

GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Winter 2015



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LETTER FROM THE EDITOR ELIZABETH KLIMEK

Dear SGCI members,

I sit here on a cold and snowing February morning, writing this letter, with AMC's 24 hour Groundhog Day movie marathon playing in the background. That's right, woodchuck-chuckers, it's Groundhog Day.



This will be my last issue of *Graphic Impressions* as editor. Due to family obligations, I am predicting that in the future that I will not be able to contribute as much attention that is required for this position, and before I let any of you down, I am resigning. Matt McLaughlin will be taking over, and I know that *Graphic Impressions* could not be in better hands.

This is not goodbye by any means. Just like Phil, I have a repetitious presence, at least when it comes to the SGCI conferences. I've been a member of SGCI for the past 22 years, so I am a fixture. If you see me, please come up and introduce yourself.

The articles in issue of *G/I* are quite engaging. To mention a few, Lauren Bennett's article on crystal washes for lithography is very exciting. The International Focus segment by Frances Valesco on the Guanlan Printmaking Base in Guanlan, China will spark your enthusiasm for travel. And the touching memoriams for Frances Myers and Ernest de Soto will make you grateful that such caring and hard working people make up our profession.

So even though I won't be editor anymore, this is by no means goodbye. SGCI is home to me, as it probably is to you too.

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

Wishing you well,

Liz Klimek, Editor
editor@sgcinternational.org



Elizabeth Klimek, *Landscape II*, 12" x 16",
paper lithograph, screenprint, 2012.

Cover Image: Jim Bryant, Housing Crisis, 10" x 10", woodcut, 2014.

LETTER FROM THE PRESIDENT: DAVID JONES

Dear SGC International members,

As we all prepare for the upcoming Sphere SGC International Conference in Knoxville Tennessee, I can't help but think about how circular and fragile life is, as evidenced by the passing of Frances Myers--- such an amazing artist, mentor and significant figure in our community. She will be missed. How quickly our lives revolve from birth to death, and we have this brief moment to experience such precious souls, as Frances'. I couldn't but help think about other recent losses of members— Ernest de Soto who just passed away recently, and Wanda Ewing in late 2013 and Mark Zaffron, who passed away last year. Each one of these individuals offered and gave so much to our organization. It reminds me not to take friendships for granted, or to assume we will be here forever. Life is a fragile thing.



It is important to realize and acknowledge how special our community is and how we are all intertwined in some way. As you make your way to the open portfolio, or to the vendor's area, or sidle up to a stranger during one of the many demonstrations, say hi and introduce yourself. These introductions and new friendships can make all the difference in how someone experiences the conference and our community.

As SGC International continues to evolve, programs will be added to address the needs of the community. We've added Career Mentoring Services and Inkubator sessions, which provide the community with an opportunity to discuss specific issues facing print, education or the SGC International. A separate facilitator will chair each of the sessions with no more than 30 participants, to allow for discussions and interaction.

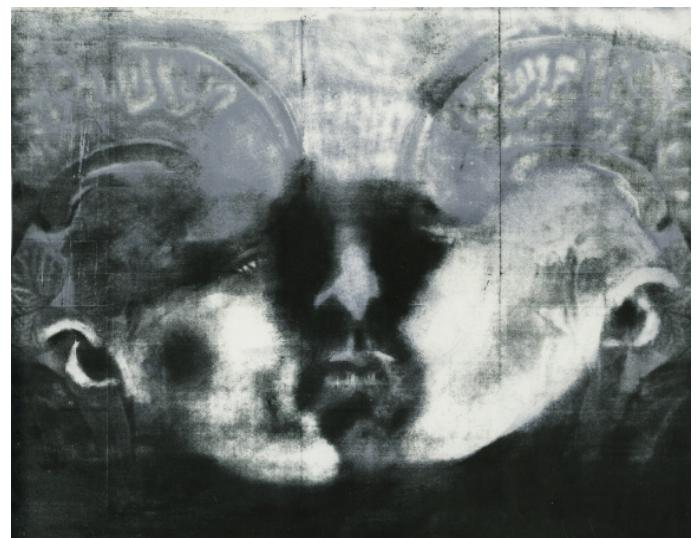
Enjoy this issue of Graphic Impressions; this will be Elizabeth Klimek's last issue as editor. Please join me in thanking her for her years of service. Elizabeth has been editor since 2011 and has done a remarkable job putting together a newsletter that has the polish and feel of a journal. The amount of time Elizabeth has donated to this endeavor surely is proof that this was a labor of love. Thank you, Elizabeth, for your contribution and your passion.

While you're reading this copy of the newsletter, I invite you to think about this Sphere that we all inhabit, and how we are all connected in some way.

Sincerely,

A handwritten signature in blue ink that reads "David Jones".

David Jones
President



Darian Goldin Stahl, The Scan and the Mirror,
24"x28", stone lithography and screenprint, 2013.

25 YEARS OF THE CHICAGO PRINTMAKERS COLLABORATIVE

BY DEBORA WOOD

Established at the crest of a printmaking boom in the late 1980s, the Chicago Printmakers Collaborative is the longest-running independent printmaking workshop in the city. It has survived the 1990s recession, shifting attitudes about printmaking, and technological developments which changed the way artists engage in image reproduction. The Chicago Printmakers Collaborative (CPC) is home to a wellspring of dynamic creative activity that is vital to the local artist community as well as the city of Chicago. Artists from across the country and around the world are brought together and welcomed into a collaborative environment where ideas are freely exchanged and experimentation and learning is encouraged. In addition to open studio access, the CPC Gallery provides exhibition space for the CPC's artists as well as an opportunity to sell their work.

Chicago has a rich history of supporting artist printmakers. Centrally located in the United States, it is a thriving metropolis of industry and commerce that has been home to many commercial printers and print supply companies. The renowned cultural institutions, art galleries, and colleges and universities have fostered many generations of artists. The numerous printmaking workshops and organizations founded in Chicago—including the Chicago Society of Etchers (1910–56/72), the South Side Community Arts Center (1940), and the Graphic Arts Workshop (1953–56)—indicate the strength and talent of the artistic community and the popularity of printmaking as an artistic medium.

In the early 1960s, a printmaking renaissance swept the country. Sparked by Tatyana Grosman's Universal Limited Art Editions (1957) on Long Island, New York, and June Wayne's Tamarind Lithography Workshop (1960) in Los Angeles, leading artists gained new interest in the medium, the market for prints dramatically increased, and fine art print workshops were established throughout the United States. In 1970, Jack Lemon founded Landfall Press in Chicago, a contract printing workshop that invited artists to work with master printers and create printed multiples using a broad range of techniques and media. Printers trained at Landfall and many other artists started their own presses in greater Chicago. Most notable of these shops were Teaberry Press (1975–77), Stone Roller Press (1975–77), Plucked Chicken Press (1979–94), Four Brothers Press (1980–87), Player Press (later called Atelier Black Box, 1981–85), and Full Court Press (1987–96). These print shops generated income through a combination of contract printing, publishing, or by selling print subscriptions, but all closed for various reasons.¹ However, the interest in the technical craftsmanship of traditional printmaking remained. It was during this feverous excitement about printmaking that Deborah Maris Lader started the Chicago Printmakers Collaborative.

"The reason that I opened the Collaborative is so that artists have a place to make prints," Lader stated.² An Ohio native, Lader studied printmaking at Cornell University (BFA 1983), Saint Martin's School of Art in London (1986), and Cranbrook Academy of Art (MFA 1987), and taught printmaking at Indiana University in Fort Wayne. When she moved to Chicago, Lader began looking for a shop where she could work, but "all the print shops had disappeared by that point. And then I saw a print shop for sale in the Chicago Artists Coalition newsletter. I didn't necessarily set out to run my own print shop. It just seemed that Chicago needed an independent shop at the time, and all the pieces fell together for me to be the one to do it."³

Lader bought the remnants of an old print shop called Hard Press Editions which was located in a second-floor walk-up warehouse building in East Ukrainian Village. The facilities included a Dickerson combination press and Vandercook letterpress. Lader purchased a new Takach-Garfield lithography press with a 33.5 x 60 inch bed to diversify the available print processes. The doors to the Chicago Printmakers Collaborative opened in September 1989, and that November they offered their first classes in lithography, intaglio, relief, book arts, and monotype. Screenprinting was added later in 1992. It was apparent that CPC would be not only a space for printmaking, but a community in which artists could assist and support each other.

"I intended to run it like a university shop, but at a higher level," said Lader.⁴ "When I left the academic world, I certainly did not miss the endless meetings and politics, but I did love the shared university print studio as incubator of dialogue and knowledge. When I opened the shop, I wanted to recreate that sense of shared dialogue and camaraderie."⁵

An interview and portfolio review are required to become a member of CPC. Members who pay a monthly fee are given keys to the workshop so that they can have 24-hour access seven days a week. The print shop provides the facilities and shared materials such as solvents, chemistry, inks, and lithographic stones. Artists can reserve press time and work in a common studio space that is safe and clean. Members bring their own personal supplies such as plates, paper, tools, and specialized materials which they can store in the shop. The Collaborative gives artists the opportunity to exhibit, network, and participate in group projects such as exchange portfolios and curated shows presented around Chicago, the United States, and abroad. Of the East Ukrainian Village shop Lader recalled, "The place had beautiful light, but it was in a really old building. It was in need of a lot of work."⁶ After 10 years, the neighborhood was undergoing gentrification, property values were rising, and



Christine Gendre-Bergere, *Les graveures: Deborah ML*, 2013. Etching on three plates, 21.25 x 36.5 inches.

the landlord decided to convert the warehouse to apartments. In the spring of 1999, the Chicago Printmakers Collaborative moved north to Lincoln Square to a building across the street from the Brown Line elevated train stop at Western Avenue. The new shop was larger with more space for individual artist studios, and it opened directly to the sidewalk encouraging a generous amount of street traffic. Today, the large glass windows on either side of the front door are alive with enticing displays of tools, aprons, and art. The Collaborative is a vibrant destination in Lincoln Square, and its active contributions to the neighborhood's culture and economy has garnered accolades from the Chamber of Commerce and the Ravenswood ArtWalk as well as residents and visitors.

As an artist-led workshop, the Chicago Printmakers Collaborative attracts those who want to experiment within an environment of their own making. The colorful atmosphere that fills the shop encourages dialogue and partnerships. It is a warm, supportive community that provides the opportunity to learn and the freedom to create. The Collaborative has nurtured generations of artists who are connected to each other by their association with CPC. Students become teachers who in turn inspire and attract new students to become masters of the printing craft. Artists hail from all over North America, South America, Europe, Africa, and Asia. Their cultural diversity offers a rich and lively visual discourse and contributes to the variety of works produced. Aside from a general concern with technical mastery, there is no one look or style that characterizes the artworks produced at the CPC. Works range from abstract to figurative, from political to humorous. Artists work with bold colors, delicate lines, appropriated images, and text.

A number of events and exhibitions have been organized to celebrate the CPC at 25 including the exhibition *Rolled, Stoned, and Inked*, on view in downtown Chicago at Expo 72 from November 15, 2014, to February 28, 2015, and featuring 50 artists who have been associated with the CPC over the last quarter of a century. The solidarity and friendships grown from shared common interests extends beyond art making. The community at CPC is authentic and engaging, and reaches outside the local to connect likeminded artists, printmakers, and print enthusiasts around the world. Their interactions and the artworks they have made reflect the fruitful and energetic past, present, and future of the Chicago Printmakers Collaborative.



Molly Briggs, *Crystal Violet Asphalt #2*, 2014.
Watercolor, monotype.



Tony Fitzpatrick, *Narcotic*. Etching, 8 x 8 inches.



John Himmelfarb, *Aluminum #1*, 2007. Woodcut, 21.25 x 19.25 inches.

NOTES

1. For a more complete history, see Mark Pascale, James Yood, and David Mickenberg, *Second Sight: Printmaking in Chicago 1935–1995* (Evanston, IL: Mary and Leigh Block Gallery, Northwestern University, 1996).
2. Abraham Ritchie, "Interview with the Chicago Printmakers Collaborative," *ArtSlant* (July 30, 2008): www.artslant.com/ny/artists/rackroom/27458.
3. Amy Rudberg, "Interview with Deborah Maris Lader: Printmaker, Collaborator," *ArtStyle Blog: A Voice for Artists in Chicago* (May 23, 2007): www.chicagoarts-lifestyle.com/interview-with-deborah-maris-lader-print-maker-collaborator/.
4. Ibid.
5. Deborah Maris Lader, email to author, October 29, 2014.
6. Rudberg, *ArtStyle Blog*.

Debra Wood is an Independent Curator in Chicago. Previously, she was Senior Curator at the Mary and Leigh Block Museum of Art, Northwestern University; Curator of Collections and Exhibitions at the Fleming Museum of Art, University of Vermont; and Assistant Professor of Art at the University of Oklahoma.

LETTER FROM THE SPHERE CONFERENCE HOSTS

BEAUVAIS LYONS - ALTHEA MURPHY-PRICE - KOICHI YAMAMOTO

Dear Friends and Colleagues,

We look forward to seeing many of you at the 2015 SGC International Conference in Knoxville. As we go to press we already have over 1,200 people registered for the conference, and have arranged for an additional conference hotel. If you have not already made plans to join us, we hope you will. Registration information is posted on the conference website.

As the special pre-conference edition of *Graphic Impressions* was posted on the SGC International website back in November, we have prepared a few pages in this issue to assist those of you coming to Knoxville by car, van, bus or airplane. The conference website, which includes bios for all presenters, abstracts for all keynote addresses, panels sessions and papers, technical demos and portfolios is also a great resource to assist you in planning your conference experience. It also includes a 6-page PDF you can print out with the full conference schedule.

We have already had some of the conference-related exhibitions open here in Knoxville, including "Lift," an exhibition of dimensional prints at the Knoxville Museum of Art and the "Drawn from the McClung Museum" portfolio at the McClung Museum of Natural History and Culture. These shows are terrific, and are generating a good buzz in Knoxville about the upcoming conference.

We are excited to let you know that Red Grooms, who is receiving the Lifetime Achievement Award the first night of the conference has agreed to make an edition of prints, 30 of which will be randomly added to the SGCI Member's Exchange Portfolio. In addition to the lovely surprises of participating in the portfolio, this will be an added treat.

We will have some wonderful items in the conference swag bags, which will include a 150-page, full color conference program. Through the support of a generous donor, we are able to print catalogues from *Redefining the Multiple: Thirteen Japanese Printmakers*, an exhibition organized by the Ewing Gallery that is currently touring the United States. The catalogue is exquisite, and will serve as a reminder not to miss Hideki Kimura's keynote address on Thursday morning. Kimura will talk about this show, as well as other currents in contemporary Japanese printmaking. All delegates will also receive the catalogue for the 2015 SGC *International Member Exhibition*, which has been beautifully designed by Kevin Haas, and includes a thoughtful essay by our 2015 Printmaker Emerita Ruth Weisberg, who juried the show. Every delegate will also get an iron-on patch with the conference logo! We also plan to print some extra conference aprons, which will go fast. If you pre-ordered yours, you are indeed lucky.

While we were not able to bring Thomas Kilpper from Germany, due to some interesting visa issues, we are excited that Sarah Suzuki, Associate Curator of Drawings and Prints from the Museum of Modern Art will present a keynote address on Friday morning. Sarah's talk "hic sunt dracones: A Provisional Mapping of the Contemporary Print World" should provoke much discussion. We also look forward to honoring Walker Jule with the SGC International Excellence in Teaching Award. His former students have organized a beautiful portfolio as an added tribute to him.

The Product-Publisher-Program Fair will be especially active, with more than 100 people representing more than 50 vendors. While the fair will include many of the regular participants from prior conferences, this year we also welcome Talas, Jerry's Artarama and Strathmore Papers for the first time. Held in Exhibit Hall B of the Knoxville Convention Center, the Product-Publisher-Program Fair will also feature some exciting and creative on-site projects, including three technical demos on Thursday, a participatory Draw-a-thon and a large-scale rubber-stamp mandala by Carl Gombert.

We are also very excited how "Prints in Peculiar Places" is taking shape, which will include 20 different printstallation projects, many of which you can tour along the Jackson Ave corridor (see map) on Thursday night. Thursday evening will also include many receptions, open houses, and our PechaKucha Powered sessions,

On arrival in Knoxville you will be able to pick-up your registration materials on the Park Concourse Level of the Knoxville Convention Center from 1-7pm. We launch the conference program at 6pm on Wednesday March 18th. We wish you a safe journey and look forward to seeing you soon!



Beauvais, Althea and Koichi

February 2015



HOTEL ACCOMODATIONS

We have filled our rooms at the Holiday Inn World's Fair and the Knoxville Hilton and have added an additional hotel just one block west from the Knoxville Convention Center. The conference website includes a quick link to the hotel reservation portal. Please make your reservations before March 1, 2015 to take advantage of this discounted rate.

Four Points by Sheraton, Knoxville/Cumberland House Hotel

1109 White Ave., Knoxville, Tennessee 37916, Phone: 865-971-4663

\$125.00 for single/double occupancy for a standard room with two queen-size beds or one king bed. Free internet and complementary parking.

FLYING TO KNOXVILLE

The 2015 SGC International Conference attendees are offered a discounted airfare with Delta Airlines for flights to Knoxville (TYS). Discounts apply to the travel period of March 15-24, 2015 and range from 2% to 10% depending upon the booking class. Reservations and ticketing available is available via www.delta.com. When booking online, select "Meeting Event Code" and enter event code NMHFM in the box provided on the Search Flight page. Reservations may also be made by calling Delta Meeting reservations at 800-328-1111, Monday-Friday, 7am -7pm CDT, but please note there is a direct ticketing fee for booking through the reservation telephone number. We suggest booking your airfare online, as there is no additional fee.

McGhee Tyson Airport is located south of Knoxville in Blount County, about 12 miles from downtown. There are a variety of private taxi services from the airport to downtown Knoxville. The taxi stand is just north of the baggage claim area.. A typical fare is around \$30 each way. Conference delegates are encouraged to ride share.

DRIVING TO KNOXVILLE

Knoxville is within a one-day drive of 2/3 of the population of the United States. Major interstate highways serving Knoxville include I-40, I-75 and I-81. Below are driving directions:

Eastbound on I-40 (from Nashville, Tennessee)

Take Exit 388 onto 441 South (Henley Street). The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Knoxville is one block east on Church Street

Westbound on I-40 (from North Carolina)

Take exit 387 (17th Street). Turn right on Ailor and continue to Western Ave., where you take a right. At the third traffic light turn right onto Henley Street. The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Knoxville is one block east on Church Street.

Southbound on I-81 (from Virginia)

Thirty minutes east of Knoxville, I-81 merges with westbound I-40. Continue on I-40 and take exit 387 (17th Street). Turn right on Ailor and continue to Western Av, where you take a right. . At the third traffic light turn right onto Henley Street. The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Knoxville is one block east on Church Street.

Southbound on I-75 (from Kentucky)

At the I-275/I-40 interchange, bear right onto 441 South (Henley Street). The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Knoxville is one block east on Church Street.

Northbound (from airport):

Take Highway 129 North for 13 miles. Take ramp I-40 East (Asheville) stay in the right lane to Exit 388 onto 441 South (Henley Street), drive to Henley Street. The Holiday Inn World's Fair and the Convention Center are at the corner of Henley and Clinch Ave. The Hilton Knoxville is one block east on Church Street.

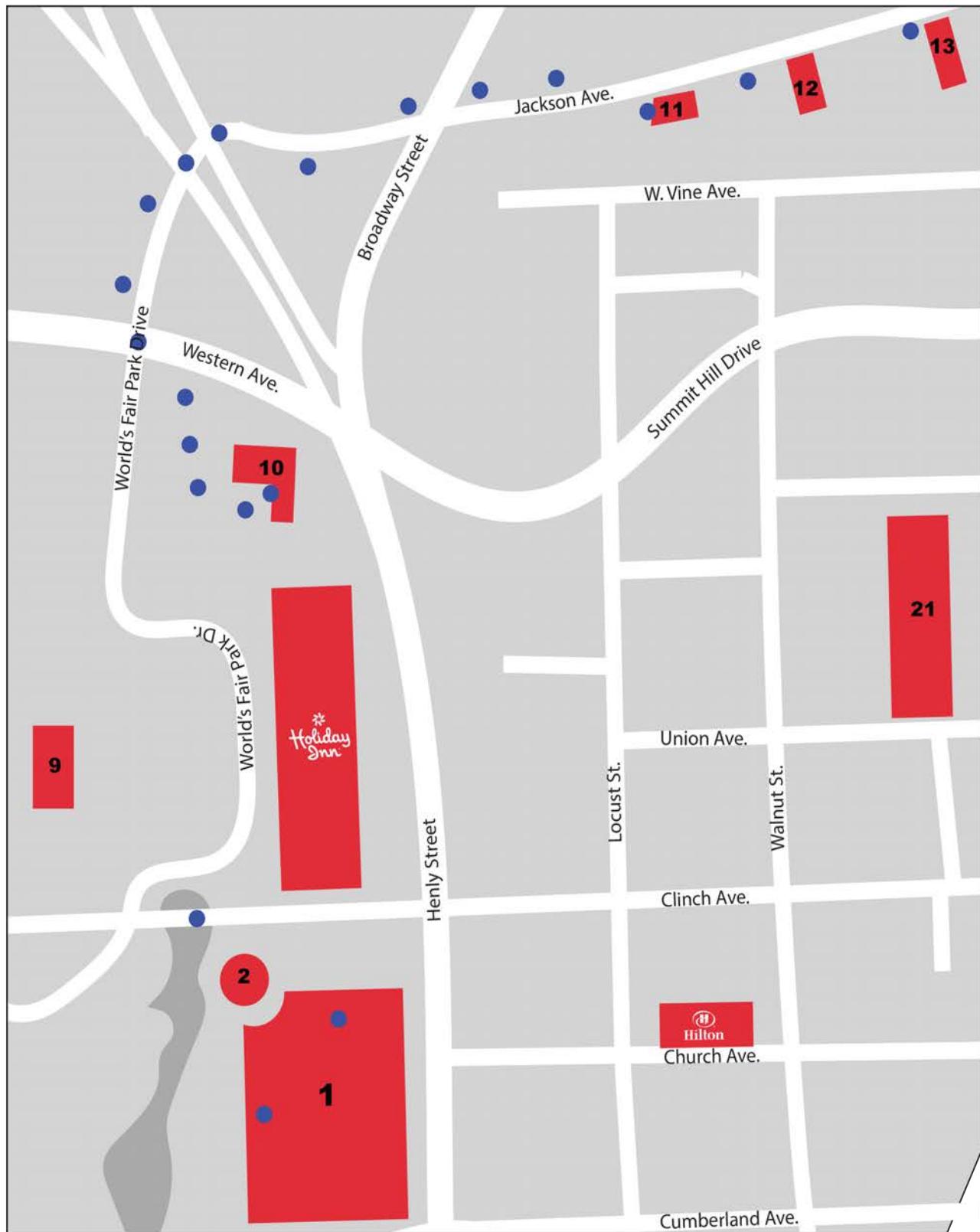
MEGABUS TO KNOXVILLE

Knoxville has direct service by Megabus from Washington, DC and Atlanta, Georgia. Tickets booked well in advance can be very inexpensive. Buses arrive and depart from the Knoxville Transit Center at 301 East Church Avenue, only a few blocks east of the the conference hotels. For more information and to book a ticket, visit: us.megabus.com.



PRINTS IN PECULIAR PLACES

The blue dots on this map indicate the locations of 20 projects for the Prints in Peculiar Places Program during the Sphere Conference. More information on each of the "printstallations" is posted on the conference website and will be included in the printed program..This series was initiated by University of Tennessee Graduate Student Raluca Iancu.



A GRAPHITE RUBBING AND THE FIRST FELLED GIANT

BY JOSH WINKLER

The first felled giant

The giant sequoia, or sierra redwood, is the largest tree on earth. These trees were first “discovered” by Euro-Americans in 1852 when a hunter for a mining company, Augustus T. Dowd, stumbled upon one in pursuit of a wounded grizzly. The company quickly staked claim to the land as the minors speculated that digging for gold was not the only way to get rich in the sierras.

Of course the big trees were of no great surprise to Native Americans. In fact, to escape the heat of lower altitudes, many Miwok peoples habituated this area as a summer home long before gold was unearthed in the Sierras.

The largest tree in the grove, coined “The Discovery Tree”, was the first to be exploited. The tree was stripped of its lower section of bark, which was carted to San Francisco and reassembled indoors to turn a profit on admission. In the age of PT Barnum and the circus sideshow, San Franciscans were incredulous as to the authenticity of this bark coming from a single tree. Shortly thereafter, 5 men managed to fell the tree in 22 days time. They could now take a cross-section to San Francisco to substantiate their claim, and the “discovery tree” was now called “the discovery stump.”

Over the years, the stump has served a variety of purposes including performances, dances, and public meetings. In 1858 it was even used as a print shop for the nearby mining town of Murphy’s publishing issues of Big Trees Bulletin and Murphy’s Advertiser. In 1861, a fully enclosed round pavilion was constructed over the stump that remained for 73 years. In 1931 the North Grove was acquired by the State of California, and the Calaveras Big Trees State Park was created.

The rubbing

The documentary rubbing is undoubtedly one of the oldest, and more direct, forms of printmaking. From disseminating stone-carved Confucian texts as early as second century AD, to Japanese fishermen recording the size of their catch in the 19th Century Gyotaku process, this simple technique has always provided a direct-ratio record of time and place.

In the summer of 2014, the superintendent of Calaveras Big Trees State Park issued me a scientific collections permit. This permission allowed me to spend eight, 10-hour days completing a 1:1 ratio rubbing of the Discovery Stump, as it exists today (162 years after it’s felling). It’s 24’ diameter is carved with the names of tourists. The exterior contour of the stump is weathered and gnarly. The surface retains the textured rings and burn scars of its age. The finished print is a timeline of the tree’s life and a document of the grove’s history from a privately owned tourist attraction to a California State Park. As a photograph cannot provide a real understanding of these giants, the print may also serve as a direct link for those who have not made it to California themselves.

Josh Winkler is Assistant Professor of Printmaking at Minnesota State University - Mankato



Josh K. Winkler, *The Discovery Stump*, Graphite Rubbing (process image), 24'x24', 2014.

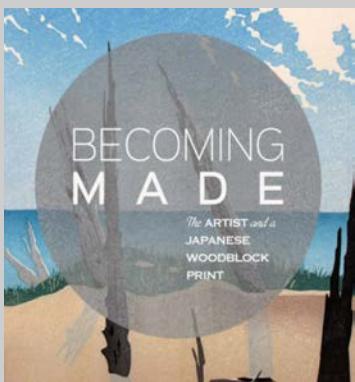


The Discovery Stump, Graphite Rubbing (detail), 24'x24', 2014.



The Discovery Stump, Graphite Rubbing (assembled), 24'x24', 2014.

FILM RELEASE: BECOMING MADE: THE ARTIST AND A JAPANESE WOODBLOCK PRINT BY MARY BRODBECK



The upcoming film *Becoming Made: The Artist and a Japanese Woodblock Print* is a search for inspiration, from the carving of wood and the spread of ink, into conversations with philosopher-poet Mark Nepo on the value of creative work. Artist turned filmmaker, Mary Brodbeck has assembled a layered overview of how a Japanese woodblock print becomes made. This film travels with her to Japan where she interacts with her teacher of 15 years, as well as numerous woodblock print artists gathered at a Kyoto conference. Along the way, a Toledo Museum of Art curator shares some of the finest, original examples of this genre. Weaving all of this together with poetic finesse, is the focus of Brodbeck's photographic lens on her beloved Great Lakes land and waterscapes imbues the film with the soul-stirring magic suggested by the Japanese term for woodblock prints: "Pictures of the floating world."

LETTER FROM THE STUDENT REPRESENTATIVE CINDY TIDLER

By now, all of us are back in the swing of school with the new semester. I'm writing to you from snowy Madison, where everything seems dormant and frozen outside, but there's a lot of activity going on under the surface. I love working in the winter, because the shorter days and cold air seem to clarify my ideas and there's a cozy feeling to being inside my studio. I feel inspired to burrow down into my work with a sense of urgency brought on by the realization that spring is around the corner and everything will be unveiled then.

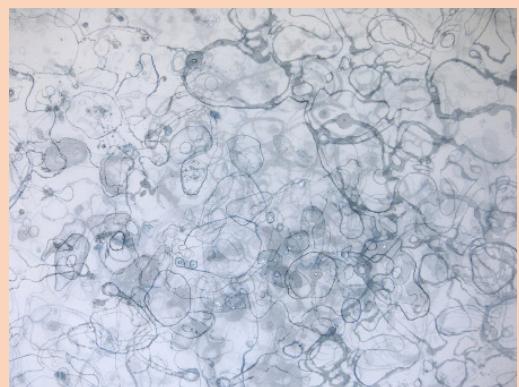
I'm looking forward to the Sphere conference in Knoxville, TN, this March! I find the SGCI conferences to be inspiring and really fascinating, especially in the demonstration of new techniques and products. The conferences also seem charged with positive energy as you see just how big our community has become and how excited people are to be there. Community is the topic of the Student Panel at the Sphere conference; how to define, find, create and inspire print communities among students. Please join in the discussion with your ideas, observations and questions, because you each bring a unique experience in your own changing print communities. Jade Hoyer, the Sphere conference Student Liaison, and I will be co-chairing this panel discussion and I hope to see all of you there!



Pauline Dove Lamal, Grackle, ink and colored pencil on Nepalese paper, 25"x21" 2014 .



Ken Wood, *Written Words Fly IIb*, 44" x 40", relief, 2014.



Meg Brown Payson, *Silk Wall: River Ice* detail, lithography, monoprint on two layers of organza silk, 54" x 390" x 4", 2013.

INTERNATIONAL FOCUS: THE GUANLAN PRINTMAKING BASE, GUANLAN, CHINA BY FRANCES VALESCO

On October 26, 2014, I had the pleasure of attending the opening of the China Print Museum in Guanlan City. It is the largest museum in the world solely dedicated to printmaking. Concurrently, I was invited by Mr. Zhao Jiachun, Academic Chair of the Guanlan Printmaking Base and Director of the Office of the Guanlan International Print Biennial for a month's residency to create prints. The Base is in an approximately 15,000 square foot repurposed furniture factory located in a large park fashioned around a traditional Hakka village. It is in the hometown of Mr. Chen Yanquiao, an art theorist, educator, and the pioneer of the Chinese New Woodcut Movement. In 2008, based on his influence, several government agencies, including the Shenzhen Bao'an District People's Government, Shenzhen Federation of Literary and Art Circles, and the China Artists Association, cooperated to build a comprehensive institution that covers all aspects of original printmaking, from creation to production, exhibition, collection and marketing.

They had a vision to expand what printmaking could be in a global setting. Artists from China and all over the world are invited to work with technicians to create original prints. The Base provides studio space, an historic Hakka house to live in, meals, state of the art printmaking equipment and supplies for creating prints. Visitors are encouraged to watch the experience of artistic creation and the public is exposed to art making, technical and conceptual innovation, and marketing of prints. Our activities were viewed by hundreds of artist visitors as well the general public. From an educational and community point of view, this exposure validated our professional standing and was a reminder to all of the importance of art in daily life.

Within the park, local artists have transformed over twenty 300-year-old Hakka houses into galleries and workshops. A lotus pond, moon pool, bamboo, farmland and hills create an oasis that is used by locals as well as resident artists. At the Base itself, over 700 artists from 60 countries have come to create editioned prints with the cooperation of technicians, some of who are accomplished artists in their right. The facility offers the possibility of creating woodcuts, screenprints, intaglio and litho prints. The scale can be quite expansive, as they have large presses and exposing units for photo work. While the emphasis is on creating editions, there is room for manipulating images in unlimited ways.

The facility offers the possibility of creating woodcuts, screenprints, intaglio and litho prints. The scale can be quite expansive, as they have large presses and exposing units for photo work. While the emphasis is on creating editions, there is room for manipulating images in unlimited ways. Adding richness to the relationship, artists' work is documented through interviews, photographs, and record keeping. Working together, we were given an opportunity to work out artistic and technical problems.

I found the experience exciting and productive. It allowed me to create six editions of prints. Two of them were screenprints on large paper that was specifically manufactured for the Base with the Guanlan watermark by Rives. Four prints were created using Solarplates, which I had brought with me. All prints in the series were informed by my experiences with the landscape of China and my interactions with other artists and my Chinese hosts.

The residency was a perfect situation to concentrate without distraction on realizing ideas through prints. Working with the staff at the Base was an opportunity to explore cultural differences and similarities, challenge each other to work through inevitable communication issues and find commonality in the art making process and production. I discovered new concepts and techniques and deepened my own art practice. I felt that my presence was a contribution to building a new way of thinking about collaboration. We shared the same goals of giving opportunities to a diverse group of artists in a unique and protected setting.

The Base is enriched by the new China Print Museum and its burgeoning collection of prints from both China and internationally. We were encouraged to spend time looking at the work exhibited at the museum and to engage with Chinese artists. Combined with the Guanlan Print Biennial (the 5th one is in May, 2015), it is one of the most immersive print experiences one could possibly have.

Frances Valesco is a teacher at City College of San Francisco and San Francisco State University

More information can be found at:

<http://www.guanlanprints.com/en/>

<http://www.guanlanprints.com/ch/Base/index.asp?itemid=275>

<http://www.guanlanprints.com/ch/Base/detail.asp?id=1621&page=1>



One of the print studios at the Guanlan Printmaking Base

TECHNICAL FOCUS: CRYSTAL WASHES FOR LITHOGRAPHY

BY LAUREN BENNETT

What I like most about printmaking is that it is limitless. Anything is possible if one is willing to take the time to investigate ideas, processes, and methods. Personally I have always been excited about exploring everyday materials for their art making capabilities. I wondered how some of these could be used for making prints. It was this curiosity that led me to a semester of experimentation and crystallization.

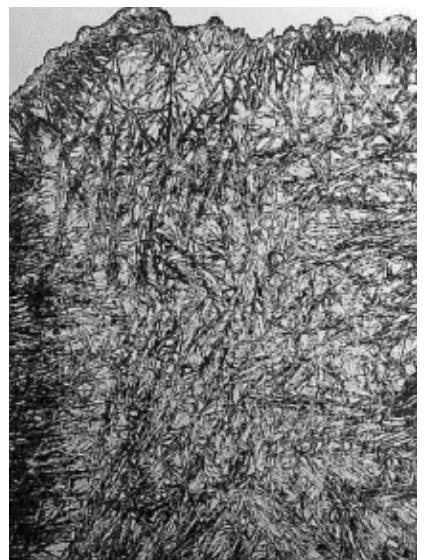
In 2005 I earned a BFA in printmaking at the Hartford Art School. Later, I was employed for six years as the Art Department Technical Assistant at Smith College where I had the opportunity to collaborate with Professor of Art Dwight Pogue. This was an interesting and exciting time as we tested a number of new and safer printmaking methods and materials. Currently, I am an MFA candidate, teaching printmaking classes as a graduate assistant at the University of Massachusetts Amherst. Having not been a student for some time, I was quickly reminded of the impact that expensive printing supplies were having on my budget. Through the Five College Consortium program I was able to work again with Professor Pogue in an Independent Study this past semester, in which I focused on researching unusual yet easily obtainable and cost effective materials for hand drawn lithography.

During my graduate studies I have been learning about crystals and have been growing them in my studio using solutions made of common household materials such as salt, sugar, and Borax washing soda. More fascinating than the growing crystals themselves were the beautiful and intricate patterns that would remain as residue on the glass jars I had filled with solution. I wanted to find a way to replicate these patterns on a litho plate and to create a new way of making marks on plates that had never been achieved before; a look different than crayon or reticulated washes.

The reusable lithography plates called Century Plates were the obvious choice to use for my semester of experimentation because they allowed me to make multiple test plates with little financial investment, something I would not have been able to afford had I been using standard ball grained plates. My first tests began by applying the same crystal solution materials to the Century Plate. I also applied a variety of other common household materials that I suspected might lead to crystal growth including vinegar, sugar, and Epsom salt. None worked, but after each test I would remove the test image off the plate using the household cleaning agent Barkeeper's Friend, and then simply re-grain the Century Plate by hand using carborundum grit and a sanding sponge from the hardware store. I made over ten test plates with little additional investment.

After numerous experiments it became evident that I needed a material that would be both water and solvent soluble. Convinced the solution could be found in the household realm of the kitchen, I began researching additives used in more commercial ways of making food. That is how I discovered benzoic acid, which despite its name is a safe organic compound used as a preservative in many foods and cosmetics. Benzoic acid is inexpensive and easily obtainable from specialty food stores, Amazon.com, and science product distributors like Fischer Scientific. Like any material used in a classroom, benzoic acid requires a degree of common sense and safety precaution with use.

When ground into a powder, benzoic acid mixes easily with Biosolut, which is comprised of biodegradable ethyl lactate, making it a much safer replacement for Lithotine. Mixing one teaspoon of Biosolut and



Example of a lithographic crystal wash.

$\frac{1}{2}$ a teaspoon of benzoic acid together in a small glass jar and stirring until the benzoic acid is fully dissolved results in a solution that can be applied to the Century Plate with a paintbrush. A drop of food coloring can be added to the mixture to increase visibility during application. If a gum stencil is first applied to the plate, the solution will not damage the stencil. Once applied, I set the Century Plate on a wire rack on top of a hot plate set to 200 degrees. After 5 or 6 minutes a crystalline pattern will begin to develop on the plate, spreading much like frost magically seems to appear on a window. I remove the plate from the heat and allow the plate to cool, then process and print the Century Plate following the established steps. The pattern reproduced each time in high resolution and I was able to achieve these results consistently. It was exciting knowing I had invented a new way of making marks using lithography, and in an inexpensive way.

The most interesting aspect of my challenge was the idea that lithography, a printing technique more than 200 years old, still has room for new discoveries and innovations. After a semester of research and testing I feel that I have merely scratched the surface of what could be possible for image making and materials, especially using easily obtainable cost effective materials from everyday life. With the new freedom allowed through reusable Century Plates, printmakers now have the ability to experiment and make limitless discoveries with little financial investment.

For more information on Century Plates, visit the website cspoguegraphics.com. I would like to give special thanks to Dwight Pogue for his support and inspiration, and to Skip Klepacki for technical guidance.

Directions for Creating Crystal Washes:

- Turn hot plate to 200 degrees so that it reaches temperature.
- On a clean, grained Century Plate apply a gum stencil-- either to protect borders and/or to create a stenciled image. Let dry completely. It is always best to make a test plate first.
- Wearing a particle mask and safety goggles, measure $\frac{1}{2}$ teaspoon of powdered benzoic acid into a clean glass jar. If benzoic acid is in a crystal form, simply turn the chunks into powder using a coffee grinder or mortar and pestle.
- To the jar add 1 teaspoon of Biosolut.
- Stir the mixture thoroughly until dissolved. A drop of food coloring may be added to increase visibility. If the mixture takes a while to dissolve, submerge the bottom of the jar in a mug of hot water to speed melting.
- Apply a somewhat thin layer of the mixture to the Century Plate using a paintbrush. Mixture should feel loose and be easy to spread, not paste-like.
- Set the Century Plate on a wire rack on top of the hot plate. Watch as frost like pattern of crystals begins to form and spread between 5 and 10 minutes. Cover with a lid for even faster growth.
- Remove Century Plate from heat and let cool. Talc, process, and print the plate using established steps for Century Plates.

Lauren Bennett is a graduate student at the University of Massachusetts Amherst.

A PERSPECTIVE ON BOOK ARTS WITH JOHN CUTRONE

BY JULIA ARREDONDO

A Perspective on Book Arts with John Cutrone

Helping to keep Boca Raton, Florida on the map as a destination for book artists and purveyors of print, John Cutrone serves as the director of the Jaffe Center for Book Arts (JCBA) located within the Florida Atlantic University campus. By night, Cutrone retreats to his home in Lake Worth, Florida to toil away on several projects associated with his joint venture small press, Convivio Bookworks. In the midst of teaching workshops, hosting book tours, and releasing projects of his own; Cutrone has developed unique insight regarding the current state of book arts by dealing daily with special collections and book artists in person.



John Cutrone at the Jaffe Center for Book Arts.

Encouraging the interaction of non-artists with printed matter is one of many tasks undertaken by Cutrone at the Jaffe Center, which houses an incredible collection of artists books and small press editions including the Al Mutanabbi Street Broadside Collection and the Rosa Trillo Clough Archive of Italian Futurism. Based around the Arthur and Mata Jaffe Collection: Books As Aesthetic Objects, the JCBA includes over 6,000 titles and continuously grows to include contemporary and emerging work. “Our big talking point at the Jaffe Center these days is about the book arts as the future of the book, at least the physical book. We can get our information through electronic means nowadays, and so the book itself, as a vehicle of information, is not quite as important as it was. And this is fine; it’s part of the evolution of the book. I am absolutely opposed to this idea of print and book arts as dying arts. If anything, at least in the educational setting of the Jaffe Center for Book Arts, our experience has been the opposite: interest in the book arts has been on a steady uptick since this digital shift,” explained Cutrone.

As institutional support of book arts programs across the country shifts to accommodate digital trends, print enthusiasts remain active in the campaign to keep print visible and culturally relevant. “...When I think of small presses, the word that stands out for me is ‘press’ and then always the connection in my head is ‘power of the press’. I think it’s very subversive in its way. Think about it. Everyone is connected now. Everyone has a phone. Who are the ones with presses? It’s folks who tend to be on the margins, viewing things from the outside,” said Cutrone. “We operate almost counterculturally here at JCBA. There is no academic program in the book arts at Florida Atlantic University, where we are located. But we are here, sneaking book arts thoughts into the heads of our students. I like that subtle infiltration.”

In the process of cataloging the entire Jaffe Center Collection, Cutrone encourages seasoned book artists and budding printers to keep certain practices in mind. “Get your name on your work, somehow,” said Cutrone. “We’ve been making a major push at JCBA to catalog the entire collection, and it’s amazing how many pieces we have with no artist’s identification on them. We have no idea what to do with them. If you’ve started a small press, chances are you are a communicator at heart. So stay in touch through whatever media seems right to you, and that will also keep the relevance factor up.” And as far as pricing goes, Cutrone prefers a more democratic approach to work produced in multiples. “I think we’re doing okay in terms of small press items that are more ephemeral. I worry more about artists’ books and the like. These things, to me, are getting way too expensive. I have always been of the mindset that we make multiples and this should be reflected in pricing.”

If do’s and don’ts come into play regarding print, Cutrone is an avid supporter of do’s. “I’m so tired of don’ts and I think we each have to find our way. Our press work lately is focused on positive messages. So maybe therein lies my advice: Do. Whether you think you can or you think you can’t, you’re probably right. You have to choose whether to believe in the naysayers or not,” added Cutrone. “Working at JCBA, you can’t help but have your blinders removed and your horizons opened. There’s an exchange of creative energy that happens there, and I’m heavily influenced by this.”

For more information on the Jaffe Center for Book Arts visit <http://www.library.fau.edu/depts/spc/jaffe.htm> and to keep up to date with Convivio Bookworks editions visit <http://www.conviviobookworks.com>

Julia Arredondo is a travelling artist who runs the independent publishing and printmaking entity Vice Versa Press.

ANNOUNCEMENTS

Exhibitions

Erik Waterkotte + Anna Kenar
Forum Gallery
Brookhaven College
3939 Valley View Ln. Farmers Branch, TX 75244
February 11-March 7, 2015.
reception for the artists: February 11, 6-8pm.

Warp and Weft - Prints by Janet Marcavage
Augen Gallery
<http://www.augengallery.com/Artists/marcavage.html>
Exhibition dates: March 5, 2015 – March 28, 2015
First Thursday Opening: March 5, 5 – 8 pm
Preview Reception: Wednesday, March 4, 5:30 – 7:30 pm

History is..., Anita Dube, Waqas Khan, Sharmila Samant, Shaurya Kumar and Nandita Kumar, Lakeeren Contemporary Art Gallery, 6/18 Grants Bldg, Colaba, Mumbai. www.Lakeerengallery.com

Wood Engravers' Network Triennial Exhibition is the second juried exhibition sponsored by the Wood Engravers' Network. Juror, Joan Boudreau, Curator of the Graphic Arts Collection at the Smithsonian Institute's National Museum of American History, selected 60 prints by 51 artists from Belgium, Canada, Finland, Ireland, the United States and the United Kingdom, to travel until the end of 2016 to the following locations:

Asheville BookWorks (Asheville, NC) May 1 - July 3, 2015
Art Center of Saint Peter (St. Peter, MN) September 18 - October 18, 2015
The Richard Stockton College of New Jersey (Galloway, NJ) January 19 - March 24, 2016
Montana Museum of Art & Culture (Missoula, MT) June 9 - September 17, 2016
More information about the exhibit can be found at
www.woodengravers.net/newsevents.html

Portfolio Announcement

"Cross Currents," a joint print portfolio from Blue Sky Press, Lafayette, California, and Milestone Graphics, Bridgeport, Connecticut, is published in the spring of 2015. Blue Sky Press, directed by master printer, Sherry Smith Bell, and Milestone Graphics, directed by master printer, James Reed, are two of the oldest independent fine art presses on each coast. The two presses are collaborating on a joint print portfolio featuring artists from the west and east coasts. A diverse range of print processes is represented from etching, lithography, woodcut and collagraph.

contact: Sherry Smith Bell - jackandsherrybell@comcast.net

Residency Opportunities

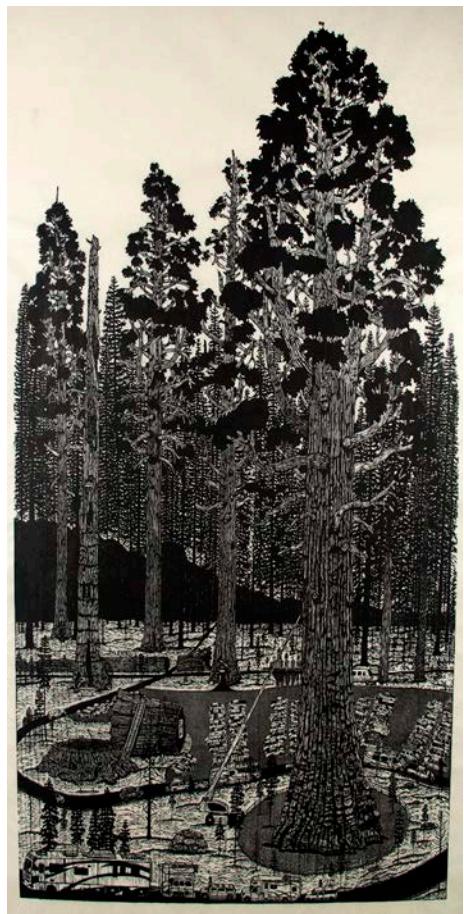
PROYECTO ACEPIRAR, Buenos Aires, Argentina (www.proyectoace.org)
ARTIST IN RESIDENCE PROGRAM / 2nd OPEN CALL 2015



Janet Marcavage, *Untitled (pink/blue)*, screenprint on rag paper, 8.5 x 14", 2014.



Hilary Lorenz, *Nomadic Geographies*, Linoleum block printed and cut paper installation 12' x 12' x 10' Wave Hill, NY, 2014.



Josh K. Winkler, *Sequoiadendron giganteum* Woodcut, 64"x36", 2013.



Nicole Hand, 2014, *Reaffirmed Refuge*,
multiplate etching, 12" x12".



Anna Hogan, *Night Light*, H 4.875 x W 7 inches,
wood engraving.



Crystal Wagner, *Immersion*, 25ft x 45ft x 15ft
screen print, cut paper, mylar, chicken wire, table cloth
displayed at Rosemary Berkell and Harry Crisp II Museum,
Cape Girardeau, MO from Nov. 2014-Jan.2015



Rosalie Lopez, *Ofrenda Flor Series- Warner Springs Prison Flor* , 4in x 4in x 12in each, photo lithograph on gampishi paper, wax and varnish, hand assembled on gold wire, 2014 .

'ace is now accepting applications to the Artist-in-Residence International Program 2015-2016. We are looking for all kind of visual and multimedia artists and curators who want to submit proposals to be in residence and to take advantage of the intense cultural life offered by Buenos Aires, one of Latin America's cultural centers.

Deadline April 30th, 2015
Submission fee: none

Teaching Opportunities

The School of Art at Louisiana State University seeks a full-time Instructor or Professional in Residence in Printmaking for one year to begin August 2015. The successful candidate will be an innovative and dedicated print artist and educator, with demonstrable skills in all printmaking processes, including lithography, intaglio, silkscreen, relief, and digital processes. Expertise is required in lithography, silkscreen, and the latest in digital theory, technology and discourse. To apply please follow the following link:

<https://lsusystemcareers.lsu.edu/applicants/Central?quickFind=58843>

For more information on our program please follow this link:

<http://design.lsu.edu/lsu-school-art-job-opportunities/>

Exhibition Opportunities

University of Hawaii – Hilo: two opportunities

ISPE 2015 - *Freaks and the Human Ideal* (International Student Show) Juror Yuji Hiratsuka. Entry Deadline: 3/1/15

http://www.callforentry.org/festivals_unique_info.php?ID=2340

SAiH 2015 - Representation in the 21st Century (International Works on Paper Show) Juror James Lancel McElhinney. Entry Deadline: 5/4/15

http://www.callforentry.org/festivals_unique_info.php?ID=2341

Study Abroad

PRINTMAKING WORKSHOP IN SKOPELOS, GREECE

Summer 2015, Please join us this summer at the fabulous Skopelos Arts Foundation in Skopelos, Greece, June 21 - July 5, 2015 to study Mono-type and Woodcut with Georgia Deal and Dennis O'Neil.

Experience the beautiful island of Skopelos in fully-equipped studios overlooking the Aegean Sea. (<http://skopartfoundation.org/>). To download the prospectus, please go to <http://bit.ly/184a83c>. For inquiries contact Georgia Deal (deal.craft@verizon.net) or Dennis O'Neil hpwi@mac.com.

IN MEMORIAM: ERNEST F. DE SOTO 1923- 2014

BY PETER S. BRIGGS

Ernest F. de Soto died in his hometown, Tucson, Arizona, on December 29, 2014. He was probably the first Mexican American to open a fine art print shop in the United States, certainly the first in the post-World War II era.

De Soto returned from Guadalajara, Mexico in the mid-1960s and with the support of the Ford Foundation was invited to the master printer program at Tamarind Lithography Workshop in Los Angeles. Following two years of training and research supported by the Ford Foundation, de Soto left Tamarind in 1967 with a Master Printer certificate and immediately established with a business partner Collectors Press Lithography Workshop in San Francisco. Collectors Press reorganized in 1972 as Editions Press that closed in 1975. De Soto bought a lion's share of the equipment and supplies from Editions Press and opened Ernest F. de Soto Workshop (DSW). De Soto closed his signature shop in 1993 and returned to Tucson.



After graduating from high school, de Soto enrolled at age 17 in the Chouinard Art Institute (now California Institute of the Arts) and while in Los Angeles studied with well-known lithographer and master printer Lynton Kistler. World War II arrived and to guide his involvement in the war, he avoided the draft by enlisting in the Air Force on his 18th birthday. He then served in a camouflage unit in California and the South Pacific. Following World War II, he continued his education with the help of the GI Bill at the Escuela de Bellas Artes in San Miguel de Allende, the University of Guadalajara, Case Western Reserve University and the University of Illinois where he graduated in 1955. While in Mexico he had the fortune to develop friendships and work with several of that country's most renowned 20th century artists: David Alfaro Siqueiros, José Clemente Orozco, Carlos Merida and Rufino Tamayo among them. By the early 1960s de Soto had taught painting, drawing and printmaking in Mexico and the United States, exhibited regularly at Margaret Lowengrund's Contemporaries gallery in New York, and printed for other artists.

De Soto's training at Tamarind included not just the art and techniques of collaboration in printing lithographs but also a solid foundation in the business of running professional fine art printing shops. The business, artistic and technical dimensions of making prints required equal amounts of hard work, technical experimentation, informed artistic decisions and successful marketing. It also required collectors. While the 1960s witnessed an American renaissance of fine art printmaking, the rise and fall of professional shops was equally legendary. When de Soto established Collectors Press in 1967, one could count on ten fingers the number of print shops that specialized in original works of art. By 1975 when de Soto opened his signature shop, DSW, he had decades of experience in both the art and the profession.

De Soto collaborated with numerous artists from across the world, but his printmaking talents were particularly prized by California-based artists. While he relished every collaboration, he seemed to be particularly enthusiastic about working with Mexican, Mexican American and other Latino artists who included over many years, Rodolfo Abularach, Ed-



Ernest de Soto rolling up a stone, circa 1972.

mundo Aquino, Leonara Carrington, Alfredo Castañeda, Alejandro Colunga, José Luis Cuevas, Rudy Fernandez, José Fors, Rupert Garcia, Gunther Gerzo, Luis Jimenez, Gustavo Ramos Rivera, David Alfaro Siqueiros, Rufino Tamayo, Francisco Toledo and Francisco Zúñiga.

De Soto was friends with and a printer for Rufino Tamayo who he first met in San Miguel de Allende. De Soto seemed almost fearless when it came to printing. Tamayo, for example, had decided to do a series of lithographs but had no stones to draw on...and he only wanted to draw on stones, no plates. So, de Soto crated and shipped by air eighteen stones (each about 28x32 inches) to Mexico City, hired a truck to transport them to Tamayo's studio, and muscled each stone up a narrow staircase to the second floor of Tamayo's rickety garage-studio. The stairway was so narrow that the stones had to be carried on edge. De Soto left the stones in the crates, opened the top of each crate, set the stones on makeshift tables, and Tamayo then drew on them. De Soto told me later me that he was sure that the tables were going to collapse under the weight of the stones and that they would fall and crack into pieces. Ernest etched the stones, closed up the crates, and sent them back to his shop in San Francisco to proof the images.

The work done at De Soto Workshop (DSW) in San Francisco impacted the history and legacy of American printmaking. In addition to the Latino artists mentioned above, Ernest editioned work with Terry Allen, Ruth Asawa, Robert Bechtle, Billy Al Bengston, Gene Davis, Roy DeForest, Richard Diebenkorn, Frank Lobdell, Manuel Neri, Jules Olitski, Nathan Oliveira, Raymond Parker, Armando Pomodoro, Peter Saul, Richard Shaw, George Sugarman, Peter Voulkos, Adja Yunkers among many others. During the last thirty years the collaboration between artist and printer has filled the pages of many books and essays on American printmaking. The vitality of this intersection between technique and imagination has created vibrant works of art. De Soto's role in this history was uncompromising and continues to present consistent rewards.

When Ernest de Soto returned in the mid-1990s to his hometown, Tucson, settling just to the south in Green Valley, he built a room on the north side of his garage to house his litho studio. Shelves of stones surrounded his press. But soon he struck up a strong relationship with another printmaker of his generation, Andrew Rush, a Lasansky-Iowa trained intaglio printmaker. Rush had founded The Drawing Studio in Tucson and so de Soto laid down his rollers, picked up his stylus, and religiously immersed himself in figure drawing for the next decade.

I once asked Ernest if he ever regretted that he relegated his own artwork to a second tier while performing printing miracles for other artists. He paused, and agreed that there was some residue of regret. So, to find Ernest's original prints and drawings, not just his collaborative work, in public museum collections is a treat that is often and unexpectedly served.



Ernest F. de Soto, *Remembrances of Spain*, 1965
Lithograph (15 1/2 x 20 inches)
© Estate of Ernest de Soto.

IN MEMORIAM: FRANCES MYERS 1936 – 2014 BY LEONA CHRISTIE

(An earlier version of this essay appeared on *Printesting.org*)

The SGCI mourns the recent loss of Frances Myers, a tireless and seemingly immortal artist, master printer, and professor. Co-chair of the 2006 conference, and recipient of the 2013 Excellence in Teaching award, Myers was a frequent contributor to panels, exhibitions, and portfolios. "Fran," as she was known, mentored generations of students in the Graphics area at the University of Wisconsin-Madison, where she taught with style and grace for twenty-five years. "Fran was a valued member of the UW Art Department and the Madison art community and she will be sorely missed," says her fellow professor at the University of Wisconsin, and long-time colleague and friend, Jack Damer. "In all of my years of working around artists I have met few with such spirit and optimism who not only loved the good aspects of life but relished its challenges."



Frances Myers, 1988. Photo courtesy Louise Kames.

Trained in etching by Stanley Hayter (of Atelier 17 in Paris), Myers imparted her deep knowledge of the intaglio process, while continuously freeing herself and her students to incorporate new processes, forms, and technologies. Michael Connors – another member of the UW art faculty – says, "I worked with Fran during the period of 1996-2014 at the UW-Madison. It was a period of great transition, not only in the Madison Printmaking area, but also in the field due to the impact of digital technology. Fran embraced these changes with enthusiasm, vision, and an extraordinary dedication to advancing the boundaries of printmaking." Adriane Herman, Associate Professor at Maine College of Art, who studied with Myers while getting her MFA at the UW ('97), notes: "Back when there were actual panels at SGC about whether one can really make art using computers, Fran was hiring students to train her to use the new technology and writing grants to get new equipment." Dusty Herbig, MFA '02, and Associate Professor at Syracuse, credits Myers for encouraging students – including himself – to consider the architectural space in which work is seen, to think "beyond the matrix."



Frances Myers, *Martyrdom*, color woodcut, 20 ½" x 15", 1985.

Her early professional life included setting up an art studio down the street from Jay DeFeo in San Francisco during the era of the Beats and participating in civil rights activism. She toured the cultural centers of Europe in the early 1960's, returning to the San Francisco Art Institute to study etching with Stanley Hayter before heading to the University of Wisconsin-Madison to get her MFA in 1965, as detailed in *Progressive Printmakers: Wisconsin Artists and the Print Renaissance* (1999). Myers then returned to England in the mid-60's where she was making prints, teaching at St. Martins and attending artist parties at David Hockney's.

The architectural aquatints she made early in her career, inspired by Frank Lloyd Wright and by Art Moderne buildings of the 20's and 30's, were widely collected and exhibited in England and elsewhere. Returning to the states, her work changed, and she expanded into relief and monoprint. In the 1980's she created a series of woodcuts transforming Wonder Woman and other feminine icons into images of power and pathos.

This was followed by more experimental and expanded photo-printwork focusing on subject matter ranging from Teresa of Avila to the human suffering following the floods of Katrina. David Jones, Director of Anchor

Graphics, Chicago and President of SGCI, says, "I knew Fran as a remarkable artist, rather than as an educator and mentor." In 2001, she was invited to exhibit at the Anchor Graphics gallery, where she showed new prints incorporating visual interpretation of Nixon's legendary trip to China. Jones was immediately impressed with the wit, sense of humor, and "razor sharp observation" embedded in her work.

Among other honors in her career, Myers was made a Fellow of the National Academy in New York and received two National Endowment for the Arts Fellowships. Her prints are in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, The Chicago Art Institute, the Fogg Art Museum at Harvard University, The Museum of Fine Arts, Boston, the Victoria & Albert Museum, London, the Achenbach Foundation, San Francisco, the Smithsonian Museum of Art, the Philadelphia Museum of Art, and the Musee des Arts Decoratif, Paris, among others. Her work was and is shown nationally and internationally. In 2008, her work was included in Girls and Company: Feminist Works from MMoCA's Permanent Collection at the Madison Museum of Contemporary Art.

"She modeled what it meant to be a feminist, an activist, an artist and a mentor," says Anita Jung, MFA '90 and Professor at the University of Iowa. Louise Kames, MFA '88 and Professor at Clarke University, wrote in honor of Fran's retirement:

Fran was/is forever elegant in her manner, in her teaching, and in creating artwork. She balanced the discipline prevalence of male bravado with feminine grace and strength. She was the ideal role model for hundreds of women students over the years. She never shied away from injustice. As a student, I was constantly in awe of her ability to teach in heels and designer skirts. Fran's beauty is both physical and spiritual. She has been the undying, loyal supporter of current and past students. She taught us much about community and generosity with the joy of studio potlucks and exchange portfolios. We are forever grateful for all she has given and will never forget her laugh or that all-knowing glance over her eye glasses.

"She told us to pursue exactly what we wanted, and nothing less," Brittany Kieler, BFA '12, who runs Vulture Woman press in Milwaukee.

By all accounts, Fran lived well. As a graduate student, Tim High recalls how organized the etching studio she shared with Warrington in Hollandale, Wisconsin was, but also remembers the delicious lasagna and wine they all shared after the educational aspects of the field trip were over. Laura Pharis MFA '88 and Professor of Art at Sweet Briar College, recalls a class toast in honor of Stanley Hayter, connecting the new grad students to the history of etching. Art Werger, fellow etcher, and Professor at Ohio State, says "Together, she and Warrington gave us a sense of connection, that in sharing our love of our art, we become closer to each other."

Upon Myers's retirement in 2012, artists/professors Lenore Thomas MFA '03 and Amanda Knowles MFA '02 organized a tribute portfolio in her honor, entitled "Wonder Women," inspired by her woodcut series of the '80's. Originally exhibited at the 2013 SGCI conference, it will be shown in memorial at the 2015 SGCI conference in Knoxville.

Myers is survived by her husband Warrington Colescott, UW-Madison Professor Emeritus, along with an extensive network of family, friends, and former students. A tribute event is being organized by the UW-Madison Art Department, in conjunction with the UW printmaking alumni reunion, at the 2015 Knoxville conference. Further information about the Wonder Women portfolio, and updated info about the tribute event, is located here:

http://web.utk.edu/~sphere/Pages/Portfolio_WonderWomen.html



Frances Myers Showing her work to students in Briony Morrow-Cribbs's etching class class at the UW, 2013.



From left to right:

Christian Brown, *Vanessa Gonzalez*, CMYK screen-print, Scannable QR Code, 22 in. x 30 in, 2014.
Edie Overturf, *Raft*, woodcut and screen print, 22X 28, 2014.

Steve Skowron, *The Divine Within*, 2- color Xerox Transfer Lithograph, 7" x 10.5", 2014.

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