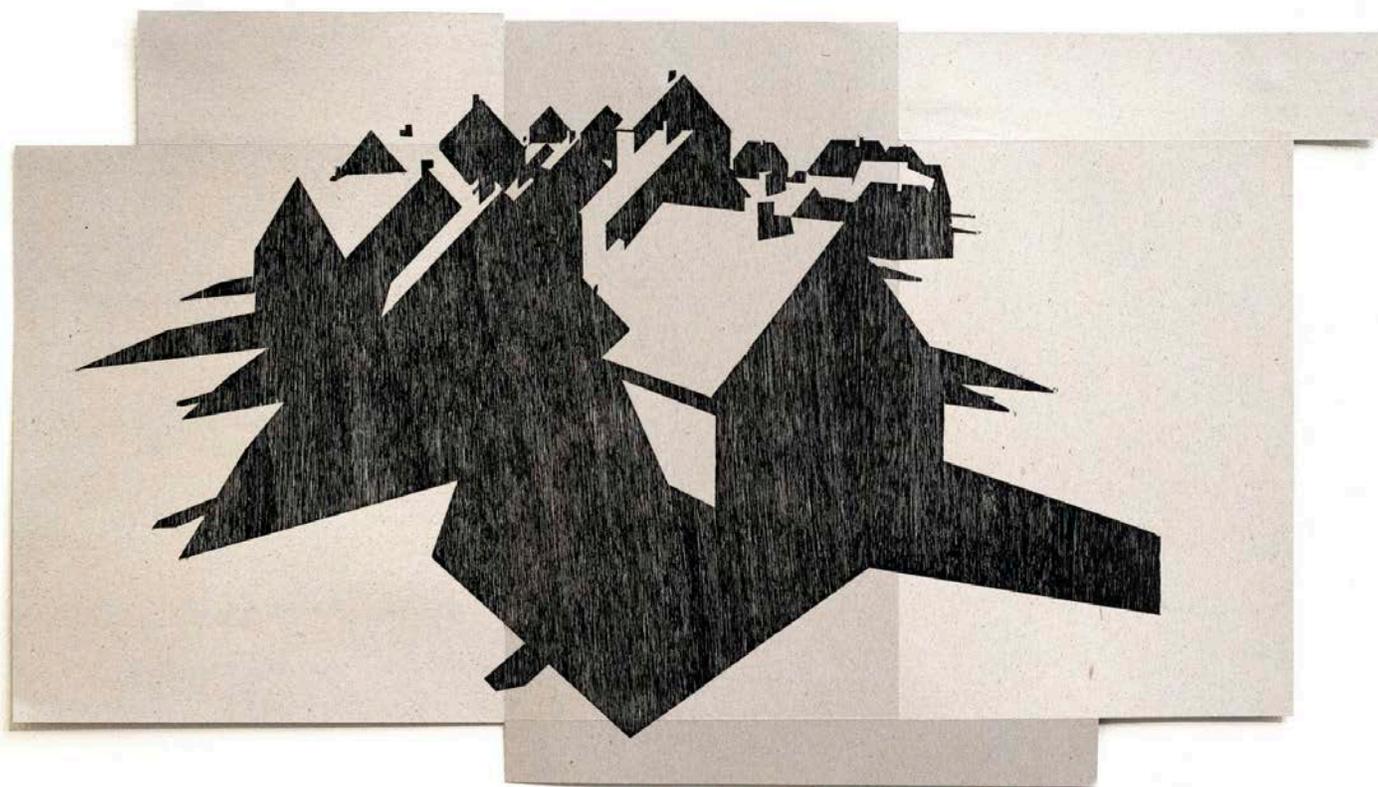


# GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Winter 2014



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## LETTER FROM THE EDITOR ELIZABETH KLIMEK

*"For last year's words belong to last year's language,  
and next year's words await another voice.  
And to make an end is to make a beginning."*

— T.S. Eliot, from *Little Gidding*

Dear SGCI members,

Welcome to a new year everyone.

I spent the majority of the winter, as I am sure most of you have, catching up with old friends. I am fortunate to have just moved to a small town in Maryland, and it seems that it is convenient to visit for just about everyone. Many of my former students coming home from (or going back to) grad school stopped in for a quick "hello". I was relieved to find that time and distance did not change my friendships with these people, who I will always think of as "my students". One of my former professors once told me that his studio practice and teaching are so interconnected that they fuel each other. I feel the same way. During these visits we discussed our families, schools, and our work. Afterwards, I reflected on points made and it got my brain churning, and thinking about my work differently. I am grateful for the discourse.

This issue of *GJ* makes me think of T.S. Eliot's words regarding the connection of the past, present and future. Beth Grabowski writes her final letter as SGCI President. Craig Krug talks about a technique his father Harry Krug invented called "Raised Line Serigraphy". Beauvais Lyons reviews the book *A History of Chromolithography*, and Steven Daiber interviews the directors of two new print shops Cuba.

We say a final goodbye to two members: Wanda Ewing, a true heroine to so many women in the arts, and Mark Zaffron, whose contributions to non-toxic printmaking are greatly appreciated.

This issue also introduces the nominees for the 2014-16 executive board. I'm sure I speak for all of us when I say congratulate the outgoing board for a job well done.

Please enjoy this issue, and consider contributing in the future.

Wishing you well,

Liz Klimek, Editor  
[editor@sgcinternational.org](mailto:editor@sgcinternational.org)



Cover Image: Josh Dannin, *No. 14*, Woodcut on Chipboard,  
14.5" x 30", 2013

LETTER FROM THE PRESIDENT:  
BETH GRABOWSKI



Dear SGCI International members,

It is with mixed emotions that I write this, my last newsletter missive as the President of SGCI International. When I first assumed the presidency, two years seemed somewhat daunting, but time has flown by. I think that sense of speed might be partly attributed to the fact that this board has had constant work; it was like those wonderful sessions in the studio when your attention is so focused on the job at hand that you do not even register the passing of hours. Everything seems to unfold with a sense of purpose. Not that you don't face problems, but the synchrony begets a confidence that allows problem-solving to seem effortless.

The synchrony that I speak of is a direct result of working with an amazing group of people. First and foremost, I would like to express my deep gratitude to Eun Lee, who as ex-officio president has generously supported my presidency with her sound advice and detailed understanding of this organization. I most certainly could not have done this job without her counsel.

SGCI is the direct beneficiary of her longstanding dedication to our organization. I only hope that I can be half as helpful to incoming President David Jones, who I must say with every confidence, will be an excellent president.

I also want to express my appreciation to my outgoing board. I have been so fortunate to be able to rely on this hard-working group of individuals. I come away with new and deepened friendships and I certainly have learned a thing or two from each and every one! I deeply value your professionalism, insights and camaraderie. Thank you all.

As I reflect on the past couple of years, I feel a great sense of accomplishment. We took on some big projects, not the least of which is the transfer of the SGCI archive to the Zuckerman Museum of Art. This move is a significant step toward securing the organization's legacy and opening new possibilities for programming with the print works produced by this membership. We are also working on details for a summer internship at the ZMA for an SGCI student member. I hope to have more to announce at the upcoming conference in San Francisco.

It is fitting that the San Francisco conference theme is Bridges. We'll be bridging from one board to a new one. Another thank you is due to the SGCI nominating committee— past presidents Anita Jung, Karin Broker and Joe Lupo— for putting together a marvelous slate of incoming officers. I know many members of the new board and I am sanguine that SGCI will be in excellent hands. As you read the bios for the incoming folks, I am sure you will agree.

So, here we go to the micro-climates of San Francisco and the Bay area for print awesomeness – our first west coast experience! Michelle Murillo, Susan Belau and their site planning committee have put hundreds of hours of work in to making this one of the most exciting conferences ever. We'll be rubbing elbows with some of printmaking's most renowned personalities and places - If you have not yet signed up, do so soon! I look forward to traipsing about with everyone. I can just feel the breeze on my face now.

See you in March!

Beth Grabowski  
SGCI President, 2012-14



Astrid Safron, *Eldorado#4*, 67x100cm, etching, drawing, woodcut, silkscreen on Japanese paper, 2012

SECOND SYMPOSIUM OF THE ROCKY MOUNTAIN PRINTMAKING ALLIANCE  
BY JILL FITTERER

Mountain Printmakers Gather for the Second Symposium of the Rocky Mountain Printmaking Alliance.

In October 2013, 87 printmakers from 10 western states met in Salt Lake City, Utah for the second symposium of the Rocky Mountain Printmaking Alliance. Hosted by the Department of Art and Art History at the University of Utah, the symposium was organized by SGCI Secretary and Associate Professor of Printmaking, Justin Diggle. Diggle and his organizing team put on an engaging symposium, which doubled in size and scope from the inaugural symposium held in Boise, Idaho in 2011. Featured keynote speakers were, Marjorie Devon, Director of the Tamarind institute and John Risseeuw, Arizona State University.

Bud Shark of Shark's Ink in Lyons, Colorado juried the Regional Juried Print Exhibition. Shark selected a print by Marilee Salvator, Denver, Colorado for the juror's prize. Saltgrass Printmaker's selected a large relief print by Abraham McCowan, Kenab, Utah for the Saltgrass award and I selected a color intaglio print by Catherine Chauvin, Denver, Colorado for the RMPA award. The University of Utah's comprehensive Book Arts program provided space for demonstrations. Related exhibitions included, Inventory by Kevin Haas at the University of Utah's Marriott Library, lithographs by Wayne Kimball and Bob Kleinschmidt at Saltgrass Printmakers and a gallery stroll which included Copper Palate Press a local collective print studio. Not related to the symposium but well timed, the Utah Museum of Fine Arts hosted the print exhibition, "Under Pressure".

Cerese Vaden, University of Arizona and Mark Ritchie, University of Wyoming co-chaired, Secluded Evolutions, the first panel of the symposium. Vaden grounded the delegates firmly in the west with a vast array of found charts and graphs of the United States. Enchanting us with her research of what makes those of us living in the west unique and distinct from other parts of the country, she warmed our hearts and reaffirmed our reasons why we love our wide-open spaces, big sky and rugged terrain.

As the founder of the Rocky Mountain Printmaking Alliance, (RMPA) I was thrilled to witness and be part of continued and growing enthusiasm for our mountain community of printmakers. I founded RMPA in 2009 out of a desire to create regional ties in the discipline. I was frankly jealous of the Midwest printmakers who can attend printmaking conferences with minimal travel burdens. In 2011, I along with my advanced printmaking students in partnership with the Boise State University Office of Service Learning planned and hosted RMPA's Inaugural symposium. Printmakers traveled from 5 western states with carved woodblocks in hand to participate in a group exquisite beast steamroller event held at the Boise Art Museum. Thirty mile an hour winds and freezing rain kept the public away for the most part, but as mountain printmakers we endured and because of the rain, our blocks printed beautifully.

Finally, this year because of the efforts of Justin Diggle and his team, I was able to drive to Salt Lake City for a printmaking symposium, only five and a half hours from Boise, Idaho. Others made 8-12 hour pilgrimages in their vehicle to come together for the three-day symposium. Currently, RMPA is a registered non-profit organization in the state of Idaho. I was invited to lead the final panel of the symposium. The panel was an all-inclusive discussion of how RMPA will evolve and continue to fulfill its mission as listed below.

**Mission Statement:**

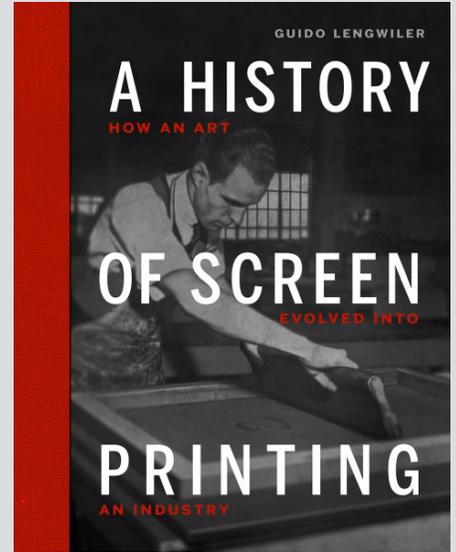
"The Rocky Mountain Printmaking Alliance was established to foster education, promote communication and create community between academic professionals, independent presses and individual artists within the region. Through outreach and education, the Alliance serves to strengthen connections, encourage discussion and advance regional awareness surrounding the varied art and artists of printmaking."

*Jill Fitterer is an Associate Professor of Printmaking at Boise State University in Idaho, and founder of the Rocky Mountain Printmaking Alliance.*

[www.jillfitterer.com](http://www.jillfitterer.com)

BOOK REVIEW: A HISTORY OF SCREEN PRINTING - HOW AN ART EVOLVED INTO AN INDUSTRY  
BY RICHARD S. FIELD

A new book by Swiss author Guido Lengwiler arrives this fall, and screen-printing fans will find it fascinating. Entitled 'A History of Screen Printing – How an Art Evolved into an Industry', the book chronicles the rapid advancements in the ancient art of stenciling that took place during the late 1800s, and how it spread and turned into screen printing as we know it today. With help from the families of the pioneers, industry supporters and over 15 years of research, Lengwiler has rescued an almost lost history that covers the period up to and including WWII. It tells the interconnected stories of how a relatively small group of people, many of them artists, sign-writers, and entrepreneurs working in the dawn of the advertising age in the USA, helped create entire industries that continue to exist globally today, all using screen printing in the production of an unbelievably wide range of products. It includes beautiful full color illustrations from the Selectasine Booklet provided to original patent licensees, and the main vehicle that spread the process around the world. Hundreds of long lost product photos, machine designs, and some of the first art prints done in the 1920's in California are included, plus special chapters on fine art printmaking, along with the ceramic and textile industries.



Cover Design: Naomi MacDougall, Vancouver

Screen printing was a hybrid process that provided both graphic and manufacturing advantages over other methods, and was perfect for the times. Industry, especially in the USA, was transitioning from hand craft into mass production, creating a need to decorate products, or advertise them with signage. Most times a closely guarded industrial secret, screen printing bridged gaps between hand production and the more expensive automated printing of the time, which included lithography and letterpress. It introduced cheap short run color capabilities, and virtually created the whole 'Point of Purchase' (POP) and 'Specialty Advertising' industries, along with the billboard and t-shirt printing sectors. An ability to print directly on a wide variety of materials led to use decorating metal, ceramics, textiles, and plastics, spurring record growth, better designs, and lowered costs in any industry that adopted it, from fashion to fine china. Experiments prior to WWII led to printed circuits, which in turn revolutionized the electronics industries. All these and more are legacies of the pioneers of screen printing featured in the book. The history of the process is really the history of so many things we take for granted in today's – and tomorrow's – society.

“Guido Lengwiler has written the first truly comprehensive and deeply researched history of screen printing, beginning with late 19th-century precursors and extending through the years of World War II.... Anyone who but skims through these pages will gasp at the heretofore unimagined visual resources that have been gathered to substantiate the text—hundreds of images that had all but disappeared from the public record. This book is testimony not only to Lengwiler's dogged pursuit of history, but also to his immense success at unearthing the families and archives of those who were screen printing's pioneers. “



Brant & Garner studio, Market Street, San Francisco, 1913. This is the earliest photographic record of the screen process.  
Joseph A. Garner (left), Frank O. Brant (center).  
Family records of Raymond Brant

Profusely illustrated, full color, hardbound, 496 pages, 9.6"x12.4", English version distributed by ST Publications. German version available through Niggli Publications in Europe.

© 2013 by ST Media Group International, Cincinnati | Ohio, USA. [www.stmedia-group.com](http://www.stmedia-group.com) Guido Lengwiler, Switzerland ISBN 978-0-944094-74-7

About the author:

Guido Lengwiler is a teacher of screen printing at the Schule fuer Gestaltung Bern und Biel, Switzerland (Bern and Biel School of Design). Born 1960. He was elected to the Academy of Screen and Digital Printing Technology (ASDPT) in 2009 for his work on the History of Screen Printing.



Gestetner's Neo--Cyclostyle Stencil Duplicator, late 19th century

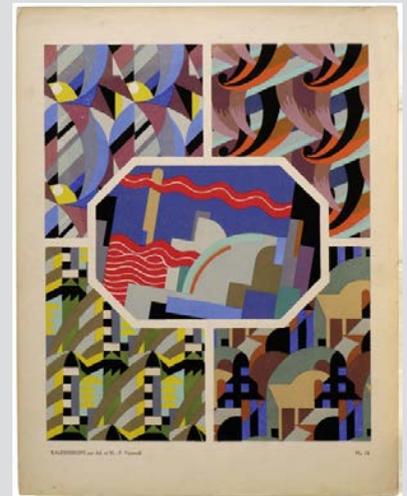
About the book project:

ASDPT and Industry Support for the book project allowed this valuable historical document to be produced in book form. Christoph Tobler, CEO of Sefar Holding AG, has been involved with this project for nearly a decade. He and his company have played a vital role in making this book a reality. The late Richard Eisenbeiss and his son R. David, president of the KIWO group (Kissel & Wolf) and the Ulano Corporation, have provided their ardent support for many years. Richard brought a binder with a working manuscript to the annual ASDPT luncheon in 2008. Members were so impressed with the research Guido had conducted, and the stunning photos he had collected, they began the long process of gathering sponsors in order to edit, translate, design and print the 496 page book in both its native German, and English. SGIA, Proell, Nazdar, M&R, Ryonet, Printcolor, Serico, Vitachrome Graphics, Grunig, Newman Roller Frames, Fimor, RH Solutions, Edition Domberger, and individual ASDPT members all contributed to help publish the book.

Production Team:

Author: Guido Lengwiler Editors: Ursula Münzel, Ingrid Kunz Graf, Mary V. Burke, Urs Lengwiler English translation: Mary V. Burke German translations: Ursula Münzel Graphic concept and design: Naomi MacDougall Graphic realization: Isabel Jost Printed by: Galledia AG, Berneck, Switzerland

**Richard S. Field** is a Curator Emeritus of Prints, Drawings, and Photographs at Yale University Art Gallery.



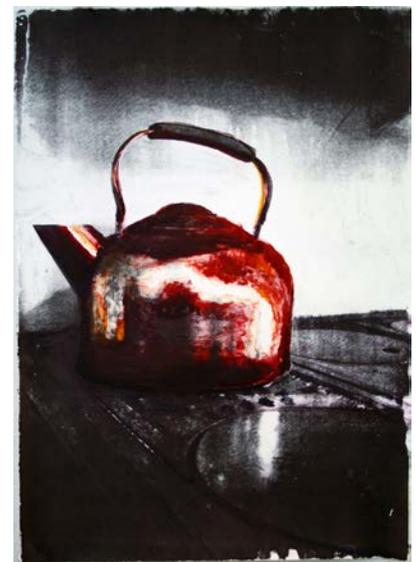
*Pochoir* by Maurice Verneuil. From the "Kaleidoscope" series, France, ca. 1925 (image size approx. 11.5 × 14 in.).



Steven Skowron, *Transfiguration*, photo etching, 2013



Myles Dunigan, *Planetoid*, Lithograph with chine colle, 18"x24", 2013



Clarissa Plank, *Red Kettle*, Silkscreen and Monotype, 22"x30", 2012

## TECHNICAL FOCUS: RAISED LINE SERIGRAPHY AND SOME MODERN VARIATIONS

BY CRAIG KRUG



Harry Krug, *The Hatch*, 22x30 inch, Oil Based Enamel

As an artist, printmaker and collaborative printer (TPP), I am interested in the broad range of visual qualities and surface aesthetics that the various print processes can yield. I want to share a process pioneered by my father, Harry Krug in the 1950's called "Raised Line Serigraphy".

In the YouTube video produced by the University of Wyoming, titled "Harry Krug" <http://youtu.be/27PXRRYMFWs>, the artist explains that one of his goals was to create a serigraph that had the "raised line qualities of an etching or engraving". The raised line process gives a three dimensional quality (impasto), versus the two-dimensional surface typically found in a serigraph print.

Serigraphy, is a term coined in the 1940's to distinguish commercial screen printing from its use in a fine art application, the word is derived from Latin, sericum 'silk' and graph 'to write or draw'.

Traditionally, serigraphs are noted for their broad color flats produced by the non - stencil areas of the open screen. This quality is especially evident in some of the older historical techniques of serigraphy such as paper stencil, lacquer and gelatin films, direct glue blockout and its variations; glue/ Maskoid technique, glue/ pastel technique, and glue/ tusch technique.

The use of photographic stencils for commercial processes and their eventual application into the production of fine art serigraphs finally made it possible for a very fine line to be produced in a serigraph. This level of detail and control of the stencil was not previously possible.

One early serigraphy technique used rock salt embedded into the traditional glue stencil creating an impasto surface when printed. Another variation used layers of masking tape along the border areas to achieve a similar heavy deposit of ink. Normally these techniques do not work well with fine line imagery due to blurring of the image due to the surface irregularity of stencil. Another problem is ink accretion along the edges of the stencil which is created by the impasto surface of the print.

To produce a raised line serigraph, a screen with a relatively course mesh count is required. There is generally a tradeoff between thick ink application and amount of detail that can be retained with the courser mesh counts. It is important that the screen be stretched tightly to the frame or the resulting line image may blur.

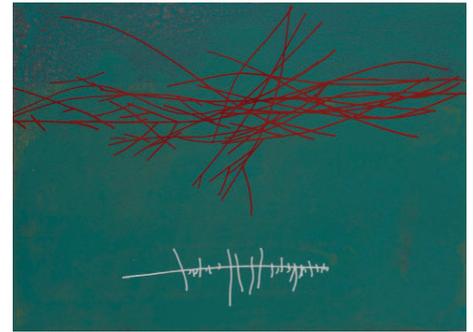
Any type of line stencil will work as long as it is dimensionally stable and durable, it will be used repetitively to build up the ink layers characteristic of the process. A diazo based direct application photo emulsion with high solids content works best; it is a very durable type of stencil. Capillary type emulsions work best with the modern variations of the raised line technique, but lack the durability of the traditional direct type photo emulsions. To increase the durability, a second exposure can be made after the image is initially processed to further harden it.

Once the stencil has been made, it is important to securely clamp the screen to the press or table to insure precise registration, since any movement will result in a blurred image. Print normally, but take special care to pull the squeegee in the same direction on all prints. If prints are large, and require a change in direction of the squeegee pull, use a small penciled arrow on the bottom of each print to indicate the direction of the pull for that particular print. Once the ink dries, repeat the process until the desired type of impasto surface is achieved.

The repetitive printing of the same line stencil will eventually build up the characteristic impasto surface. Variations in line heights can be controlled by selectively masking areas of the stencil with blockout as the image is being built up. The width of the serigraphic line can be controlled with ink viscosity, squeegee type, or printing method.

Some modern variations of raised line serigraphs capitalize on the new ink types available for the textile industry. They produce an impasto surface with a quality different from the process mentioned previously. These new inks are designed to intentionally expand in all directions or “puff” when exposed to infrared radiation. The advantage of this type of ink is its ability to create a raised line surface with just one run. In comparison the repetitive technique often can require 30-60 separate runs.

A type of textile ink additive called “suede” is a type of puff ink that expands more in the vertical direction than the horizontal. It is an excellent choice for fine line work, especially in combination with thicker capillary emulsions.



Craig Krug, *Artifact*, 15x20 inch, Puff Textile Ink

In conclusion, a variety of surface qualities and techniques, carrying its own unique visual characteristics are currently available to the artist, each of them separately, or in combination, can serve to expand the range of textures, details, and overall aesthetic of the resulting print.

*Craig Krug is an adjunct professor at Labette Community College in Parsons, Kansas*

# PRINT AUSTIN 2014

## **The Contemporary Print**

January 15- February 15, 2014

Big Medium Gallery at Canopy  
916 Springdale Rd. Austin, TX. 78721

A juried survey of the traditions and the innovations of contemporary printmaking happening in Texas today in conjunction with PrintAustin 2014. Featuring Sabra Booth, Veronica Ceci, Jesus De La Rosa, Catherine Dudley, Lari Gibbons, Padaric Kolander, Adrienne Lichliter, Ryan O’Malley, Elvia Perrin, Ricardo Ruiz and more.

Jurors: Francesca Consagra, Katherine Brimberry, and Jeffery Dell

Francesca Consagra is the Senior Curator of Prints and Drawings and European Paintings at The Blanton Museum of Art, Katherine Brimberry is the co-founder and owner of Flatbed Press and Senior Master Printer, and Jeffery Dell is an artist and Professor of Studio Art and Head of Printmaking at Texas State University-San Marcos. Combined, our team of jurors have curated and organized over 200 exhibitions and authored a wide range of critical and art historical articles, exhibition catalogs, reviews, and books.

# bridges

SPANNING  
tradition  
innovation  
& activism



The 42nd SGC International conference in the San Francisco Bay Area will be one not to miss. Bridges: Spanning Tradition, Innovation, and Activism will take place March 26-29, 2014.

With San Francisco's Hyatt Regency, Embarcadero serving as the conference hotel and site of key events, demonstrations, exhibitions, and additional programming will take place at many San Francisco and East Bay venues.

We are excited to host the first West Coast conference in the organization's history. Positioned on the Pacific Rim, the Bay Area reflects the diversity of an international port, fosters a culture in which social justice runs parallel with technological innovation, and is home to an artistic community that continues to shape political activism.

Printmaking has historically been celebrated as a hybrid medium that embraces diverse working methodologies. Tradition joins with creativity; the familiar is married to the unknown. The print is a means for dissemination of ideas and a catalyst for social change.

Bridges will investigate the intersections between traditional and emerging technologies and how these tools are vehicles for creating meaningful and critical discourse around contemporary issues.

For more conference information please go to <http://sgcisanfrancisco.org>

## BOOK REVIEW: A HISTORY OF CHROMOLITHOGRAPHY: PRINTED COLOUR FOR ALL BY BEAUVAIS LYONS

*Title: A History of Chromolithography: Printed Colour for All*

*Author: Michael Twyman*

*Publisher: The British Library / Oak Knoll Press*

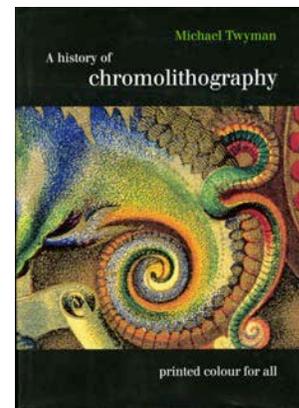
*Year: 2013*

*Specification: 9 x 12 inches, hardcover with dust jacket, 728 pages, 850 color illustrations.*

*Price: \$130.00*

Michael Twyman is Professor Emeritus of Typography and Graphic Communications at the University of Reading (United Kingdom). Long-time readers of *Graphic Impressions* may remember an article I wrote in 1992 about attending a course Twyman taught at the Rare Book School at the University of Virginia, an experience which has informed my studio art and teaching ever since. I first encountered his book *Lithography 1800-1850: The Techniques of Drawing on Stone in England and France and their Application to Works of Typography* (Oxford University Press, 1970) when studying the early history of lithography, specifically tinted lithographs and manuals intended to introduce artists to using lithographic drawing materials such as crayon and tusche. In 2000, Twyman gave the Panizzi Lectures at The British Library, which examined several aspects of lithography, including its growth as an industry and its various commercial applications. The lectures were published in 2001 as *Breaking the Mold: The First 100 Years of Lithography*. Twyman's new book, which is over 700 pages in length and profusely illustrated, builds on his earlier research and bring to together many other artistic, technical and commercial dimensions of lithography.

In the preface, Twyman notes, "For over a century, attitudes towards chromolithography have been largely hostile, particularly to items that were produced to appeal to the popular tastes of the day." Certainly many of the color lithographs that were produced through lithography involved systems of standardized production with commercial outcomes. The claims by printmakers such as Joseph Pennell, who asserted that chromolithography was a "misuse" of the medium persisted into the 20th century. Among artists, the word 'chromo' has been widely accepted as pejorative, and chromolithographs on canvas in the 19th century reproducing paintings were equated with hand-colored prints of paintings by "mall artists" such as Thomas Kinkade. Indicative of this bias, when the great intaglio printmaker (and 1982 SGC Printmaker Emeritus) Mauricio Lasansky arrived at the University of Iowa in 1945 to head up the printmaking program, he moved the lithography presses used by Grant Wood into to storage. Despite the rich tradition of Works Progress Administration era lithographs, for many it was not a respectable medium for a serious artist. Where earlier writers on chromolithography such as Peter C. Marzio tended to limit the topic to its commercial uses, Twyman is more ecumenical, applying the term more broadly to refer to all forms of color lithography. Today, in an era "Beyond the Brillo Box," where hierarchies of taste in a Post-Warhol



Left: Chromolithographed advertisements of ink manufacturers in the British Lithographer, vol. 2, 1892-93, Right: Book Jacket

era have presumably imploded, this seems appropriate.

In the first part of the book Twyman addresses ways that color printing prior to the invention of lithography provided a context for its development. In the first few decades of the medium, color use in lithography tended to be monochromatic, resembling the chiaroscuro woodcut. The prints published by Charles Hullmandel in England and Godefroy Engelmann in France from the 1820s-40s provide stunning examples, as well as ones by David Roberts depicting the Palestine and Egypt. If there were instances of color lithographs from the first third of the century, the color was often applied by hand. However, the 19th century also brought about a scientific context for the development of color printing based on the French chemist Michel- Eugène Chevreul's investigations into the visual properties of colors and their application in the textile industry. Indeed, it was Engelmann who made some of the first steps in lithography from flat, spot color work to systems of color printing that involved layering of primary color inks from separate stones to produce secondary and tertiary mixtures.

This first part of the book also has a section on "The Decline and Reinvention" which traces ways that some creative approaches to color work in the early 20th century resisted the systems of standardization that resulted from photomechanical reproduction. Even products as ubiquitous and cigarette cards printed in the 1920s could be printed from hand-drawn separations to heighten their aesthetic value. The same was the case with many of the well-known posters by artists such as Cassandra and Mucha, or political posters made during the Soviet Revolution. Of course much of the color lithographic work that is done by artists today reflect the reinvention of historical color techniques or variations on standard commercial ones.

In part two Twyman examines the lithographic printing trade, which is a fascinating account of not only the printing business, but a history of labor, apprenticeship and the role of women in the industry. While the tech-

nique originated in Europe, Twyman charts the migration of the lithographic trade to the United States as well as European colonies in the Middle East and Asia. He also compares the growth of lithographic printers in the 19th century in relation to letterpress and intaglio printing firms. For example, by the 1890s lithography was a dominant method in Paris, whereas in London, letterpress accounted for most of the printing business. Included in the book are floor plans for printing firms and a number of photographs of pressrooms and drawing rooms that reveal the working environment. In one photograph we see draftsmen positioned so the natural light coming from the windows enters from their left, thus ensuring that their right hands holding the lithograph crayons do not cast a shadow on their stones. In a section on artists, he touches on the work of the Parisian poster-maker Jules Chéret and James McNeil Whistler in London, among others.

Regarding women lithographers, he writes about an effort by the London publisher Edward Fuller, who established the Albert Lithographic Printing Office with the goal of training females in the trade. Fuller noted the superiority of women for the medium due to “the great delicacy and cleanliness required and the lightness and steadiness of their hands.” Twyman rightly speculates that Fuller’s motivations to train female employees may have had less to do with the quality of their work than his ability to pay them less than their male coworkers.

Part three covers a variety of technical aspects of color lithography, including stones, plates, hand presses and later automatic presses. Included are photographs of an early power graining system for stones and a ball graining system for plates. A section on “Mark-Making for the Hand Press” surveys a variety of drawing methods, including crayon, stone engraving, tusche wash, reductive methods, pen stipple patterns, and spatter methods using an early version of the air brush. Also introduced is Benjamin Day’s 1879 patent for transparent films that were used to create mechanical tints for hand-separation work, which were called “rapid shading systems.” The films, typically about 6 x 8 inches in size, were made of glue or gelatin with glycerin in water and had raised patterns on one side that could be charged with ink and selectively transferred by the draftsman to the printing surface. This section also addresses such technical details as key-line drawings, registration systems, paper stretch and printing inks. In a section of special applications, Twyman describes a variety of different applications of lithography, including a variety of transfer methods on glass, ceramics and metal, as well as its use for printing on canvas and wood. Throughout there are many detailed sections from prints, as well as numerous progressive proofs illustrating these technical processes. For the reader who knows lithography, this encyclopedia of historical materials and processes is highly instructive.

In part four, Twyman presents a sort of taxonomy of color lithographic printing. While some of this addresses methods described in more detail earlier in the book, it may

be a good place for some readers to start to find an entry point into this comprehensive and fascinating history of chromolithography. Needless to say, I recommend this book highly. While it may be the practitioner of lithography who may want to own her personal copy, this book is a “must-have” for any college or university library.

*Beauvais Lyons is a Chancellor’s Professor at the University of Tennessee - Knoxville.*



Chromolithographed showcard for P. & G. Lorillard’s Century Chewing Tobacco printed in six flat colors, including gold by Major and Knapp, New York, c. 1870.



Apprentices working alongside trained lithographic artists in the studio of Hudson Scot and Sons Ltd., Carlisle, early twentieth century. All are seen working with the light coming from their left.

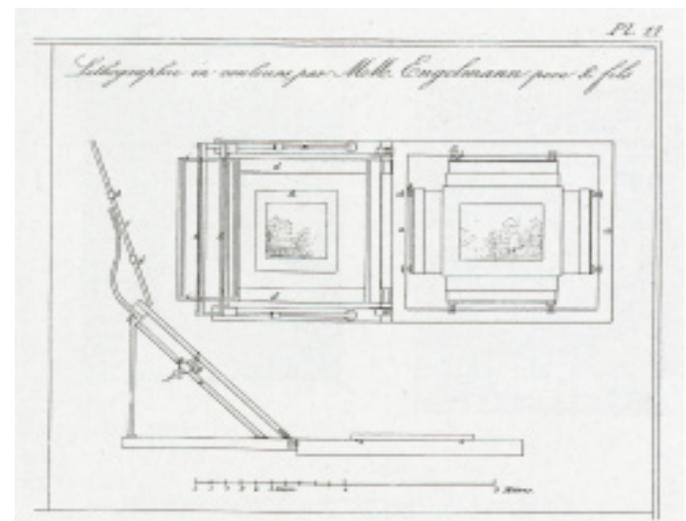


Diagram of a 1837 printing registration system developed by Englemann.

## INTERNATIONAL FOCUS: THE ENTREPRENEURIAL PRINTMAKER BY RABEYA JALIL

*“There is an immense, hands-on pleasure in printmaking, in exploring and sharing the medium’s myriad of possibilities... the smell of ink and zinc charges me every morning that I enter the studio... I want to keep printmaking alive”*

My boss, Associate Professor Ussman Ghauri’s sudden death in 2012 saddened me deeply, but his words above always echo in my mind. He continues to inspire me; he is a mentor who has transferred his legacy to me, of keeping printmaking active and thriving. In this day and age of emerging technologies, where the traditional arts is being transcended and layered upon by the digital media, the role of an enterprising printmaker becomes vital.

The entrepreneurial printmaker is certainly a resourceful one, especially at a time when printmaking studios, departments and programs are some of the first few to fall a victim of budget cuts in educational institutions. Adversely and ruthlessly affecting the students, artists and teachers (and their self-esteem) whose lives closely revolve around printing endeavors, this conundrum impacts many livelihoods. Discernibly, individuals’ jobs and occupations tend to be at stake. Printmakers (and even ‘purist Printmakers’) are obliged to sacrifice this exquisite and irreplaceable medium of expression and adopt other ways of connecting through the visual arts. This almost, for me, comes close to seizing or snatching a language, diction or an accent from an individual or a community.



Project participants from the Indus Valley School of Art and Architecture with Michael Kempson

So why not devise ways to not only engage with and revive this medium but provide opportunities for educational proliferation, dialogic exchanges, collaboration, and communal well-being? Why not create shared knowledge, self-reliance and innovative sustainability through its language? All these are possible with a motivated, passionate and skilled team of printmakers. I was fortunate to work with such a team twice: once in 2009 and the other in 2010, and I ought to share my experience with you.

First venture: Three Teaching Printmakers - my boss (Associate Professor Ussman Ghauri), my colleague (Associate Professor Asma Hashmi) and I (a lecturer then), who were practicing artists also, planned an expansive and international box- print portfolio project titled *Different Drummer* at the Indus Valley School in Karachi, Pakistan. We, as a coherent group, successfully managed its business, logistics and educational facets with the tenacious support of our head of Fine Art department and help from our studio technicians. It was designed to raise funds for the development of the department at the campus. We intended to better equip our printmaking studio with a more sophisticated infrastructure and improved studio facilities for students and visiting artists. Moreover, we hoped to establish an on going international art exchange program, strengthen bonds and work relations with other national and international art institutions and artists.

From August 5 to the 29 in 2009, the department of printmaking, fine arts, at the Indus Valley School of Art and Architecture hosted the *Different Drummer* fund raising project, followed by a printmaking exhibition of the same work at the IVS Gallery at Campus in Karachi, Pakistan. We selected and invited 17 seasoned and acclaimed, national and international artists and also included ourselves (to make 20 Artists in total) to participate in the *Different Drummer* portfolio. The international printmakers were from the United States. Through e-mail and phone contacts, we requested them to send their plates along with an artist’s proof of their matrix for us to make 40 editions of each plate. We had a total of 40 portfolios altogether, out of which 20 were to be given to all the participating artists. We were left with 20 more portfolios out of which 2 were reserved for the art school archives and the remaining 18 were kept for sale.

This project was the first one of its kind at our school and the response was overwhelming, both in terms of its educational as well as entrepreneurial perspectives. Our cost for the entire project (including stationary costs, services, technical help, and transportation) was approximately \$3,000 and we managed to earn about \$12, 000 (Rupees converted to Dollars), leaving us with a net income of about \$9000.

Second venture: *Different Drummer* in 2009 encouraged us to initiate another project. This time, we planned to pro-



David Smith, *To Dream Under Watchful Eyes*, photo etching, multi plate, 15" x 22".

duce 30 editions of 13 artists. It was gratifying to discover that our art school's printmaking studio was well equipped to handle and churn a sizeable volume of work in a limited period of time and also host 13 artists to work in the Printmaking space.

The project, titled *Out of the Box* (from April 8 - April 15, 2010), was another fundraiser for a large intaglio press for the printmaking studio at the Indus Valley School of Art and Architecture. It was also executed to provide a platform for professional interaction between artists, faculty members and the student body at campus. Moreover, we continued to sustain and augment an international exchange program, strengthen bonds and develop positive work relationships with other national and international art institutions as well as individual artists.

The impetus for the workshop was the visit of an Australian printmaker, Michael Kempson to Karachi, Pakistan in April 2010 for his show at the VM Art Gallery in Karachi. Mr. Kempson, Head of the Printmaking Department at COFA (College of Fine Arts), Sydney, shared his enthusiasm for printmaking as a refined medium of expression and also brought with him tremendous experience in etching. On our invitation, he willingly agreed to conduct a workshop in the Printmaking Department at IVS. This collaboration proved to be an exciting, energetic and informative experience for both Michael as well as the 12 participating artists from Karachi.

The workshop continued for almost a week in April 2010. The Printmaking Studio bustled with positive and diverse energy with Michael's presence being invaluable. The tea breaks were charged with enlightening discussions and exchanges of ideas. We managed to successfully achieve our goals and the artists completed their plates in one week.

The exhibition of *Out of the Box*, along with the display of the first edition of all artists' work in October 2010 was delightfully rewarding. A large portion of the portfolios were sold to generate revenues while some were kept as institutional archives. This time we invested approximately \$5,000 and raised a total of about \$15,000 by selling the portfolios to art institutions, galleries, and collectors, generating a net revenue of about \$10,000. This project was yet another step ahead in creating awareness of the diversity of this medium's artistic expression as well as expanding its possible horizons as a means of successful entrepreneurship. It was a unique educational experience not only for the students, teachers and artists at campus but for art enthusiasts throughout the city.

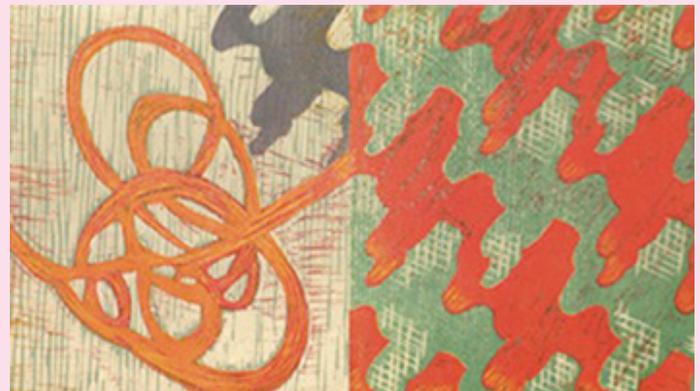
Printmakers in the workshop during these projects embodied and nurtured a communal experience of bringing innovation to visual arts through an inventive approach for an entrepreneurial and educational endeavor in a fine art department. *Out of the Box* involved communal activities in a collaborative print workshop; printmakers created, exchanged and positively critiqued each others work.

Both these ventures provided a framework and scaffolding for other such undertakings. Everyone involved in this shared experience - the students, educators, visual artists, art viewers and art enthusiasts - created opportunities to connect, liaison and develop work relations with their contemporaries in the field, exchanged and shared their work, and made lasting relations that could serve as a springboard for them to initiate yet more collaborative, entrepreneurial and educational workshops and projects in their respective art institutions.

**Rabeya Jalil** is a printmaking instructor at the Indus Valley School of Art and Architecture in Karachi, Pakistan.



Left: Opening reception for *Out of the Box*, October 27, 2010.



Right: Kimberly Chai, *Thread and Cloth*, woodcut, 15" x 22"

## INTERNATIONAL FOCUS: TWO NEW CUBAN PRINT SHOPS BY STEVEN DAIBER

In January 2003, on my second trip to Havana, I started printing in the *Taller Experimental de Gráfica de La Habana*. This first introduction to the Havana printmaking community has led to lasting friendships, collaborations with Cuban printmakers and the opportunity to print and teach in a dozen print shops in Havana. The print shops each offer a unique opportunity. Historically, some are supported by the Cuban state government and others are clandestine operations.

In the past couple years there have been vast economic changes in Cuba. Perhaps one of the most important changes is the opportunity to create private enterprise. This has led to the proliferation of small stores in the front of people's homes and restaurants and bed & breakfasts for tourists. For artists, there are two new printmaking studios. The *Taller Babalúayé* is one street from the Malecón (a 6 kilometer seawall bordering Havana) with a view of the sea and the *Estudio Gráfico de Guanabo* is in the seaside town of Guanabo a short 20-minute drive east of Havana. I spoke with Liudmila López at *Taller Babalúayé* and Janette Brossard at *Estudio Gráfico de Guanabo* to discuss these new print shops and how they function in Cuba's printmaking community.

**Steven Daiber:** *When did the taller open? Who are the principle people in the taller (print shop)?*

**Taller Babalúayé:** The taller opened in September 2012. The owner and director is the artist Liudmila López, a graduate from Santiago de Cuba's Jose Joaquin Tejada Academy of Fine Arts in 1996.

The workshop has two silkscreen artists who do the printing: Hanoi Pérez and Roberto Estevez. Both are graduates of San Alejandro Academy of Fine Arts, Havana: Hanoi in 1995 and Roberto in 1996. Hanoi is also a graduate of Instituto Superior de Arte in 2002.

The graphic designer Yaser, who operates the cutting and laser printing machines, is a graduate from San Alejandro Academy of Fine Arts and the Instituto Superior de Diseño Industrial.

**Estudio Gráfico de Guanabo:** The studio opened its doors on March 5, 2010. Janette Brossard and Norberto Marrero own and work at Estudio Gráfico de Guanabo. We both graduated from San Ale-

jandro Academy of Fine Arts: Janette in 1996 and Norberto in 1995. After graduation, we taught printmaking for a number of years at San Alejandro. In addition, Janette is a graduate of Instituto Superior de Arte, with a degree in printmaking, where she was also a professor. Norberto worked as a master printer at the Taller Experimental de Gráfica de La Habana from 2000-2005.

**Steven Daiber:** *There are a number of talleres in Havana but Babalúayé is perhaps the only one named after a saint. Why name the taller after this saint?*

**Taller Babalúayé:** The workshop is located in Calle San Lázaro (Saint Lazarus), a saint from the Christian pantheon whose equivalent in the syncretic Afro-Cuban religion known as Santería is Babaluayé. Babaluayé is a very popular and revered orisha (saint) in Cuba. Most Cubans celebrate Babalúayé on December 17th with a pilgrimage to a shrine dedicated to him on the outskirts of Havana. He is associated with good health and prosperity. The content of the workshop's artwork does not necessarily have to be related to this religious subject, however the artists are devoted to this orisha and with this, we seem to impart *aché* (grace and prosperity) to the workshop.

**Steven Daiber:** *How is this taller different than the more established talleres such as Taller Experimental de Gráfica? How does this taller fit into the community of print shops around the city of Havana? What makes this taller unique? How is the taller supported?*

**Taller Babalúayé:** Unlike other established workshops in Havana, Babalúayé is a private space that works under contract. But it is integrated into Havana's printmaking community because it participates in collective exhibitions; the most recent was *Haciendo Presión/Putting Pressure*. It also organizes exhibitions to promote the work of Havana's printmakers and the work of artists from other parts of Cuba. The technical quality and professionalism of its printmakers makes it quite unique. Printing technique services range from traditional silkscreen to the most advanced laser technology. The workshop gets its revenues from the printing of artwork, gallery sales and friend's donations.

**Estudio Gráfico de Guanabo:** Estudio Gráfico de Guanabo is a non-profit, privately owned workshop

created primarily to produce the work of artists Janette Brossard and Norberto Marrero. However, it has become a space to promote cultural and professional exchange with other artists and we offer printmaking opportunities to young people in the community. There is no support from any official institution.

Its geographic location--close to the beach-- as well as the individualized attention given to artists who work there, makes it a unique space for creation. Both Janette and Norberto put their vast knowledge as artists and teachers at the service of the advancement of traditional printmaking techniques.

**Steven Daiber:***What services does this taller provide? What equipment does the shop have? How difficult is it to acquire equipment? Where did the press come from and what was involved in getting the press to Havana.*

**Taller Babalúayé:** The workshop can print works in any kind of technique and offers cutting and laser printing in various mediums. It organizes promotional shows and sales and it has the possibility to offer silkscreen classes. The equipment was imported from Spain and Austria, because equipment like this is not sold in Cuba.

**Estudio Gráfico de Guanabo:** Our courses on traditional printmaking techniques include: woodcut and linocut, collagraphy, and etching are designed for beginners to advanced students. In addition, we give workshops on how to make artist's books, and experimental processes that transgress the limits of traditional printmaking. We offer free workshops to community youth who are gifted in the arts and have not been able to enter art schools due to recent cuts in art school's admissions.

Our press can make prints 112 x 74 cm. We have small ink rollers (35 cm long), oil-based inks, bottles to store acid, and the basic hand tools for intaglio and relief printing.

Our studio has an old Italian press that was rescued from a dumpster with only two metal rollers that were extremely rusty and part of the table. With the help of a lathe operator we reconstructed all the missing parts including a new table veneered in Formica.

As a colorful anecdote, we transported the press to our home in an old wheelbarrow that we rented from a construction site. Then, we assembled it once the new parts were made. When we moved to the new

workshop, we had to take it apart and ask some of our strong neighbors for help to carry it down from our third-floor apartment. This time we used a tractor-drawn wagon for transportation to the new studio, where we reassembled it.

**Steven Daiber:** *Do you provide services for foreigners?*

**Taller Babalúayé:** All our services are readily available to foreign artists.

**Estudio Gráfico de Guanabo:** We provide services to everyone, although our main clientele is foreign artists. They combine work with pleasure since our workshop is but a few blocks from the sea. We have hosted tour groups visiting Cuba such as the Latin Art Space through the "People to People" cultural exchange between Cuba and the United States.

**Steven Daiber:** *What materials and supplies are difficult to find here in Havana?*

**Taller Babalúayé:** Art materials are hard to get in Cuba; we purchase them when we travel abroad or when we receive materials as donations from artist friends.

**Estudio Gráfico de Guanabo:** There are chronic shortages of printmaking materials in Havana. There are few specialized art stores with limited art supplies and nothing for printmakers. Nor do the stores have good-quality paper for printmaking or any medium. It is virtually impossible to buy linoleum, metal plates, specialized tools, acids or inks (we mostly use offset inks).

Artists have to look for alternative ways to print using homemade tools, printing presses and chemicals and they seek every opportunity when they travel to stock up on materials they cannot find in Cuba. The support of foreign artists through donations of paper, supplies, tools, books and periodicals is extremely important.

**Steven Daiber:** *If you could have a dream list of equipment, what would it be?*

**Taller Babalúayé:** We need a machine with all the necessary accessories to print textiles, a machine to make portfolios and paper for printmaking.

**Estudio Gráfico de Guanabo:** A dream list would be too long but here are some items that are badly

needed:

- Vertical press for both woodcut and linotype.
- Silkscreen equipment: A variety of screens, squeegees, ink and compact table press.
- Lithography press.
- Ink brayers of various sizes including 50 cm long.
- Metal plates (Zinc or Copper) of various formats: 90 x 60 cm, 40 x 60 cm y 20 x 25 cm
- Nitric acid or Ferric acid.
- Printing inks.
- Specialized hand tools: mezzotint rockers of various sizes, burins and dry point tools.

**Steven Daiber: What is the address and contact information for the taller?**

**Taller Babalúayé**, San Lázaro No.453 e/ Perseverancia y Campanario, Centro Habana.  
E-mail: miniliud@yahoo.com  
or designbabaluaye@gmail.com

**Estudio Gráfico de Guanabo**, Calle 468 esquina a 7ma in Guanabo, Habana del Este, Cuba.  
E-mail: jane.norbert@cubarte.cult.cu  
tel. (537) 799-0125 cell. 5801-0151

Steven Daiber has been to Havana, Cuba regularly since 2001 working in multiple print shops and teaching printmaking and book arts to professional artists, and in art schools in Havana. Artist book collaborations have grown out of multiple conversations with Cuban artists since 2003. In 2007 the artists chose three themes that primarily impact their social and political relationships: Power, Privacy and Waiting. The trilogy of artists books *Cronica insular: Poder 2010*, *Privacidad 2011* and *La Espera 2013* tell the stories of their lived reality in 21st century Cuba. *Cronica insular* is on exhibition at The Center for Book Arts, NYC January 17- March 29, 2014.

Images of printing, collaborations, teaching, Cuban artist's portfolios and 13 years of life in Havana are available on the Red Trillium Press web page and Flickr page.

Translation by Roberto Garcia Suarez, our man in Havana.

**Steven Daiber** owns and operates Red Trillium Press in Florence, Massachusetts.



Entrance to the Taller Babalúayé.



Janette Brossard pulling a print for the book *Privacidad* published by Red Trillium Press.



Liudmila López director of the Taller Babalúayé and master printer Hanoi Pérez

## 2014 - 2016 EXECUTIVE BOARD NOMINEES

### President - David Jones

"I have been involved with print in some form or another for over 30 years. Little did I know that when I attended an SGC Conference in 1998 in Athens Ohio, that I would be nominated for president of SGC International. I am honored, yet realize that while the organization has an incredible legacy there is a lot of work yet to be done.

As the Founder and Director of Anchor Graphics, a not for profit printshop, I am aware of what it takes to run an organization. I have spent the last 23 years collaborating with artists, teaching young people about prints and printmaking, hosting exhibitions and lectures and engaging in all manner of activities to celebrate printmaking in all its manifestations.

Perhaps, though, what is even more important is that SGC International and Anchor Graphics share one of many things in common, and that is community. As an SGC International member I realize that it takes many dedicated volunteers to make this work. As I see it SGC International is at an important juncture in its life. This is a vibrant and dedicated community, and with guidance and vision from all its members we can continue to move forward.

The nature of print continues to evolve, and as our community changes SGC International must develop programming that supports the needs of the membership and enhances their varied studio practices.

As President I will honor the traditions of SGC, and work with our current and former Board of Directors, and the membership, to guide SGC International into the future."



### VP of Internal Affairs - Kevin Haas

"Yes, I am self confessed printmaking nerd. So I couldn't be happier helping to serve SGCI in this capacity. I've been attending the conference since it was hosted by Arizona State University in 1999, and it is always one the highlights of my year.

The 19th century industrial roots of cities that I grew up near, like Chicago and St Louis, is probably what sparked my interest in printing. That, and going to a lot of history and art museums as a child. It is an appreciation that continues to grow and deepen, and I am always excited to learn more, make more prints, and share.

I quickly took to printmaking while an undergrad at The School of the Art Institute of Chicago where I earned my BFA. I was fortunate to intern at Anchor Graphics and continued to work there after school through the generosity of David Jones. The time I spent there allowed me to prepare for graduate school, and I was accepted to Indiana University, where I was able to spend three very productive years.

Since 1995 my work has been featured in solo and group exhibitions across the US and in Canada. Venues include OHGE Ltd. and Davidson Galleries in Seattle, the Jundt Museum in Spokane, Deluge Contemporary Art in Victoria, BC, and SNAP in Edmonton, AB. I have been a recipient of an Artist Trust Fellowship and the Seattle Print Arts: Larry Sommers Fellowship, and was an artist in residence at Open Studio in Toronto, ON in 2006, and the Frans Masereel Center in Belgium in 2010 and 2012. Since 2000 I have taught courses in printmaking, design and artist's books at Washington State University. My thanks go to the SGCI Nominating Committee, and look forward to working with many of you in the future. See you all in the printshop!"



## 2014 - 2016 EXECUTIVE BOARD NOMINEES

### VP of External Affairs - Nicole Pietrantoni



Employing both traditional and non-traditional methods of printmaking, Nicole Pietrantoni's artwork explores the complex relationship between human beings and nature via installations, works on paper, and artist's books. She is the recipient of numerous residencies and awards including a Fulbright grant to Iceland, a Leifur Eiríksson Foundation Grant, and the Elizabeth Catlett Fellowship. Along with exhibiting in solo and group exhibitions nationally and internationally, she frequently facilitates art workshops and projects in the community.

In addition to having served on the board of the SGC International from 2008-2010, Nicole was the Director of the Visual Art, Craft, and Media Program at the Tennessee Arts Commission from 2003-2007, where she administered grants for artists and managed the state's public art program. Nicole received her MFA in Printmaking from the University of Iowa in 2010 and her BS in Human and Organizational Development and Art History from Vanderbilt University in 2003. She has taught printmaking at the University of Montana-Missoula and is currently an Assistant Professor of Art at Whitman College where she teaches printmaking and book arts.

"I'm incredibly honored to be nominated to serve as the SGC International's next Vice President of External Affairs. Thank you to the committee for considering me for this important position on the board. SGCI has served an instrumental role in my development as an artist and educator – it has provided insight into innovative practices in our field, support for our members, as well as a strong sense of community. I'm deeply committed to the mission and values of this extraordinary organization and excited to help move the vision of SGC International forward."

### Treasurer - Michelle Martin



Michelle Martin is an Associate Professor of Printmaking at The University of Tulsa, where she teaches all levels of printmaking and drawing. She received her BFA at Texas Tech University in Lubbock, Texas, and earned her M.F.A. in Printmaking at The Ohio State University, Columbus, OH. An active artist working in all print media and drawing, her work has been shown in over 140 national and international exhibitions since 1995. She has won numerous awards, including an Oklahoma Artist of Excellence Award, the 2007 Print Prize in the Bradley Print and Drawing Exhibition, an Oklahoma Visual Arts Fellowship. Her work is in numerous private, public and university collections, including the Kohler Library, the Muscarelle Museum of Art, The Anchor Graphics print archives, the Texas Tech Museum, and the Paul and Lulu Hilliard University Art Museum.

"I am deeply honored to be nominated to serve as Treasurer of SGC International. I have seen SGCI grow and change since joining as a graduate student in 1995, when I attended my very first conference at the University of Tennessee. This introduction to SGC was an eye-opener - I had never seen so many printmakers in one place! Attending all of the demonstrations, lectures, exhibitions and - most importantly- meeting so many interesting people was such an incredible experience. Being a part of this wonderful organization has significantly impacted my life, both professionally and personally. I am grateful for the opportunity to contribute to SGCI and look forward to serving in this capacity."

## 2014 - 2016 EXECUTIVE BOARD NOMINEES

### D.C. Representative Member at Large - Matt McLaughlin

Matthew McLaughlin received his BFA degree in Fine Arts from Ringling College of Art in 2007 and Design and his MFA degree in Printmaking from Arizona State University in 2011. Since then he has been an instructor of printmaking at the Corcoran College of Art and Design in Washington, DC and an instructor of foundations at the University of Maryland in College Park, MD. Matthew has participated in numerous print exchanges and was part of the initial Lumen Prize Exhibition, in 2012, which showed around the world.

"I was introduced to printmaking 10 years ago and after some exploration in mediums, I found it to be my home. I was able to attend my first conference in 2009 at Chicago when it was announced that the organization was to be renamed SGC International after the large representation of printmakers from other countries. It was an exciting time to attend and begin dedicating my practice to printmaking and its future. I am honored to be nominated to serve on the board as the DC Representative Member-At-Large. I hope to serve the SGCI community as best I can and help the organization continue in its great traditions"



### Member at Large - Anna Nicholson

"It is my pleasure to be named to serve as a Member at Large and with honor I accept the nomination I will be glad to offer the best of me to SGCI from with I have learn to love. In the past years I have attended 5 conferences and each of them have been special in different ways. The workshops, the artist conferences, the sales, the expo openings and the exchange with students of all nations, it is really amazing. As a professor at Escuela de Artes Plásticas of San Juan Puerto Rico, it is a great opportunity to get involved in the continuum of this organization and actively I could insure its vitality as an international recruiter of new generations of artist printmakers."

### Student Representative - Cindy Tidler

Cindy received her BFA from the Corcoran College of Art & Design in Washington, DC in the spring of 2013, after spending over a decade as a government attorney in the Washington area. Currently, Cindy is a graduate student at the University of Wisconsin – Madison, concentrating in the Printmaking area. In addition to developing her artistic practice, Cindy is a student assistant at Tandem Press in Madison, Wisconsin.

Cindy lives in Madison, Wisconsin, where she enjoys exploring the outdoors, polar vortexes notwithstanding. She grew up in Beltsville, Maryland and Bayamon, Puerto Rico

"I am very honored by the nomination to serve as Student Member at Large of SGC International. SGC International is a wonderful organization that has inspired my artistic practice and introduced me to the broad possibilities of print and community of printmakers. As the student representative, I hope to serve as a voice for student members and as their connection with the board. I look forward to responsibilities and challenges this new position will present, and am excited to engage with the student membership of our organization."



## 2014 - 2016 EXECUTIVE BOARD NOMINEES



Member at Large - Charles Beneke

Charles Beneke earned a B.A. in Art and Psychology from Kenyon College in 1990. After working as a graphic designer in New York City for four years, he attended The University of Connecticut where he received his Masters in Fine Arts in Printmaking and Mixed-media in 1996. Beneke was an assistant professor of art at the University of Wyoming in Laramie, Wyoming from 1997 to 2001 where he taught Foundations. He is currently a professor of art at The University of Akron Myers School of Art at in Akron, Ohio where he is the printmaking area coordinator. He was the 2008-10 president of the Mid America Print Council and now serves as the webmaster for MAPC and the design liaison of The Mid America Print Council Journal. He is the current awards coordinator for the Southern Graphics Council International and serves on the advisory board of The Morgan Conservatory in Cleveland, Ohio. His work in a broad range of print media, painting, video, and installation addresses global warming, urging the viewer to confront his/her role in the fragile state of the world environment.

"I am honored to have been nominated to serve as Member-at-Large on the SGC International Executive Board. As an artist I feel fortunate to be a part of the printmaking community, a network of print students, artists, educators, and enthusiasts with both broad international reach and close personal connections. SGCI plays an essential role in the vitality of our discipline; attending its conferences and participating in its programs have helped me grow as an artist and educator in invaluable ways. I look forward to supporting our membership by helping SGCI set new goals and chart strategies to meet them so that future printmakers can benefit from the rich tradition that SGCI offers."



Secretary - Jessica Meuninck - Granger

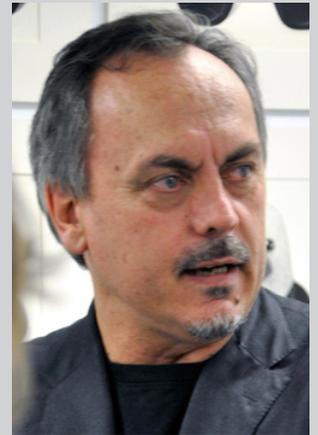
Jessica Meuninck-Ganger's prints, artist's books and installations have been exhibited in museums and both experimental and commercial galleries regionally, nationally and internationally. Her works on paper and hybrid forms are included in several private and public collections, including the Weisman Museum of Art, the Target Corporation, and Northwestern Mutual; and featured in contemporary publications, such as Andrea Ferber's, *Sustenance: Contemporary Printmaking Now*, Richard Noyce's, *Printmaking Beyond the Edge*, and Nathaniel Stern's, *Interactive Art and Embodiment: The Implicit Body as Performance*. She has received residencies and fellowships all over the world, and has instructed printmaking courses and book arts workshops and in North America, South Korea, and South Africa. Jessica received a BS degree in Art Education from Ball State University and a MFA in Studio Arts from the Minneapolis College of Art and Design. She is currently the Print and Narrative Forms Area Head and an Assistant Professor at the University of Wisconsin, Milwaukee.

"The honor I feel about the invitation to serve on the Board as Secretary is compounded by the deep connection I have to this organization. My involvement began more than 21 years ago during my undergraduate tenure at Ball State University, when I caught the "printmaking bug" and declared it my area of concentration. Since then, I have attended nearly every conference, and continue to come away energized about my work and the state of the field. Since my first experience as a conference participant, I aimed to host; and my goal was realized last year when I co-hosted Print:MKE in Milwaukee. Organizing the program offered me several opportunities to attend Board meetings and receive a unique insight into the operations of this magnificent organization. I was surprised and delighted to receive the nomination and invitation to further my service within the organization in this new capacity, and I look forward to applying my energies toward the goals of SGC International and its membership."

## 2014 - 2016 EXECUTIVE BOARD NOMINEES

### International Member at Large - Michael Kempson

Michael Kempson, an artist, curator and academic, is Head of Printmaking at the College of Fine Arts, University of New South Wales (COFA UNSW) in Sydney, Australia and a visiting Professor at the Xi'an Academy of Fine Art, in China. He has had 26 one-person exhibitions and 233 group exhibitions with representation in the National Gallery of Australia, Canberra and in many public collections in the Asia-Pacific region. In addition Kempson initiates print projects, in which he is a collaborative partner, in his position as Director of Cicada Press at COFA UNSW. He has worked with approximately 130 Australian and International artists and his curatorial experience has involved 31 exhibitions in Australia, Thailand, New Zealand, Taiwan, Canada, USA, UAE, Pakistan, Korea and China.

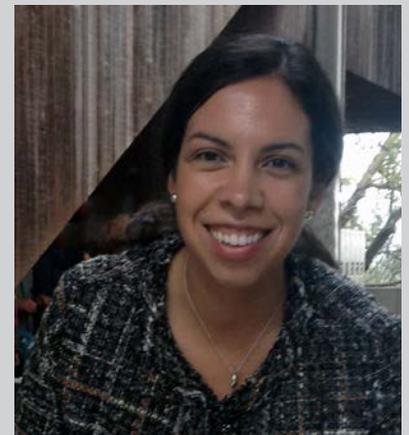


"I use a low tech bearing in my own method of print production, but this is just one facet of an ever-increasing spectrum of equally valid approaches to print-based practice. To use Australian vernacular, there is a refreshingly 'broad church' philosophy found among our global community of printmakers in the print organisations that seek to proselytise the production and dissemination of the multiple. Embracing the abilities of the diverse creative temperaments found among its members is a right and proper thing to do, for it is only from within that a community can truly address the challenge of the future. Importantly, as a printmaker in the Asia-Pacific region, rich in its own print traditions, the 2010 name change to SGC International reinforces a commitment to expanding links and investing in relationships using a more holistic perspective. So as a new member, I'd like thank those responsible for my nomination and this opportunity to make whatever contribution I can to continue to facilitate growth in an internationally significant organisation."

### Membership Coordinator - Michelle Murillo

Michelle Murillo is an artist working across traditional and innovative print media. She often utilizes alternative substrates such as fabric, aluminum and glass to expand the vocabulary of printmaking in an interdisciplinary context. Her prints and installations have been exhibited across the country and internationally, most recently in China, Portugal and Ireland. She is also the recipient of numerous grants, awards, and residencies.

Murillo received a MFA from the University of Alberta, Canada, and BFA from Boston University. Currently, she is an Assistant Professor and Co-Chair of Printmaking at California College of the Arts, San Francisco and Oakland. Murillo finishes her 2-year term as President of the California Society of Printmakers this spring.



"It is an honor to be nominated for the incoming board. As Co-Chair of the 2014 Bridges San Francisco Bay Area conference the past few years have presented meaningful opportunities to engage with colleagues, the board and our membership. I look forward to serving SGC International in a new capacity with a deeper understanding and appreciation for the organization. My goal as Membership Coordinator is to support the growth and vitality of our extraordinary community. See you in San Francisco!"

## ANNOUNCEMENTS

### Conference Invitation/ Call for Entries

Date: September 10-14, 2014

Main Site: Tokyo University of the Arts, (Tokyo Geidai)

Satellite Site: 3331 Arts Chiyoda Art Space, Tokyo

E-mail: [ho@mokuhanga.jp](mailto:ho@mokuhanga.jp)

Website: [www.mokuhanga.jp/](http://www.mokuhanga.jp/)

IMC2014: The Second International Mokuhanga Conference, Tokyo

This conference features mokuhanga, traditional Japanese water-base woodblock printmaking. Open to all whose passion is printmaking, IMC2014 will focus on dialogues between generations. Innovative new printmakers and traditional skilled craftspeople will meet to celebrate this important printmaking legacy. Topics covered will be history, technique, education, publications, material analysis and collaborative projects between master printers and contemporary artists. In addition to academic papers, the conference will hold a materials fair and discussions concerning international networking and printmaking residencies.

The conference includes exhibitions of mokuhanga prints with an open call for submissions:

Open Competition Print Exhibition and Artists' Book Exhibition (Deadline: April 30, 2014)

Portfolio Exhibition (Deadline: March 14, 2014)

For further information: [www.mokuhanga.jp/2014/call\\_for\\_proposals/](http://www.mokuhanga.jp/2014/call_for_proposals/)

### Exhibitions

Erika Adams, *She said I have a French face*, solo exhibition, FOFA Gallery, Concordia University, Montreal, Canada, January 6 – Feb 14.

<http://fofagallery.concordia.ca/upcoming/erika-adams/>

### Events

Announcing the Grand Opening of Constellation Studios, Lincoln, Nebraska, January 18, 2014.

Worksite. Gallery. Opportunities.

Constellation Studios is the live/work project of internationally renowned artist/printmaker Karen Kunc. Constellation Studios is designed for relief and etching printmaking, letterpress, papermaking and bookmaking activities.

<http://www.constellation-studios.net>

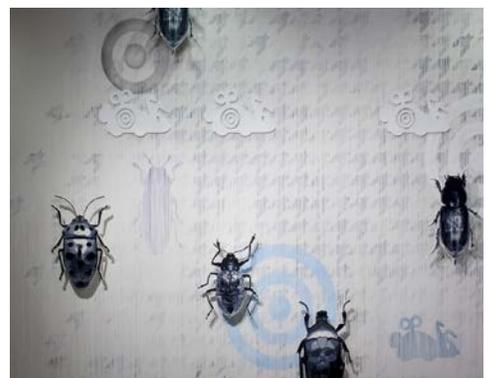
**REALLY BIG PRINTS!!** A "Steamroller Printmaking Event" Organized by Berel Lutsky – UW Manitowoc, Ben Rinehart – Lawrence University, and the Rahr-West Museum of Art. Taking place in the parking lot of UW-Manitowoc.

July 21-25, 2014. Exhibit opening will be on Sunday Aug. 3, 1:00-4:00PM

<http://manitowoc.uwc.edu/arts/gallery/special-exhibit>



Samantha Parker Salazar, *Fluidensity: System Breakdown (1.)*, cut paper, engraving, monotype, drawing, installation, 10' x 10', scalable wall installation



Joel Peck and Joseph D'Uva, *Bugs and Bunnies*, screenprints, stenciling, flocking, foamcore, acrylic, enamel, steel spikes, installation, 2014



Erika Adams  
*She said I have a French face (detail)*,  
2013



## Call for Participation!

**Submissions Due:  
May 16, 2014**

**Conference Dates:  
March 18-21, 2015**

### **THE 2015 SGC INTERNATIONAL CONFERENCE HOSTED BY THE UNIVERSITY OF TENNESSEE**

will include a diverse lineup of keynote speakers, panels, INKubator sessions, portfolios, exhibitions, special projects, and technical demonstrations. The conference is using a two-phase application process, and there are some exciting panel sessions and exchange portfolios already planned. The conference web site includes information on the process to submit papers for panel sessions and to be considered for an exchange portfolio. Proposals for INKubator sessions and technical demos are also sought. For a full listing, see the conference web site.

A number of engaging shows are planned, including an exhibition of three-dimensional prints at the Knoxville Museum of Art. The list of panel topics is expansive, and includes, "Distortion," "The Collaborative Sphere," "Prints and the Built Environment," "A Creative Sphere: Artist-in-Residencies," "Queering the Sphere: Exploring Divergent Practices," "The Printmakers' 'Economic Stimulus' Plan," "Graduate School Assembly: Preparing for the Post-Grad Sphere," "Sphere of Influence: Thomas Kinkade and Printmaking," and more. There will also be an open session using the PechaKucha (20x20) format and other opportunities for students. Exchange portfolios planned for the conference will cover a diverse range of formats and topics, open to anyone to apply, and all related to the conference theme.

The conference will take place at the Knoxville Convention Center, The University of Tennessee campus, the Knoxville Museum of Art, and at various locations in downtown Knoxville, all within walking distance and short shuttle rides from the conference hotels, the Hilton Knoxville and the Holiday Inn World's Fair Park.

### **DOWNLOAD PDFs FROM OUR WEBSITE WITH INFORMATION ABOUT PARTICIPATING!**

**May 16, 2014:** Proposal deadline for papers, portfolio participants, demos, and INKubator sessions.

**June 15, 2014:** Notification of conference papers, demos, portfolios, and INKubator sessions.

**January 15, 2015:** Early registration deadline.



## IN MEMORIAM: MARK ZAFFRON 1953 - 2013

BY JAMES CLAUSSEN

I first met Mark Zaffron in 1988 when Mark was a graduate student at the San Francisco Art Institute (SFAI) in the printmaking department. Mark was a very dedicated and serious printmaking student who was highly involved. When I was teaching the photo printmaking class at SFAI, Mark was one of a group of students who were constantly in the studio late hours, asking questions about image making, and composing images that utilized the photo printmaking process on a professional level. The San Francisco Art Institute had a very sophisticated photo printmaking facility and Mark was one of the students that used this facility to his advantage. Not only did Mark take the photo process seriously, but he used his draftsmanship and drawing with photographic imagery to achieve a unique result. His portrayal of the urban environment was filled with textures and colors of a slice of life that we don't always see. It was a sort of gritty dimension that he made real and alive. Mark was excited about portraying his vision this way. He continued his passion and desire to document by using the urban landscape as his subject matter.



Mark Zaffron (BFA, School of the Art Institute of Chicago. MFA, San Francisco Art Institute), taught at the San Francisco Art Institute and the Academy of Art University. He was also the Founder and Director of CRATE, a non-profit printmaking studio in Oakland, CA.

After Mark graduated from SFAI he set up a printmaking studio in Oakland, CA, where he could continue his work as an artist. Our paths crossed again in 2007 when we were both teaching at the Academy of Art University (AAU) in San Francisco. Mark was hired to teach an Introduction to Printmaking course there. At AAU, Mark was gracious and patient with the beginning students. The students were excited about printmaking because of the way he presented the medium. He wanted students to share his same enthusiasm and excitement for this art form. Mark was very good at translating ideas and instructions to the students in an interesting fashion. He was frequently looking for ways to further and simplify printmaking. He developed a photo printmaking solar process for etching plates and an etching ground that enabled artists to pull proofs on top of it, that would not effect the ground.

Mark grew up in Chicago, Illinois with older brothers and enjoyed playing sports. He enjoyed baseball, hockey, golf & tennis. After high school, he received a baseball scholarship to undergraduate school in Colorado. Mark Zaffron was a positive thinking, exuberant artist looking for ways to express himself through printmaking. We are going to miss his fun outlook on life, unique personality, and passion for printmaking.

*James Claussen is a Professor of Art in the Printmaking Department at Academy of Art University, San Fransisco.*

Mark will be greatly missed by all who knew him. Several members of the California Society of Printmakers, of which he was a member, have shared a few of their thoughts about Mark:

Although I don't remember exactly when I met Mark, our paths often crossed over the past 20 years. Mark had a big personality, an easy laugh and a good sense of humor, often self-deprecating. We laughed about a lot of things, often over shared frustrations with our work and our teaching, especially about the vagaries of the adjunct's life. Mark did so much for so many of us, and made a lot of sacrifices, both personal and financial, to do what he did. He poured tremendous energy into the creation of non-toxic materials and processes, and was passionate about spreading that knowledge. He taught with great enthusiasm, sometimes with non-stop energy.

The last time I saw him was during the summer when I went to his studio for a little technical assistance for a project I was working on. I can't think of a single time when I asked for his help that he didn't try to assist in some way. As always, we geeked out talking about halftone dots, ink density and Stouffer scale readings. I don't know anyone else who cares about those things in quite the same way. I will miss those times - Mark cheerfully breezing through the studio, now exposing a plate, now developing, now into the Ferric - talking, laughing, fighting to understand technical issues which could be so mysterious and daunting. Mark made some of the film I used for that project last summer. Although I am terribly saddened to realize that this is the last time we will work together, I derive some small comfort knowing that a bit of Mark is etched into those copper plates.

**Robin McCloskey**

I met Mark when I moved from Montreal to California. Living in Canada, I was a member of several wonderfully equipped printmaking studios, and had no need to own a press or other equipment. Reynaldo Terrazas who built my Griffin Press, and lived a few streets away from Mark, suggested I visit him to talk about photo etching. He was such a friendly and approachable person. I ended up buying a Nuarc exposure unit he recommended, and we worked together on many occasions. I learned the Zacryl non toxic process from him, which I still use today and teach my students as well. His presence is felt at the studio every time we use his products...he has left a huge void in the community!

### ***Evelyn Klein***

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My relationship with Mark goes back to the time just before he was developing Zacryl. When I was teaching printmaking at SFAI I invited him to be a guest speaker in my class. What impressed me is his absolute mastery of detail and how clearly he demonstrated his techniques.

Over the years, I would compare notes whenever our paths met: SGCI conferences, CSP meetings, informal printmaking events. As often as I could, I would invite him as a guest artist in printmaking classes I was teaching (SFAI, SFSU). He had a mastery of a very particular corner of photo printmaking totally under control and was always a kind and non-judgmental teacher when working with my students.

In the last few years I have been teaching monoprinting at CCSF, I've had some contact with him to pick up materials the printmaking department has ordered (copper plates, etching grounds, etc. I would go by the studio on Adeline several times and got to keep up with his adventures in the printmaking world. We would reminisce about our long friendship. That is the great part of having a history with someone. You can trigger pleasant memories of when we could come together.

Recently, we were both on the steering committee for SGCI Bridges and conferred with him about what our various subcommittees were doing (I am chair for demos/projects, he chaired the committee on panels.) Again, he was always gracious, and easy to work with. In addition, his work was really rich, complex and beautiful.

### ***Fran Valesco***

---

Mark was a great synthesizer. When I took his 4 plate color separation workshop in 2012 he described how he worked with scientists in various fields to create the non-toxic materials, especially Z-Acryl, for which he is known. Wish I had taken notes, because THAT is the truly unique thing about Mark and his art. He has an idea for a way to do something in printmaking that could be less toxic and searches for the experts, mostly chemists in specialized fields I think, who know about chemistry but nothing about printmaking, talks to them to about his ideas until a solution is created. It was his stepping outside of printmaking to solve problems of toxicity that was so beneficial to our field. A great synthesizer.

### ***Maryly Snow***

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Mark was a lifelong friend, one I could always depend upon to seek out and converse over anything having to do with printmaking. I spent many afternoons in his studio, fussing over pixels and brands of ink. We spent a wonderful evening together at the SGCI Conference in Washington, trudging through the cold rain to gallery shows all over the city. Being of a similar age and family background, we always had a great time talking about music, politics, sports, popular culture, and Chicago vs. New York, with our hearts in San Francisco and the Bay Area. Brother and sister in print.

### ***Robynn Smith***



Mark Zaffron, *Laws of Variation*, 2010  
4 plate etching with photo-etching and spit bite aquatint  
16 x 20", 23 x 26" paper

IN MEMORIAM: WANDA EWING, 1970-2013  
"HOW DO WE LOVE HER / LET US COUNT THE WAYS"

BY SALLY DESKINS

I take this title from one of Wanda Ewing's eminent prints exhibited at RNG Gallery's memorial exhibition of her work including her most recent series of latch-hook works, *Little Deaths*, along with additional works on loan by her enthusiasts and friends.

Whether or not this particular print was meant to be biographical, I see it as homage to her ongoing approach of encouraging confidence and courage in the people and community around her and her work.

Ewing, my (and many's) art heroine, an esteemed artist, educator, mentor, community engager, and so much more, died in her hometown of Omaha, December 8, 2013, of chemotherapy complications. She was 43. Her passing was heartbreaking for the entire Omaha community and beyond—thankfully, we are left with her art, writing, and interviews to continue to garner her light.



I wrote at length on my online journal, [Les Femmes Folles](#), which was inspired by her curated exhibition by the same name ('Wild Women' named by Wanda for its exotic flare) in 2011 many of the ways she impacted me personally; here is an excerpt:

"She made daring artwork, pushing the boundaries of femininity and the definition of beauty, all the while exploring with different media, collaborators and stretching her own abilities, her work ever-evolving. She won awards, residencies, exhibited internationally, is written about by scholars around the nation, and was a well-respected professor, artist, friend, mentor and community engager.

To me, she is Wanda the art heroine. This is my Wanda story.

I met her about a decade ago, as a shy, insecure volunteer at the Bemis Center in Omaha, when she was working as residency coordinator. Immediately upon experiencing her strong and graceful aura, I wanted to know more about her and her work.

I found her in her little studio and she introduced me to her pin-up work. I fell in love with these playful powerful prints of women flaunting proudly. I bought a magnet--treasured, powerful beyond, as she. She consistently spoke with me, as an equal—not as a ditzzy blonde (a role I have played), but as an able-minded woman. This way was something everyone should experience and gleam from, a given chance, sight unseen, a real soul.



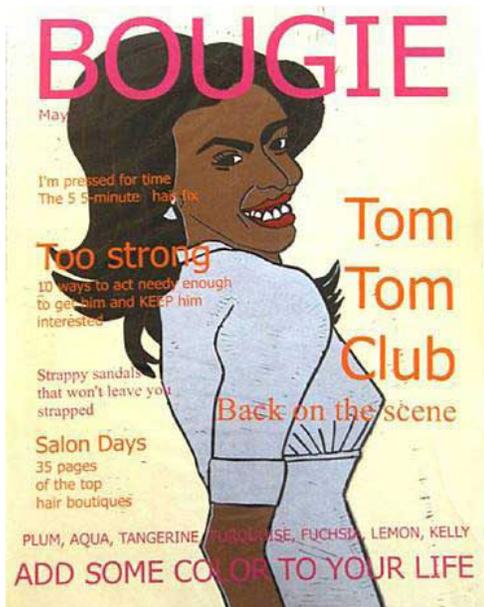
Wall Flower #7, Linoleum cut printed on found wallpaper, 16" x 16", 2005

I enrolled in a private drawing class at UNO with her. Students of hers will attest that she had a way of bringing out yourself and keeping it real, with love. One of her favorite mantras she gave me was "You be you."

(Read the rest at [femmesfollesnebraska.tumblr.com/wanda](http://femmesfollesnebraska.tumblr.com/wanda))

In December through January 4, 2014 (her birthday), RNG Gallery exhibited her work as a beloved memorial. Exhibiting a wide range of work like her well-known pin-ups *Black as Pitch*, *Hot as Hell*, voluptuous clothing from *The Summer I Wore Dresses*, and faux magazine covers entitled *Bougie*, as well as the more subtle Black Catalogue Girls and even some collages and exploratory prints such as the one named above, displayed her talent, impactful, and strong career.

Artistically, Wanda was known for her daring figurative work examining femininity and beauty, specifically African American women in popular culture. As per her statement: "I'm Wanda Ewing—printmaker, painter,



*Bougie, May*, Reductive linocut with an acetate overlay and vinyl lettering, 30" x 22", 2007

Kim Carpenter wrote\*, "Wanda Ewing has never shied away from tackling difficult or controversial subjects... From her well-known prints of dresses that feature 'every roll, curve and bulge' to her series re-imagining pin-up girls, Ewing depicts her own struggles for self acceptance. And she does so in her inimitable style of personal narrative that is witty, satirical and frequently provocative."

Wanda's provocation was well admired. Her work was part of [A Greater Spectrum: African American Artists of Nebraska 1912-2010](#), the first comprehensive survey documenting the arts of African American artists with ties to Nebraska. Ewing had exhibited her art internationally, but returned home to make a positive impact on a community she loved.

I personally remember walking into this exhibit and being instantly awed by Wanda's floor-to-ceiling pin-up women adorned with stunning bright floral patterns.

Interviewer Patricia Silva described it flawlessly: "What I found captivating about Ewing's depictions of being black and female was her treatment of territories of duality. And not just by working with wallpaper and wood (implying the stage of domestic interiors). Ewing's prints have a humorous insolence at those culturally safe female personalities—the exhibitionist (pin-ups) and the demure (wallflowers)."

Wanda's response: "Art has the power to make connections by transcending divisions made socially or racially. Although my work expresses my experiences from the perspective of being black and female, my work is more inclusive if you take the moment to digest what you're seeing. I mean, do we really have to be in the same demographic to share the same experience? I think not."

Along with feminism, body image, and race relations, Wanda openly talked about being a Black artist in Omaha, and being the first person of color to be a tenured professor of art at the University of Nebraska-Omaha in 2005, a notable accomplishment, but nonetheless not recognized in local media or community conversation.

This adversity was something Wanda wasn't unfamiliar with, but not anything that brought her down, as she discussed with me in an interview on *Les Femmes Folles* about her residency in 2011 at Proyecto Ace in Buenos Aires where she created her "Video Grrrlzzz" series.

Her persevering and often humorous spirit throughout her life and work is moving. In her blog, she writes about friendships, art, her personal and professional ups and downs, cable TV. She raves about the importance of Joel Peter Witkin's sexually disturbing and uncomfort-

collage and multimedia artist and latch hook maven. I've been making provocative art with a political edge in my Midwestern hometown since 1999. And to do that, you have to be tenacious as hell."

In 2007, she had her first show at Sheldon Museum of Art in Lincoln, Nebraska, titled "Bougie". This exhibition was a proud moment for the Nebraska native who received her BFA in printmaking from the San Francisco Art Institute and both an MA and MFA in printmaking from the University of Iowa.

Interviewed by NET Nebraska - *Arts in Nebraska* about this exhibition, she declared: "I was never considered a good artist. I had good ideas but wasn't considered a good artist. And here we are." Of her work she said: "Seeing the female form—not just that, but the black female form represented in this manner—no one sees this. No one sees it presented like this.... I want to be able to smile no matter what I look like."

She was known for a warm smile that emanating the strength of the female spirit attracted many people to her work.



*Wall Flower #1*, Linoleum cut printed on found wallpaper, 16" x 16", 2005

able imagery, the delightful playfulness of Polly Apfelbaum, cheers on her classmates and community, and the thrill of her work being donated to the Sheldon Art Museum Collection and hung next to her admired artist Orlan, and other intimate, poignant and charming musings of her never-ending courageousness.

Her talent was recognized by numerous local and national awards from the Nebraska Arts Council, The Pollock Krasner Foundation, National Council of Negro Women and others. Her work was shown internationally in solo and group exhibits in New York, Kansas City, Denver and the UK, including the aforementioned original Les Femmes Folles exhibition at RNG Gallery in 2011 which was nominated for Best Group Show by the Omaha Entertainment Awards, as well as an LFF exhibit alongside artist Kim Reid Kuhn at Peerless Gallery in 2011 and LFF VOICE at The New BLK Gallery in 2012.

In her honor, the University of Nebraska-Omaha established the Wanda Ewing Scholarship Fund, and the Union for Contemporary Art based in Omaha introduced The Wanda D. Ewing Gallery, dedicating their exhibition program to her memory.

She was a longtime member of the College Art Association, on whose Committee on Women in the Arts she served at the time of her death, as well as the SGC International, serving on the executive board from 2008-2010 as secretary. As Maria Elena Buszek wrote in her obituary for the College Art Association, "Wanda Ewing will be remembered by all who knew her for her larger-than-life personality, tremendous warmth, and indomitable spirit."

Read more about Wanda and her work at [wandaewing.com](http://wandaewing.com).

**Sally Deskins** is an artist and writer heavily inspired by the work of Wanda Ewing. She edits the online journal *Les Femmes Folles* and recently published her first illustrated book, *Intimates & Fools* (Les Femmes Folles Books, 2014).

*\*Excerpt from The Art of Satire: Printmaker Wanda Ewing,\* by Kim Carpenter, Omaha Magazine, November/December, 2006.*

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