduring Love Affair

by Heddi Vaughan Siebel

Many millennia after the first river reed was stamped into a clay tablet, the love affair between artists and printmaking still persists. For some it's the sensation of basking in a sea of multiples or singling out the cherished character of the incised line. For others it's the soft blot of aquatint tone and the "aha!" of first revelation. For me, it's the endless possibility and variability of the mediums, and there is no better example than the current show reThink INK: 25 Years at Mixit Print Studio at the Boston Public Library (BPL) in historic Copley Square. Open to the public until July 31, 2012 this show is a must-see for anyone who loves prints. With 150 works of art by 71 artists, reThink INK explores all manner of printmaking techniques and all sizes of ideas. It is the most ambitious print show, and the largest show, ever to be mounted by the Library.

Typically, print displays are shunted to intimate corridors at the fringes of grand galleries, but here the Boston Public Library boldly devotes three distinctive exhibition spaces—an historic space of 4K square feet, the enormous lobby of the Johnson building, and a cozy 3rd floor print gallery—to prints. Rarely are printmakers presented with this kind of prominent space and the opportunity to break from traditional expectations of scale and definitions of a print.

Divided into four parts, reThink INK uses the lens of a print community, Mixit Print Studio, to reveal the evolution of printmaking in Boston over the past quarter century. Should you begin with the "Portfolio" in the Changing Exhibits Space of the 1895 Beaux Arts McKim, Mead and White building, you will have started with the virtual heart of Mixit Print Studio and printmaking itself. This portfolio illuminates print democracy at its best. Created specifically for this exhibition, and hung in salon style, are the works of 66 participating artists ranging in age from 23 to 95 years and coming from geographies as diverse as South Africa and California. There was no jury process, no prescribed technique and no theme. The only criteria were that all artists must have worked at Mixit Print Studio sometime during the past 25 years, and all prints had to measure or ultimately fold to a standard size of 11" by 10". With restriction comes invention, and this part showcases the myriad approaches to printmaking from drypoint to digital incorporations, as well as the infinite expressive directions of its artists. The final boxed set will enter the collection of the Boston Public Library.

In "The BPL Collection" Assistant Curator of Prints Karen Shafts selects archival work by Mixit artists from the Library's vast print collection and cleverly hangs it within sight of the same artist's contemporary work. The comparisons from old to new yield a telling snapshot of each artist's inner workings, shifting in perceptual priorities and artistic maturation. There is no better example than the arc of Catherine Kernan's work from her early multi-plate color intaglio *Cutaway II*, 1983 in an edition of 100 identical prints to the sensually woven layers of her large scale, three panel woodcut monoprint *Splicing Shadows* 2010. Jane Goldman's shift is dramatic from a three plate, 16 color editioned etching of carefully rendered figurative light *Dallas Reflections #16*, 1984 to *There Is No Map, Continued*, 2012, an orchestration of rhythmic mandalas of mark and color set into a folding screen—a free standing 3-D matrix of cherry wood—designed by master woodworker Devereux Kernan.

To push print technique might have been the guiding principle for the works selected by Karen Shafts in "25 Years: A Juried Exhibition". Shafts nods to the longstanding relationship between expression and craft in prints of technical virtuosity such as Nona Hershey's emotive spit-bite and crayon resist aquatint *Branches*, Spring 1996 and Robin Boger's *Double Etch I* 2012, a digitally manipulated photo-etch abstraction of a banana flower. Others expand the notion of scale. *Venice Bridge*, 2011, is an 88 inch long, grisaille monotype by Joel Janowitz depicting his evanescent memory of a place with the broad brush of painterly immediacy.

And finally, thirteen ambitious print installations challenge the boundaries of printmaking and treat it afresh with new media, at large scales, and in three dimensions.



Debra Olin, *Free Falling*, 2012, monotype, variable dimensions
Photo credit: Bill Kipp

Several of the artists in “Installations” were inspired by the library’s architecture, and their works are site specific. Debra Olin, Thad Beal and Heddi Siebel all move printmaking off the walls to employ the Changing Exhibits Space’s 20 foot loft, elegant columns, and vaulted ceiling. On one side of the room, Heddi Siebel’s 15 foot prints *Far, and Further*, 2012 spill down to the floor from ropes lashed across the soaring columns. Part documentary and part fiction, a video she edited projects onto and merges with the printed imagery. It is a meditation on her grandfather’s failed arctic expedition of 1903. On the other side of the room Debra Olin’s monotype *Free Falling*, 2012 uses the verticality of the room to stimulate the raw fear and exhilaration of a human figure in free fall. Beal suspends his architectural scroll, *Open Up*, 2012, and draws the viewer’s attention to the vaults above.

Other installations play with prints in eccentric display. In *Hyperion*, 2011 Mary Sherwood Brock presses prints of mouths, hands, and eyes to the backs of colorful glass plates hung in a circular array. She asks us, with humor and revulsion, to consider the impact of daily choices —such as feeding ourselves— on a global scale. Randy Garber investigates perception and the decoding of meaning in her work by upending our conventional hierarchical relationships between copper and paper. In *Transmit*, 2011 Garber etches and suspends in irregular rows 5 foot long copper pipes to suggest pages of text or stanzas of poetry. The “messages” are “received” by skin-like intaglio prints stretched on circles and supported by coiled copper pipes referencing eardrums and ear canals. “Installations” continues in the Johnson Lobby with Ted Ollier’s Boston Public Library, 2012 a four color ASCII digital letterforms print of the Mckim Building. Neither Valda Zalkalns’ *Corn Prints nor Bird Walks*, 2008-2011, contains the mark of a human hand. The former were embossed with cracked corn; the latter are intaglios from marks, later etched, made by swans, ducks and geese chiseling away plate ground with beaks and feet. Ilana Manolson’s vast, installation *Terra Flow*, 2012 stretches across 50 feet of granite wall, forming an archipelago of cast plaster islands imprinted with maps and embedded with roots. By blurring the boundaries between natural systems and human organizations (“roots and routes”) Manolson underscores the fragility of our connections to nature and to each other in the face of a rapidly changing ecology. Her sculptural forms seem to intimate the inevitable islanding of our beloved city should sea levels rise.

The BPL has had a connection to the Boston printmaking community since the 1940s when Arthur Heintzelman, a renowned American etcher, was appointed the first Keeper of Prints. That link continued through the tenure of Sinclair Hitchings, who built the Boston Public Library’s collection of works of art on paper by Boston artists and who, in collaboration with Mixit Print Studio, produced the exhibition and catalogue *Proof in Print: A Community of Printmaking Studios* (2001). “The Boston Public Library continues to build on its tradition of supporting Boston artists and sharing their work with the public. For twenty-five years, Mixit Print Studio has provided intellectual and artistic nourishment for many of this current generation of Boston printmakers.” said Karen Shafts, the Boston Public Library’s Assistant Keeper of Prints. Mixit Print Studio partner Catherine Kernan says, “The opportunity to mount an exhibition of this scale, ambition, and complexity organized by a group of artists, and supported by an institution such as the Boston Public Library is unprecedented in the history of printmaking in Boston.”

Mixit Print Studio was established in 1987 and is a direct outgrowth of Artist’s Proof Studio, a four-partner printmaking cooperative in Cambridge, Massachusetts (1980-84). The original partners Jane Goldman and Catherine Kernan were joined in 2010 by third partner Randy Garber. Mixit Print Studio continues to provide a fully equipped printmaking studio, and technical and critical exchange to Boston area artists. To learn more, visit www.mixitprint.com.

After only one month of exhibition nearly 6000 visitors have attended reThink INK: 25 Years at Mixit Print Studio—so the love affair with prints endures.

For information on the show, visit <http://www.bpl.org/mixit/>



Joel Janowitz,
Venice Bridge, 2011,
grisaille monotype

Process and Purpose

by Alan Singer

“Process and Purpose” is an exhibition that represents an evolution of the art form. During March 2012, at the Ink Shop in Ithaca, New York - a display by ten artists who changed the field of printmaking in ways beyond traditional etching and lithography.

The Ink Shop is a cooperative venture by an artist’s collective— specifically printmakers –whose goal is to get the word out about how new technology is changing the face of their corner of the art world.

“Process and Purpose” gets to the heart of new thinking, when artists want to make prints. For the ten artists in this exhibition, invention and innovation are just as important as color and composition.

Artists invent new techniques to express something that couldn’t have been done otherwise, and one of the exhibitors – Keith Howard - is the chief exponent of “green” non-toxic printmaking for artists all around the world. Keith has given lectures and demonstrations of his methods of making images that stress the use of materials which will not harm you (the artist) or the environment.

Part of the idea behind “Process and Purpose” is to demonstrate how a technique can influence the look of the print. Ron Netsky’s “cardigraphs” are an unusual example of using hard cardboard to create a plate that is resilient enough to make an edition. Charlie Campbell makes transfer prints onto wood panels and coats them with a shiny resin. The methods vary in this show, and the variety of printmaking techniques allows this segment of the visual arts to really renew itself.

Visitors were invited to see the products of an evolution in a branch of fine art dedicated to producing multiples on paper – but this is no Xerox or inkjet print. For example, Dan Welden employs solar power to create his images on plates that he uses to make editions sold to collectors world wide. Dan is always on the go, bringing his Solarplates with him and sharing his expertise and enthusiasm for creating new art with a twist. A Solarplate is a lightweight panel that is sensitive to sunlight and it is used to make a positive impression on paper and in the show “Process and Purpose” Dan combines printmaking methods for a truly distinctive work like *Night Invitation*.

In the case of the printmakers on display in “Process and Purpose” at The Ink Shop not only do we see their art but each artist has contributed to a statement of purpose: Why does their art look the way it does, and how did they resolve their initial ideas? Some of the subjects were galvanizing – Bernice Cross dedicated a suite of prints to the effects of Lyme Disease and the collaborative duo of Lenore Thomas and Justin Strom (known as Satan’s Camaro) incorporated sci-fi imagery with effects such as smoke. Prints from Campbell, Kiekeben and Singer demonstrated the use of the computer to guide the rendering of the image onto wood, vinyl and paper.

Of the ten artists on view, some have had international recognition while others are more regional in their scope, and many of them teach their techniques. Participants include a collaborative duo: Lenore Thomas and Justin Strom, as well as individual printmakers Charlie Campbell, Bernice Cross, Friedhard Kiekeben, Keith Howard, Catherine Kernan, Ron Netsky, Nick Ruth, curator Alan Singer, and Dan Welden.

“Process and Purpose” opened on February 3, 2012 and ran through March 31, 2012, with a talk by the curator, Alan Singer

on February 23rd, from 6-7pm. The Ink Shop is located at 330 East State Street, Ithaca, New York 14850.

Call for information: (607) 277-3884.



Dan Welden, *Night Invitation*, 2010, intaglio, relief, litho

INKubator Sessions from the 2012 Conference

by Beauvais Lyons



As part of the 40th SGC International Conference “Navigating Currents” a series of eight 90 minute “INKubator” conversations were held. Each of the sessions was chaired by a separate facilitator and revolved around a common set of concerns or issues with a small group of attendees. Facilitators and sessions include Judy Brodsky (Remembering June Wayne); Boyd Saunders (The Future of the SGCI Archives); Beauvais Lyons (Selected Readings); Hugh Merrill (Prints and Community); Phyllis McGibbon (Printmaking and the Liberal Arts); Kevin Hass (Prints and the Built Environment); Mary Robinson and Andy Rubin (Printing for Others); and Erika Adams (Launching the SGCI Journal).

I have posted the outcomes of the 2012 INKubator Sessions held at the SGCI Conference in New Orleans in a folder on Google Documents. Here is the link to the folder:

<https://docs.google.com/a/utk.edu/#folders/0B1YW-78RHFQrcFNCUEhJZ3hnT00>

For historical accuracy, Jack Daniel’s Tennessee Sour Mash Whiskey was available for each session through the support of Republic National Distributing in New Orleans, Louisiana. Through the support of Beauvais Lyons, Chancellor’s Professor at the University of Tennessee, Lisa Crossman, a PhD candidate in Art History at Tulane University in was hired to create a record from each INKubator session. The records, which include information prepared by each facilitator in advance as well as a listing of participants were then edited by each session facilitator. The Google Documents Folder includes the session records, which are intended to serve as both an historical document as well as a resource for future outcomes.

I have also added a document to the folder intended to assist any future conference planners who may wish to add INKubator sessions to their conference program.

Thanks for your help in promoting the sessions and their outcomes.



Announcements

Exhibitions

Traci Molloy, *There You Will Always Be*, Vermont Arts Exchange, Bennington, VT, August 18 - September 29, 2012

Jon Goebel, Brookhaven College, Studio Gallery, June 9- August 3, 2012. Reception for the artist June 9, 6-8 pm.

Rich Gere, *Here and Now; There and Again, Recent Prints and Drawings*, Kibbee Gallery, Atlanta, GA, May 5-26.

14th Annual National Small Works Exhibition, Washington Printmakers Gallery, August 1-26. Opening Reception and Awards Announcement: Saturday, August 4, 1-4pm

Traci Molloy in collaboration with the youth of America's Camp (children that lost a parent or sibling on 9/11/01), America's Camp: *Rebuilding Lives After 9/11*, The Pentagon, Washington, DC, January-December, 2012

The show is free and open to the public. It is being shown in conjunction with an exhibit from the US State Department titled, *After 9/11*. Academic institutions may inquire with Traci Molloy if they are interested in the exhibit at tracimolloy@hotmail.com

Postal Pinocatheca, PRESS, North Adams, MA, opening August 30, will feature work from a mail exchange project that includes six artists, three women from the Northeast of the United States and three women from Australia. PRESS is open to the public Wednesday through Friday 12-6, Saturdays 10-6, Sundays 11-4 and by appointment. Learn more about the project at www.letterpressasapublicartproject.wordpress.com Email us at letterpress105@gmail.com.

Call for Entries

The Biennale internationale d'estampes contemporaine de Trois Rivières The call for entries is open to professional artists who use printmaking in a contemporary approach. Registration will take place from June 1st to October 1st 2012. Entry form and rules are available in English, French and Spanish on our web site www.biectr.ca. The registration form can be completed and returned online or by mail.

Opportunities

An artist is looking for a future opportunity to partner with a printmaking community group or current printmaking/print media graduate program on an interdisciplinary project. The project is "Revisiting a Collection", in which the print group or program would contribute to the archive of a coupon collection with their fine art/ print knowledge and perspective. The collections can be viewed at <http://www.carrieida.com>

Please email Carrie with inquiries carrieida@carrieida.com



Traci Molloy, *Tomorrow I Might Forget*, Digital Print on Paper, 4'x6', 2006



Jon Gobel, *Masquerade* 2010 etching, aquatint 20 x 15



Elizabeth Ryman, *Untitled 1 of 6*, reverse fabric monoprint on paper, 2011.

International Focus: SP Estampa

by Sheila Goloborotko

SP ESTAMPA is São Paulo's newest "paulistan" approach to Philagraphica or the New York Print Week. SP ESTAMPA is organized by Gravura Brasileira—a gallery specialized in Brazilian printmakers, from Modern to Contemporary. The gallery was founded in São Paulo, in 1998 by Alberto Fuks and Eduardo Besen as the only oasis dedicated solely to fine art print in Brazil.

For the past 13 years Gravura Brasileira showcases national and international exhibitions of both emergent and renowned artists. The gallery also publishes artist's books and printmaking portfolios. Gravura Brasileira welcomes artists, visitors, art dealers and curators from all over the world, and maintains exchange programs with Brazilian and foreign studios and institutions. Gravura Brasileira participates in national and international art fairs such as ArtFrankfurt 2003 and 2004, and Feira Parte 2011. In the past few years the gallery represented artists in several exhibitions in Amsterdam, Belize, Buenos Aires, Heidelberg, Paris, Cardiff, New York, Washington, Mexico City, Ciudad Juarez, Oaxaca, Berlin and Havana.

SP ESTAMPA is currently in its second edition. It features a lively schedule of exhibitions, lectures, and workshops showing the vitality of Brazilian printmaking. Over 60 venues, including museums, galleries, art studios, and bookstores opened their doors to receive visitors all over the country and abroad.

The varied public—artists, collectors, curators, and students—had the unique opportunity to experience the great quality and historical importance of Brazilian printmaking and to visit several private studios where they could see artists at work. A free symposium with several specialized panels and international guests was presented to a crowded auditorium of over 100 people at the Museu Lasar Segall. The panels were: "Printmaking and Contemporary Art" - Graciela Kartofel (USA, Mexico), Priscila Sacchettin (Sao Paulo) and George Kornis (Rio de Janeiro). "Public, Private and Coop Studios" - Cris Rocha and Kika Levy (Espaço Atelier-SP), Ernesto Bonato (Atelier Piratininga- SP) and Sheila Goloborotko (Goloborotko's Studio- NY). "Printmaking in Argentina, Mexico and USA" - Graciela Kartofel (USA and Mexico) and Mirta Kupferminc (Argentina). "Printmaking and Public Art" - Augusto Sampaio (SP), Paulo Penna (SP) and Regina Carmona (SP)

Last October Gravura Brasileira published an open call for exhibitions and projects to be presented at SP Estampa. An amazing response resulted in over 60 alternative, commercial and educational venues (galleries, studios, museums, universities and art centers) presenting the most diverse views of the contemporary printmaking in Brazil.

Gravura Brasileira selected 10 artists to exhibit on its walls, two site-specific installation and over 20 artists presenting book arts. A jury formed by artists Leya Mira Brander, Paulo

Camillo Penna and Eduardo Besen, director of Gravura Brasileira selected the works to be viewed at the gallery. Installations by Sandra Lapage and Carlos Pileggi, Street posters (lambe-lambe) by Sergio Kal, Xerox Installation by Cris Rocha, Constança Lucas, Kika Levy, Jacqueline Aronis, Maria Regina Pinto, Sheila Goloborotko and Zizi Baptista, woodcuts by Claudio Caropreso, Ana Calzavara and Cleiri Cardoso, etchings by Ana Cristina Andrade, prints over photo by Rosangela Dorazio and silkscreens by Renata Rosenthal can be seen during the whole month of May 2012. A bookstore was created at the gallery to showcase artists' books, print portfolios, zines and art books highlighting the multiple connections between art, printmaking, text and poetry.

São Paulo, a major cultural center is well known by the street arts, including large-scale fine art prints (silkscreen, linocut, woodcut and Xerox) glued directly on the city's walls. These manifestations of public art were incorporated in the gallery exterior walls including the gallery inside garden walls. SP Estampa extended its boundaries to neighbor cities and other states including Santos, Piracicaba, Natal and Belo Horizonte holding multiple exhibitions, lectures, and workshops. A 16-page full color catalogue was printed with schedule and detailed information of all the events.

SP ESTAMPA enables collectors, artists, scholars, educators and the public at large to learn more about printmaking techniques and its explorations as an art form. This Printmaking event creates a natural exchange among artists, venues and the public and facilitates the creation of a larger community of printmakers and print collectors.

SP ESTAMPA group show at Gravura Brasileira is open to the public until the end of the month. To learn more about SP Estampa and Gravura Brasileira visit: www.gravurabrasileira.com and www.spe stampa.com

Sheila Goloborotko is the artistic director of the Printmaking Center of New Jersey.



Student Focus



Letter from the Student Member At Large Sydney Webb

Hi from Texas!

As I begin to hash out my responsibilities as the new student representative and reflect on our New Orleans experience a few things stand out. Most notably different after the conference was the heightened sense of excitement in the studio here at the University of Texas at Arlington. We took a group consisting of three graduates and about ten undergrads. Of course we were excited at the prospect of traveling and experiencing the city of New Orleans. However, after talking with the students and my peers when we returned, what they took away was the exposure to new people, printing methods and an extensive variety of prints. From my own experience I returned feeling refreshed artistically and ready to make some prints! I even tried out making my own rubber stamps after seeing the demonstration, “Relief to Rubber: Transforming Relief Cuts to Rubber Stamps” by Sukha Worob.

All of this got me thinking about what my role could be in this. I’m wondering if we can keep this energy and excitement a more consistent occurrence? One of the ways that we were able to keep the enthusiasm from the conference was by embracing some of the things we saw there in our own practices and then sharing them with the other students. After I made my first successful rubber stamp we discussed how it might be possible to make this demonstration part of a class.

Fortunately, because most shops are collective working spaces printers have the added advantage of close interaction with each other. I think our trip encouraged this even more. As we near the end of our spring semester here many of us have made plans to keep in touch over the summer and work on projects together. Summer is a perfect opportunity for students to take charge in their own learning experiences without the challenge of course schedules and assignments. Without sounding too academic, I would encourage the student members to try to foster these conference activities in their own towns, visiting print shows, participating in exchanges, and learning new printing methods with their fellow peers.

Wishing you a fun and productive summer!

Letter from the Student Conference Liaison Yoko Hattori

During the 2012 Navigating Currents conference in New Orleans, I learned about the 40-year history of SGC International; how the organization has evolved and grown from its origin as the Southeastern Graphics Council to today’s SGC International. Milwaukee is getting ready to host another inspiring conference – the 41st, Print: MKE, on March 20-23, 2013. It is my honor to serve as a member of the conference Steering Committee – and to draw on my understanding of SGC International’s history as we develop the 2013 conference.

As a graduate student at the Peck School of the Arts at the University of Wisconsin – Milwaukee, I have been impressed by Milwaukee’s strong sense of community, and the city’s passion for art and explorations. In fact, the Print: MKE conference will be co-hosted by the Milwaukee Institute of Art & Design and the University of Wisconsin – Milwaukee’s Peck School of the Arts. Print: MKE will showcase the history of Milwaukee, which has been enriched by the collective heritage of cultures and traditions while embracing the introduction and development of new communities and technologies. Now, community members are coming together to seek collaboratively the meaning of printmaking and expand the idea of print beyond its traditional practices.

During the New Orleans conference, I learned about growing numbers of student memberships in SGC International. After coming back to Milwaukee, the Steering Committee discussed the possibility of organizing student-driven programming and events for Print: MKE. We talked about the way to provide opportunities for students to meet, share ideas and build relationships. As a student, I am often too shy at conferences to approach others to initiate conversation even as the wide range of works produced by other students and their different approaches inspires me. I hope that the student-driven activities and events at Print: MKE will help us meet and connect with fellow printmaking students, allowing us to network and exchange ideas efficiently. By generating the creative potential of the student community, we will benefit more from the conference, and the conference from us. How exciting it will be for the student community to gather and create a more dynamic environment of artistic expression and expansion beyond what we are already capable of!



In Memorium: Founding Member Roger Steele

Roger was born on June 12, 1945, in Fort Smith, Arkansas, the son of Virgle E. Steele and Ellen Davis Steele. For much of his youth he travelled, with his military family, throughout the United States and abroad eventually settling in Wichita Falls, Texas, where he completed high school.

Roger did his first year of college at Sophia University in Tokyo, Japan, and then graduated with a Bachelor of Science in Education from Midwestern State University in 1969. In that same year he was married to Cheryl A. Wearth.

In 1970 Roger entered the United States Marine Corps. After training on the west coast, he received orders to MCAS, Beaufort, SC. After his tour, Roger enrolled in Texas Christian University in Fort Worth, Texas, and was awarded a Master in Fine Arts in printmaking in 1974. Thereafter Roger and Cheryl returned to Beaufort.



Roger Steele, *self-portrait*, lithograph, 14" x 11", 2008.

Roger was hired by the Department of Defense to teach art at Laurel Bay Schools, and at the same time, was also hired by the University of South Carolina, as an Adjunct Professor, to teach studio art. In this capacity he taught thousands of students the essentials of drawing, painting, printmaking and sculpture. At the same time Roger was producing art--color-blend lithography--on his own in his studio. This work was well received and was exhibited in shows throughout the US. In 1980, his work was part of an exchange between the Soviet Union and the United States. Today his work can be found in the permanent collections of Chase Manhattan Bank, the Library of Congress, Gibbes Art Museum, the USAA headquarters, South Carolina State Museum and many other civic, corporate and private venues.

Roger was a founding member of the Southern Graphics Council and in this capacity was tireless in his promotion of and passion for printmaking. He travelled throughout the United States giving lectures and demonstrations on color-blend technique. He was a consistent donor of his art when it came to charitable fund raising (Evening of the Arts, Heroes on Horseback, Artscapade, etc.) and a reliable resource when it came to art, posters or graphics for the Beaufort Hospital, Beaufort Reading Council, Historic Beaufort Foundation, Main Street, Beaufort History Museum, and the on-going effort to keep the military bases in Beaufort.

Roger was a positive force in Beaufort County and will be missed by his students, many of whom got into colleges or advanced art programs because of his help. He will be remembered by his teaching colleagues, and those who knew him as a kind, generous, giving person who did not know how to say 'no'.

Roger was predeceased by his father, and a sister, Kathryn Steele. He is survived by his wife, Cheryl A Steele; his mother, Ellen Davis Steele, of Brevard, NC; his brother, Byron E Steele, his wife Marilyn, and their children Justin L. Steele (Jennifer) and Kady Steele, of Atlanta and Dallas; his sister, Peggy Steele Taylor, her husband Adrain, and their children, Barclay Reed Taylor and Chilton Grace Taylor, of Atlanta.

A memorial service was held Saturday, August 11, 2012, at 11:00, at the Performing Arts Center on the campus of USCB: 801 Carteret Street, Beaufort, SC 29902.

In Memorium: Founding Member Roger Steele continued

by Scott Graber



Co-Founders Roger Steele, left, and Boyd Sanders, right, at the closing party celebrating SGCI's 40th year in New Orleans, LA, in March. Photo credit: Elizabeth Klimek.

My friend, Roger Steele, died on Saturday, August 4. Death came suddenly as he was getting ready for bed. He was with his wife, Cheryl.

Who was Roger Steele?

Roger Steele came to Beaufort in 1974, freshly endowed with a Masters in Fine Arts from Texas Christian University. He brought a remarkable capacity to teach drawing, printmaking and sculpture. And for many years he transferred these skills to thousands of young people at Laurel Bay Schools and at USCB.

But who was this guy?

You can learn something about Roger from his lithographs. You can see the purple plains of Texas (where he spent much of his youth); and the golds, blacks and magentas that speak of his time in Japan. He loved the soft, healing force of rain and that was a theme running through his work. But you can't see his generosity.

In the 1970s, our public schools were under-funded. The same might be said for Beaufort Memorial Hospital and a dozen other local organizations. Roger was not wealthy, but his work was acquired by

museums and corporations throughout the United States. His lithographs were collected by private individuals and galleries from California to New York City.

Roger routinely, consistently, cheerfully made art and donated that art (for fundraisers) to almost every civic organization in the county. He made posters, hung banners and coined slogans for literacy programs, fundraising dances and any project that needed graphics. I don't think he ever asked for a dollar. It did not cross his mind.

Roger liked objects. He was a tactile person who liked to touch things. He spent Saturday mornings searching antique stores for those objects. When he found something he liked, he usually repaired it. Then he polished the piece. Then, without fail, he gave it away. One wanted to be near this generosity.

So it came to pass that every Friday afternoon Roger and Cheryl Steele would open up their home (and their well-stocked bar) to anyone who might need end-of-the-week counseling. This standing invitation put pilots, mayors, architects and visual artists in contact with one another. One might see Jimmy Thomas (an architect) discussing building mass with David Porter (a Special Forces veteran); or Dean Moss (former Water Authority Manager) discussing the Savannah River Plant with Bill Rauch (former Beaufort Mayor).

These Friday afternoons did not exclude children. They were operating at a somewhat lower, alcohol-free level, but they were always there. Sometimes Roger would stop and remove a piece of antique china, or a Japanese basket, from a child's hand while he refilled a wine glass. Sometimes not.

Roger and Cheryl did not have children of their own. This is good because they adopted almost every child who wandered into their house. I believe Will Moss (who is producing segments of the London Olympics for NBC), Libby Davis (who went to the Governor's School of the Arts) and my own son (a cinematographer) were influenced by the visual cornucopia presented on those long-ago Friday afternoons. Roger's legacy is, of course, the Beaufort County children who learned about color, composition and texture at Laurel Bay, USCB and in his home on North Street. He will be missed by all of us. But he leaves something behind — something that is good, solid, substantial.

USCB gallery displays steele's artwork: An exhibit of Roger Steele's "Valentines" will be shown in the USCB Gallery at the Performing Arts Center, USCB, Carteret Street, between August 11 and September 7, open 10 a.m. -5 p.m., Monday through Friday. This is a collection of 28 years of valentines sent to his many friends. An art scholarship has also been established in Roger Steele's name. Donations may be made to University of South Carolina, designating the Roger L Steele Scholarship Fund, and mailed to the USCB Development Office, One University Blvd, Bluffton, SC, 29909.



Matt McLaughlin, *Without Wilderness*, Inkjet print and Woodtype, 9"x12", 2012



Ash Hane, *The Fantasy Got Out of Hand*, Three plate polyester lithograph with monoprint, 12 x 12", 2012

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