

GRAPHIC IMPRESSIONS

The Newsletter of SGC International

Winter 2016



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LETTER FROM THE EDITOR MATTHEW MC LAUGHLIN

Dear SGCI members,

Happy new year to you all!



It's that exciting time of year again. When we, the membership of SGC International, start planning and prepping for the coming conference. This year's conference is just over the horizon and will be another great one.

I don't know about all of you, but I spent my holiday break in the studio working on multiple projects and getting quite a few different prints ready for Portland. With portfolio exchanges, print exhibitions and the open portfolio sessions there will be plenty to see and many new techniques to learn with the demonstrations. Personally, I always look forward to the demonstrations that exemplify the mixture of new media and technology with traditional techniques in printmaking, like *Laser Engraving on Paper*, *Print Hack*, and *Experiments in Conductive & Thermochromic Inks*, just to name a few. Along with panels that push the discussion of what printmaking is and how it is becoming a larger tool in art making. And lastly, who doesn't love some free swag from the vendor and publisher fair. It always feels good to come home from the conference with a slightly heavier suitcase full of new toys to play with.

I hope you all are as excited as I am for the massive gathering of printmakers in a city known for great food and drink.

Please enjoy this issue, and consider contributing in the future. See you in Portland!

Best,

Matthew McLaughlin, Editor
editor@sgcinternational.org



June August, *Kiss at L'Hotel de Ville*, silkscreen, 31.5" x 44"

Cover Image: Richard Hricko, *Root I*, copperplate photogravure, 20"x15", 2014

LETTER FROM THE PRESIDENT: DAVID JONES

Seasons greetings everyone! As the holidays, breaks, vacations and gatherings drift into our memories, it's back to work. There are prints to be made, students to mentor and guide, plus a plethora of other activities to fill our lives.



For the last two years I have served as SGC International's President. As I reflect on the last several years, I think about all we have accomplished. Finally the website is built, robust enough to serve us for many years. Thank you to Jeff Ganger, of Non-Affiliated, LLC and his team, who designed our site, and thanks to everyone who put in time to make the site what it is now. I'd like to thank Beth Grabowski, President (2012-2014) and her Executive Board for undertaking the web refresh. While going through emails I discovered the project was begun in 2013. I don't think anybody thought it would take as long as it did but I think we have a site that will grow with the organization. An ongoing task will be to populate the site with content. One of the features you may not know about is something called the Print Cabinet. It can be found in the Gallery section of the site, and on that page, digital exhibitions can be proposed, uploaded and shared with the membership. Also, if you haven't taken a look in the Opportunities section, Jobs, Residencies and Workshops are posted. The purpose is to be a resource for you. We hope you use and enjoy it.

It has been stated numerous times and needs repeating; The challenge with an all volunteer board is that as the organization grows, the time needed to manage all of the various tasks grows as well. A while ago it was decided that the organization needed additional help, and our first move in that direction was to contract former SGC International President Eun Lee to function as Conference Coordinator. This has made a world of difference in organizing and managing the annual conference.

We have also launched a search for an Administrative Director. The person we hire will assist the Executive Board with day-to-day organizational responsibilities and will work with our conference coordinator. Filling this position will signal yet another change in the life of the organization. We expect the new Administrative Director will help take care of some of the recurring hiccups that occur in the management of a growing organization. It is our goal to provide the membership with the best service possible, and allow our all-volunteer Executive Board to plan for future conferences and conduct the business of the organization more efficiently. Personally, I think this could be the first step towards a permanent home. Right now our website serves as our virtual bricks and mortar. Wouldn't it be great to have a base close to the archives, where workshops, lectures, and curated exhibitions could be held? But, perhaps I'm getting ahead of myself.

At the 2016 SGC International Flux Conference we will install a new Executive Board, who will continue the work started back in 1972 by Boyd Saunders and a handful of dedicated artists. Please take a moment and thank those who have gone before you and acknowledge their hand in guiding you to this place in time. I encourage you to take a moment and realize what a special community we are.

In closing, I would like to thank you all for allowing me the opportunity to serve you as Board President. I hope I have helped in keeping the organization on track. I would like to thank the Executive Board, Liaisons, Coordinators and finally the Newsletter Editor for all of their incredible work.

A handwritten signature of "David Jones" in cursive script.

Sincerely
David Jones
President SGC International



Robert Creighton, *Chant Paien*, lithograph, 46" x 120", 2014

EXPANDING THE DIMENSIONS OF POLYESTER PLATE PRINTING BY SALAL MOON RINALDO

Polyester laser plates using commercial direct-to-plate offset printmaking technology, often referred to by the brand name Pronto, were developed in the 1990s as a fine art medium by the late George Roberts and are now well established as a non-toxic printmaking method in many studios worldwide. At the UC Santa Cruz printmaking studio we have been using polyester laser plates for almost ten years, since they were introduced to by Professor Jimin Lee in her intro to print and monotype classes.

The deservedly popular laser plates come in large sizes and accept a variety of autographic drawing materials that allow for a wide range of hand drawn marks. They are also very good for printing photographic imagery; however, when used in this way they present an often frustrating problem: the scale of an image is limited to standard “office machine” paper sizes (11” x 17” maximum) that can be run through toner-based photocopy and laser machines. Our students were sent to the library, a computer lab, or wherever they could find a toner-based printer or photocopier—not the most convenient process, and then times and photocopier technology changed and no longer worked as well for us, no doubt because the cartridges were being designed to work more efficiently for their intended purpose. Some photocopiers were replaced altogether by inkjet machines, highlighting the fact that artists using industrial technology are at the mercy of industrial progress.

I was thrilled, then, when I found a mention online of inkjet polyester plates. I contacted a vendor (SEPS Graphics) who mailed me a few samples of GenieJet inkjet polyester plates. I also spoke with the supplier (DAA International) who had not heard of artists using the plates but their sales representative (Dan Dombrowski) and technical rep (Liam Clarke) were very willing to answer questions as well as they could and were helpful in our first trials of digital imaging.

I first tested all the hand-drawn materials we were accustomed to using on the laser plates: ball point pen, black Sharpie pen, black paint pen, China marker, hard lithographic crayon, diluted Speedball silkscreen filler. Surprisingly, all of the above worked as well on the inkjet plates except the two media most commonly used on the laser plates—ball point and Sharpie pens. These two did not stick to the plate and were essentially unusable. Laser plates are therefore still preferable when autographic mark making will be used exclusively.

Printmaking lecturer (now emeritus faculty) Richard Wohlfeiler was enthusiastic about the potential for printing on our large-format Epson printers. He prepared a plate with photographic images output on one of our Epsons (with standard Epson UltraChrome K3 pigment based ink). The results were on par with photographic images printed from a laser plate. It should be noted that when I asked Liam Clarke about the digital imaging he wrote, “Matt Black will not work, as it does not have the required resins in the ink. Photo Black works very well.”



Test plate

Test print



Sample plate



Sample print

I encouraged a student TA (Nick Menacho) to try a photographic project using the GenieJet plates. He made our studio's first CMYK print from inkjet polyester plates outputting all of the plates with Photo Black, and they worked beautifully.

The ability to use large-format Epson printers opens new horizons and literally expands the dimensions of polyester plate printing. Epson printers are now more commonly accessible to artists than toner-based machines. The inkjet plates are available at 27"x30"—just long enough to make a bleed print on a standard-size 22" x 30" printmaking paper—with the largest I know of being 29.5" x

38.75". The GenieJet plates are close in price to laser plates, at least when purchased in bulk. I will mention that SmartPlate, maker of the laser plates sold by Takach, does produce an inkjet plate, but the GenieJet plates were superior to the samples I received from SmartPlate (in the future, SmartPlate inkjet plates may improve and seem worth keeping an eye on).

One of the greatest attributes of polyester plates, similar to positive working photolitho plates, is the ability to use continuous-tone images. Unlike a relief or etching plate, a screen pattern is not essential to achieve solid areas. However, for the cleanest and most easily (hand) printable images, it is advisable to make images high enough in contrast that detail will not be lost either in the dark areas where "fill-in" threatens, or in the very light areas which, if too thin, may simply not hold ink. Richard's tests showed, for instance, that detail is completely lost in dark areas with over 50% density of black but that there is a simple way to prepare an image file for successful output: Greyscale the image and lighten it overall by adjusting the Levels (or, non-destructively, applying a Levels Adjustment Layer) with the black Output Levels set to 70. Curves will also work, with the black Output point set to 70, and will allow for more specific tonal modifications. Our most recent test showed that a digital image modified in this way gave a lithographic print with a full legible tonal range from 100% to 0%. Dot and dither screens are not necessary, though it might be worth investigating that route for certain images.

As far as I know, inkjet polyester plates have not yet been used by fine artists outside of our studio. We hope we will be joined by other shops in an exploration of this exciting new version of an already well-loved medium.



Nick Menacho, *Optical Confusion*, inkjet polyester plate, 20" x 20", 2015



Nick Menacho, *Optical Confusion (detail)*, inkjet polyester plate, 2015

Salai Moon Rinaldo
Print Studio Co-Manager and Technician, Art Department,
University of California, Santa Cruz

Resources and References:

Please feel free to email me for our most up-to-date GenieJet inkjet plate use handout:
moonr@ucsc.edu

GenieJet distributor:

DAA International

Sales representative: Dan Dombrowski, (800) 631-0039
(Liam Clarke, Technical Support Specialist)

GenieJet information: http://www.geniejet.com/geniejet_new/sys_info.php

GenieJet plate vendors:

SEPS Graphics

(800) 886-3331, http://shop.sepsgraphics.ihoststudio.com/category_v3.aspx?categoryid=994

Stuff4Print

(888) 857-8833, http://stuff4print.com/catalog/index.php?main_page=index&cPath=42_40

Dear Friends and Colleagues,

We are excited to have you join us in Portland, Oregon for this year's SGC International conference "FLUX". The printmaking community in Portland integrates tradition, innovation, and technology, while also promoting social awareness and sustainability. Our relationships with industry, community development, and social collaborations point to progress as we evolve with our environments and maintain relevance in the changing currents of contemporary society.

Printmakers and printmaking communities around the world are in flux. We are moving forward, adapting and responding to the changing times, while honoring our rich history and foundations in printmaking. We look forward to sharing our history, studios, galleries, and creative community with you as we move towards this year's conference.

Below, we have included some information to help guide you as you make your travel plans and begin to explore all of the options available during the event. We have many more details being posted on the website at sgciportland.com and will continue to add and expand as we get closer to the conference. While viewing the conference website, you might want to check out our social media sites. These additional sites will be providing unique updates from our many community members including our local printmaking students. Please do not hesitate to contact us through the website, if you have any questions and we will be looking forward to sharing more with you.

Best,
SGC International 2016 - Portland Conference Steering Committee



Conference Highlights

In the coming weeks, we will continue to add events and details to the website. We would like to highlight a few specific items that will make this truly an exciting conference. Our keynote speakers this year will be John Risseeuw, who will be receiving the SGC International Printmaker Emeritus Award; James Rosenquist, who will receive the SGC International Lifetime Achievement Award; and Tom Prochaska & Christy Wyckoff, who will receive the SGC International Excellence in Teaching Award. We have nightly events in the works, which will be announced in the program and on the website, and will include a majority of our galleries, museums, studios and community print shops throughout the city. There will be an exciting selection of panels, demos, projects and exhibitions to fill out your schedule. Vendors, publishers, and programs will be located at the hotel to explore. Inkubator sessions along with mentoring and open portfolio sessions will also take place at the hotel. To end the event, we will have an open awards ceremony including the hand off of the conference paddle followed by a banquet and then a dance party in the ballroom at the hotel. There have also been rumors of a one of kind printmaking inspired donut being made just for you. There might even be a beverage or two being concocted just for the event. Please stay tuned!

Accommodations

As this letter goes out, we will have registered over 1000 members for the conference. The conference hotel is currently reaching capacity with available rooms, but please continue to check as additional spaces might come available. If you are continuing to search for accommodations, please look through both the SW and NW sections of downtown Portland. All locations on the West side of "downtown" are both walkable and have many transportation choices as well as numerous accommodation options to choose.

Airport

The best access point to Portland from outside of the region is flying into PDX, Portland's main airport. It's been rated as one of the best and cleanest airports in the country. As you arrive, you might notice some of the iconic businesses on both sides of the security gates. From breweries, donut shops, cafes, and distilleries to some of our famous athletic companies, you will find a variety of options to ease your arrival or departure from the Portland Area.

Getting Around Portland And The Airport

We will be providing some local transportation options during the conference. We hope you will be able to utilize TRIMET (<http://trimet.org>) as our main transportation option from the airport to downtown Portland and to most of the event locations. If you are arriving late in the evening or during off schedules, there are taxis and buses to select from at the airport on the ground floor. Most locations during the conference are accessible by foot for those who are mobile or in combination with TRIMET options. All details of locations, best routes and maps will be provided on the website soon as well as social media sites in the coming weeks.

Main Event Locations

Aside from the conference hotel in the SW section of Portland, we will have four schools sponsoring this year's conference, which includes Pacific Northwest College of Art (PNCA), Portland State University (PSU), Oregon College of Art and Craft (OCAC), and Portland Community College (PCC). We have provided links to each school on the website for additional information as you research your destinations during the conference. Additional information on galleries, museums, studios and participating companies will be listed both in the program and on the website.

Portland As A Location

Portland, Oregon has a unique history and culture as you might have noticed through, news, film, and TV programs. "Keep Portland Weird" remains a standard bumper sticker on vehicles and bikes in the region. We are in competition for the most breweries in a city. The area's restaurants continue to win awards, and we are becoming known for our creative food cart industry located next to many of our event sites. Coffee shops and tea companies can be found throughout the city as well as bakeries and brunch locations to supplement your beverages of choice. We hope you find time to take a moment and explore one of the many options that we are proud to support.

If you do find time during your stay or decide to add another day onto your trip, we are located in the Willamette Valley surrounded by award winning wineries, rivers, waterfalls, mountains and snow covered volcanoes. There are short trips by public transportation that will take you to many of the region's attractions. We are also just a quick drive to the cascade mountain range or a short day trip to the Pacific Ocean with the many scenic beaches as long as the weather permits.

MY DEAR SISTER: LESLIE NICHOLS IN THE STUDIO AT WOMEN'S STUDIO WORKSHOP BY CHELSEA CAMPBELL

NEA Studio Residency Grant recipient Leslie Nichols hunches over a table strewn with metal letters. She holds a ruler against her block, squinting as dim light from the Letterpress Studio glints off of the metal type. Several sheets of paper hang on the wall behind her, each with a woman's portrait mirroring the type Leslie is setting. She takes her time, each word meticulously set and reset, remeasured and replaced.

In Leslie's work, the history of the letterpress, of women's words, and of portraiture combine to connect the visual, the literary, and the political. Her current practice started when she was given a typewriter ten years ago. With this, she created images of women through words. She began with simple phrases and original poems, then branched out to more complex, historical texts and imagery. While at WSW, Leslie experiments with the metal- and wood-type of the letterpress to create new rhythms and patterns in her portraits.

"I love math and puzzles, and both the letterpress and typewriter present problems in that language," Leslie says.

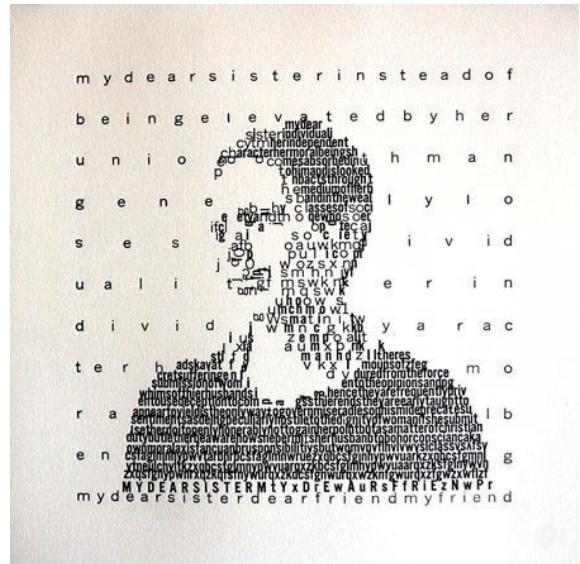
In this body of work, Leslie is reimagining several pieces from her series *Textual Portraits*, creating portraits of contemporary women from classical feminists texts. "For me, the inclusion of text in portraits alludes to the idea that our lives are the creations of our minds," Leslie writes in her statement about the series. "How we identify ourselves and label others is a product of social construction and our awareness of this construction."

Across her practice, Leslie is concerned with the power dynamics connected to representation. In an early work which borrows words from Hélène Cixous' essay "The Laugh of the Medusa," Leslie draws a woman comprised of hand-written words bringing herself into being by writing. The text reads, "Woman must put herself into the text—as into the world and into history—by her own movement." In *Textual Portraits*, Leslie researched and read several iconic works before she talked to her models and then, based on these conversations, she matched the texts to these women. The words of Virginia Woolf, Abigail Adams, Sojourner Truth, and many others compose the faces of contemporary women just as their words influenced the world women experience today.

"These aren't just women," Leslie says, "they're women made with women's words. The portraits I create imply that our ideas and the way that we want to shape our lives and our world is a worthwhile thing."

Fellow artist Siobhan Liddel's portrait was the first that Leslie revisited at WSW. She used metal-type to create the form out of Sarah Grimke's "Letters on the Equality of the Sexes," a text that Leslie keeps returning to in her other works here. The phrase "My Dear Sister" is repeated in Siobhan's face and throughout Leslie's other letterpress portraits. With it, Leslie is addressing her subject, her audience, and women at large. Her work becomes a love letter to the print medium and fellow women.

While experimenting with the letterpress, Leslie became interested in the physically larger and graphically compelling wood-type. In previous portraits, she sacrificed a level of readability for the more detailed form of the portrait. The wood-type abstracts both the portrait and the language in favor of the essential forms of the letters, foregrounding the moveable type itself. With these works, Leslie is directly addressing the medium itself and its history. Printing has always been used as a tool for protest and action, and it underwent a renaissance in the hands of politically-oriented feminist artists of the 1970s—the context in which WSW itself was born. These women felt that the labor of printmaking and its democratic,



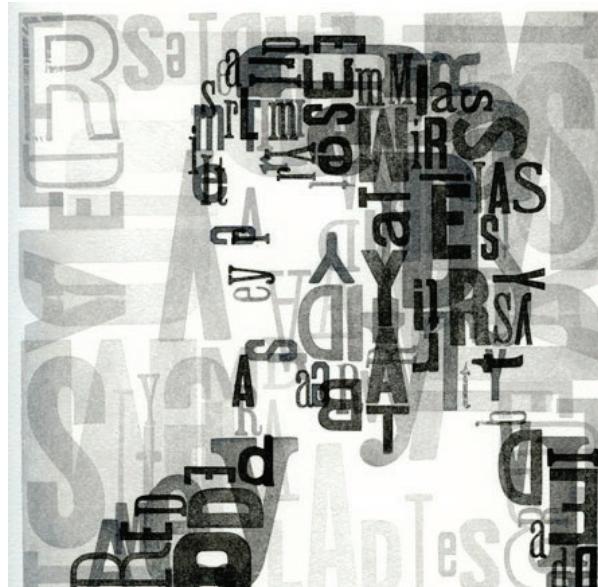
Leslie Nichols, *My Dear Sister*, letterpress, 8" x 8", 2015

collective spirit could be used to express their feminism, a sentiment familiar to Leslie's practice.

"It's great to be in this environment where you have all of these women that are achieving and making great things," Leslie says. "As a woman, to not only be taken seriously but also supported in what I'm making is invaluable."

Leslie Nichols is a Kentucky-based artist whose primary artistic tool is the typewriter. She has a BFA from Fontbonne University and an MA from Western Kentucky University. See more of Leslie's work on her website at leslienicholsart.com.

Leslie was the recipient of Women's Studio Workshop's NEA Studio Grant. This six- to eight-week residency includes a weekly stipend and allows artists to create new work in any of our studio disciplines: intaglio, letterpress, papermaking, screenprinting, photography, or ceramics. Learn more about our other residencies, grants, and internships on our website, wsworkshop.org, and read about even more about our amazing resident artists on our blog: wsworkshop.org/wsw-blog.



Leslie Nichols, *Typeface*, letterpress, 7.5" x 7.5", 2015

LETTER FROM THE STUDENT REPRESENTATIVE JADE HOYER

Hello Students et. al,

I don't know if you're familiar with the arts podcast, Bad at Sports. I initially was drawn to it for how aptly a title referenced my circumstances. Simply put, I'm not an athlete. My swim stroke is lovingly referred to as drowning dog, and many, many people walk a mile faster than I run it. Given this you might find it funny for me to make a sports reference. Approximately two decades ago, in gym class I learned how to pass a basketball. "Don't throw it to your teammate, the instructor said, but throw it down a-ways to where they will be." (Did this work? No! Though, to be fair, I don't know if this was due to inaccurate information or user error. While I don't recommend applying this advice for basketball playing purposes, the metaphor stuck with me.)



As student printmakers, we are consummate planners. We plan for what we want to be doing next, next layer, next conference, next school year, next summer. As my term as SGC International's student member ends, I'm excited to be passing this fine gig on to our incoming rep, Sarah Ellis. I've had a fun year coordinating an art show for student artists with last year's representative, Cindy Tidler (and also artists Meg Erlewine and Sarita Zaleha). Coordinating the Portland conference student panel, "In Flux: How To Get From A to B" and hearing about the awesome plans and projects undertaken by speakers Christine Adame, Meghan Pohlod, Elmer Ramos, and Natalie Richard was a super inspiring way for me to think about how we plan as students.

So with these in mind, I'm excited to see what happens down the court, in Atlanta and beyond. Keep printing, and thanks to all of you for this experience!

Jade Hoyer

2014 - 2016 EXECUTIVE BOARD NOMINEES

President - Nicole Pietrantoni

"It is an immense honor to be nominated to serve as President of SGC International. Since I was an undergraduate, SGCI has encouraged my love of prints and books, connected me to an incredible community of makers, and fostered a deep sense of camaraderie amongst fellow artists. I am deeply indebted to this organization and know I am not alone when I say SGCI has been pivotal to my growth as an artist and educator. The privilege of serving as the next President is an exciting opportunity that I take very seriously. I look forward to working with the hardworking outgoing and ingoing boards and listening to the needs of our growing membership. I am honored to be entrusted with leading this historic organization and look forward to our bright future together."

Nicole Pietrantoni is an Assistant Professor of Art at Whitman College in Walla Walla, Washington, where she teaches printmaking and book arts. Nicole regards both her professional practice and pedagogy as powerful sites for intellectual, artistic, and ethical transformation. She is deeply committed to arts education and has been a visiting artist at colleges around the country to present workshops and speak about her work.



Nicole's artwork explores the complex relationship between human beings and nature via installations, artists' books, and works on paper. She is the recipient of numerous awards and residencies including a Fulbright to Iceland, a Leifur Eiríksson Foundation Grant, an Artist Trust Fellowship, a Larry Sommers Printmaking Fellowship, and the Manifest Prize. Her work has been in over 80 national and international exhibitions and is in collections around the world.

Nicole received her MFA and MA in Printmaking from the University of Iowa and her BS in Human and Organizational Development and Art History from Vanderbilt University. Nicole has passionately served on the board of SGC International in a variety of roles including Vice President of External Affairs, Student Representative, and most recently the Vice President of Outreach in which she coordinated the Mentoring Program from 2014-2016.



Secretary - Monica Farrar

"I am honored to have been nominated to serve on the SGC International Executive Board as Secretary. I attended my first conference in 2008 when it was held in Richmond, VA and have been committed to the mission of this treasured organization ever since. Serving as the Volunteers Coordinator on the steering committee for the 2014 SGCI Conference in San Francisco Bay Area allowed me to see first hand how important serving this organization is to its continued success. I am excited to serve SGC International in another capacity and look forward to working with everyone on the board to continue to grow this thriving community."

Working across traditional and experimental printmaking methods, Monica Farrar's work explores chaos and order within her ever-changing surroundings through large scale monoprints. Her prints have been exhibited regionally, nationally, and internationally, including exhibitions in China, California, Chicago, Australia, New Zealand, Estonia, Nicaragua, and France. Her work is also included in numerous public and private collections.

Monica received her MFA from Purdue University in 2013 and her BFA from Savannah College of Art and Design in 2009. Currently, she works out of her studio in San Jose, California and is serving as the Vice President of the California Society of Printmakers. She previously held the CSP position of Member at Large.

2014 - 2016 EXECUTIVE BOARD NOMINEES

VP of Internal Affairs - Sandra Murchison

I am very grateful for this invitation to continue to serve SGC International, as it has enriched my own artistic career in so many ways over the span of the past two decades. For the last nine years, I was the SGC International Archives Coordinator and had the rare opportunity to witness the nuances between board terms. I am happy to take that institutional knowledge into my own term as Vice-President of Internal Affairs. SGC International amazes me year after year, as we annually grow in size and ambition. This organization has provided me with dear friendships, artistic opportunities and important insights, as it has for over 1,500 of us. I'm honored to be asked to help propel SGC International into its ever expanding role in contemporary art.

As Professor of Studio Art at Millsaps College, I teach printmaking, painting, drawing and book arts. I am also the Founder and Executive Director of a non-profit art center: Purple Word Center for Book & Paper Arts in Jackson, MS. Two years ago I established Purple Word Center in Midtown, an underprivileged neighborhood directly across from campus. Purple Word is equipped for relief printmaking, letterpress, book arts and papermaking. The primary mission of Purple Word is to offer the children of Midtown an arts education which they otherwise lack in such a way that promotes literacy.

I am the recipient of the following professional awards: the 2013 Millsaps College Distinguished Professor Award, the 2011 Mississippi Humanities Council Humanities Teacher Award for Millsaps College and the 2011 Richard A. Smith Award for Excellence in Scholarship or Creative Work at Millsaps College. I earned my BFA at Alfred University and my MFA from Louisiana State University. My record for solo exhibitions includes such places as: the University of the Arts and Mansfield University, both in Pennsylvania, Loyola University in New Orleans and Rockhurst University in Kansas City. My work has been exhibited in over 60 national and international juried exhibitions, and featured in the newly published book entitled *Contemporary American Printmakers*. I was nominated for a 2015 Joan Mitchell Foundation Grant for Painters & Sculptors. It was my pleasure to be a visiting artist in numerous institutions including: Appalachian State University, Lawrence University, Southwest School of Art & Crafts, University of Tennessee in Knoxville, and the University of Wisconsin at Madison. Likewise, I have taught print and book arts courses at Arrowmont School of Arts and Crafts in TN, Southwest School of Art & Crafts in TX and I have served as a master printer at the Center for Contemporary Printmaking in CT. My work is represented by Guy Lyman Fine Arts Gallery in New Orleans on Magazine Street.



VP of External Affairs - Nicole Hand

Nicole Hand is currently a Professor of Art and Assistant to the Dean at Murray State University in Murray, Kentucky where she teaches printmaking, bookbinding and drawing. Her work has been exhibited nationally and internationally in over 300 solo, invitational, and juried exhibitions. Nicole has given lectures and workshops in over thirty venues including Atlanta Printmakers Studio, University of North Carolina, Greenville, The University of Arizona, University of North Texas, Denton, Ohio University. She received her MFA in printmaking from the University of Miami, and a BFA from the University of South Dakota. Nicole lives in Almo, Kentucky with her husband Jim Bryant and daughter Ella and son Colin.

2014 - 2016 EXECUTIVE BOARD NOMINEES



Treasurer - Jennifer Hughes

It is truly a joy for me to be a candidate for the SGCI board position of Treasurer. After missing a few conferences, last year I attended the UTK conference and of course felt as if no time had passed. It was inspiring to be back among my people. From 2006 to 2009, I served on the board as editor of Graphic Impressions and it allowed me to see the organization from so many different angles. Since then, in my other lives, I've helped run a non-profit media arts organization, managed the printshop at the SMFA in Boston for 5 years, and am now teaching high school students at Milton Academy (while converting many to the ink side). But a funny thing happened on the way to all this: I also earned an MBA. I am a printmaker and I love teaching, but I also see the need for artists and arts organizations to be run as businesses and to be taken seriously as businesses. And we are in the business of printmaking. I've reviewed last year's survey and I would be excited to work with the board and with the new Administrative Director to build a strategic financial plan for SGCI's future.

I am also very interested to see how this position of Treasurer (as well as the other board positions) develops with the added benefit of an Administrative Director. As for qualifications, I am very good at creating and monitoring budgets, forecasting future budgets and expenses, reading and understanding income statements, and balancing priorities. I am familiar with several accounting management software applications (notably Quicken and Quickbooks), and I have such a great love for Excel that it's almost obscene.

I studied at Wellesley College for undergrad and the University of Iowa for graduate school, then later earned that MBA from Simmons College in Boston. My work as a printmaker is primarily in relief and litho, with some work in book arts and papermaking. I have exhibited my work and participated in print exchanges somewhat regularly. And though there hasn't been time in a while, I have also attended a few artist residencies. Last but not least about me, I pretend that I do yoga regularly, lie about working out as an excuse for having jacked arms, am hell bent on reading a book to completion this year (as opposed to starting 20...), and am extremely fond of trashy sci fi movies. I am also mom to a bright, funny and kind 8-year old boy and we live in Milton, MA.

SGCI has made some excellent moves in the past several years and I've been really impressed with the direction the organization is moving towards. So, yes, I want to be a part of that and help keep that momentum going. And I would really love this opportunity to be on the board again. Thank you.

Charter State Member at Large - Shannon Collis

"I am truly honored to be nominated to serve as the Charter State Member at Large on the SGCI executive board. SGCI is an invaluable organization that brings together artists from diverse backgrounds that share in common a commitment to the practice of printmaking. I look forward to the opportunity to meet and forge new relationships and I am excited to be involved in such a dynamic organization."

Shannon Collis is currently an assistant professor of Art at the University of Maryland, where she teaches Digital Foundations and Print Media. Her studio practice focuses on creating installations and interactive environments that explore various ways in which digital technologies can transform one's perception of audio and visual stimuli. Her work has been exhibited widely across North America as well as in Europe, Asia and Australia. She is also a 2015 recipient of a Visual Artist Grant from the Canada Council for the Arts. Collis is a 2005 graduate of the Master of Fine Arts program at the University of Alberta, Edmonton, and has completed post-graduate research at Concordia University in Montreal in the area of Digital Media and Computation Arts.



2014 - 2016 EXECUTIVE BOARD NOMINEES



Member at Large - Stephanie Standish

Having previously served on the SGCI board as VP of Internal Affairs (2010-2012) and Treasurer (2012-2014), I am looking forward to once again joining the board as a Member at Large. A position with slightly less responsibilities than those I've held previously, this will be a great opportunity for me to serve SGCI despite being busy at home with my three kids. (The new baby is due February 28, 2016 and as a result I will not be attending the Portland conference.) I hold a BFA from The School of the Art Institute of Chicago (2005), MFA from Cranbrook Academy of Art (2007) and Collections Care Core Certification from The Campbell Center for Historic Preservation. My work is greatly influenced by the use of multiple mark making techniques, such as stamps and stencils, combined with traditional drawing and painting, creating a hybrid image somewhere between a print and drawing. In 2013 I co-authored Contemporary American Print Makers and 2015 saw the release of my second book Stars and Stripes, The American Flag in Contemporary Art.

Member at Large - Justin Diggle

I am pleased to be nominated to serve on the board of SGC International as a Member at Large. As a past Secretary of SGCI I look forward to assisting in the growth of the organization and particularly the continued development of new opportunities that will support the diverse practices of the membership.

Justin Diggle received his BA(Hons) Degree form Bristol Polytechnic, England and his MFA from Southern Illinois University at Carbondale and is currently an Associate Professor at the University of Utah in Salt Lake City. Recent exhibitions have included: Splitgraphic International Graphic Art Biennial, Croatia (2015), 18th International Biennale of Graphic Art – Varna, Bulgaria (Joint Equal Third Prize 2015), the Biennale Internationale d'Estampe Contemporaine de Trois-Rivières, Canada (2015), Pacific Rim International Print Exhibition, New Zealand (2015), 35th National Print Exhibition, Artlink Gallery, Fort Wayne, IN. USA (2015), 2nd International Printmaking Triennial in Belgrade, Serbia (2014), Stand Out Prints. International Juried Exhibition. Highpoint Center for Printmaking. Minneapolis, MN. USA (2014), the 1st Novosibirsk International Triennial of Contemporary Graphic Art, Russia (2012), and the 3rd Bangkok Triennale International Print and Drawing Exhibition, Thailand (2012).



2014 - 2016 EXECUTIVE BOARD NOMINEES

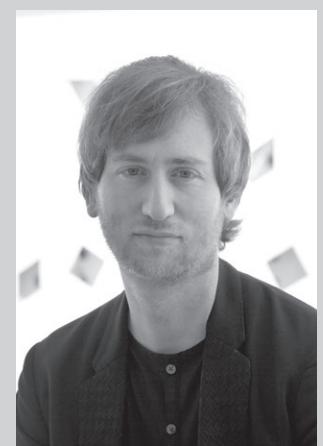
International Member at Large - Rhys Himsworth

Rhys Himsworth received his BA in Fine Art from Central Saint Martins College of Art and Design in 2003 and his MA in Printmaking from the Royal College of Art in 2009. Since the completion of his masters he has taken part in residencies in the United States such as the Fountainhead Fellowship and The Virginia Center for Creative Arts Fellowship as well as in China where he researched 'painting factories' in the southern village of Dafen, exploring the expanded field of printmaking as it relates to painting in the context of mass production.

Himsworth has presented at The Royal Computer Society in their annual symposium- 'Electronic Visualization and the Arts', served as a panel member for 'Fast Media/Slow Knowledge' at SGC Philigrafika, in Philadelphia, 2010, and in 2014 presented at the Arab Museum of Modern Art as part of their symposium on Art: Past, Present and Future in the city of Doha. He is a regular panel member at international art, design and education conferences including The Spectres of Evaluation in Melbourne, Australia, Design Principles and Practices, Vancouver, Canada, and the Arts and Society in Rome Italy. He has also served on panels at the College Art Association in Washington D.C.

As an artist he has exhibited extensively in Europe, North America and the Middle East including solo shows at Reynolds Gallery, Richmond Virginia and 'Entropy' in Doha, Qatar. He also took part in the biennial 'Locws International' in Swansea, UK, 2011 and the India Art Fair in New Delhi in 2015.

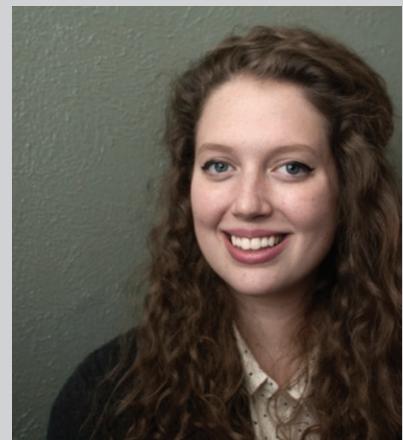
Himsworth has been a visiting lecturer at Central Saint Martins College of Art and Design and the University of Hertfordshire in the UK, The University of Sao Paulo, Brazil and The School of The Art Institute of Chicago in the US. He also taught as a visiting faculty member at Virginia Commonwealth University, Richmond campus, where he continues to be a regular visiting artist and lecturer. He is currently the Director of Painting and Printmaking at Virginia Commonwealth University's campus in Doha, Qatar. Here he heads up the first fine art program in the country's history and has founded Fanoon: Center For Printmedia Research, the first printmaking publishing program in the region dedicated to research and scholarly activity in the field of print-media . He also oversees and coordinates the university's artist in residence program.In 2009 Himsworth was awarded the Conran Foundation Award. He is also the receiver of R.K Burt Award for Printmaking, The Land Securities Prize for Art and is the successful receiver of several university faculty research grants as well as a \$60,000 Undergraduate Research Experience Grant to collaborate with undergraduate students from art, design and medical backgrounds for interdisciplinary research projects that combine art and science. In 2012 he received a \$350,000 National Priorities Research Program Grant awarded by the Qatar National Research Fund.



Student Representative - Sarah Ellis

"I'm both humbled and honored to be nominated to serve as the Student Representative of SGC International. After I discovered printmaking during my undergraduate career, I realized that it is possible to truly love what you do on a daily basis. SGCI has been an integral part of my development as an artist and I'm thrilled to have the chance to take a more active role in such an influential organization. It's a place for students and professionals alike to appreciate our practice and build the sense of togetherness that is so vital to what we do. The amount of generosity and consideration that I have experienced within the printmaking community deserves to be forwarded. I am truly privileged to be presented with this opportunity and I hope to serve as an active voice for our student members."

Sarah received her BFA in Printmaking from The University of Akron in 2014. She is currently an MFA Candidate in Printmaking at the University of North Texas. Through a variety of print media and book arts, her work explores the dynamics between domestic craft, gender roles, and the continuity of human behavior. During her first year of graduate school, she has had the pleasure of working as the Graduate Assistant at P.R.I.N.T Press as well as a Teaching Assistant in Drawing. She currently lives in Denton, Texas, with her fiancé and their corgi.



ANNOUNCEMENTS

Events

ReallyBIGPRINTS!! 2016

Manitowoc, WI

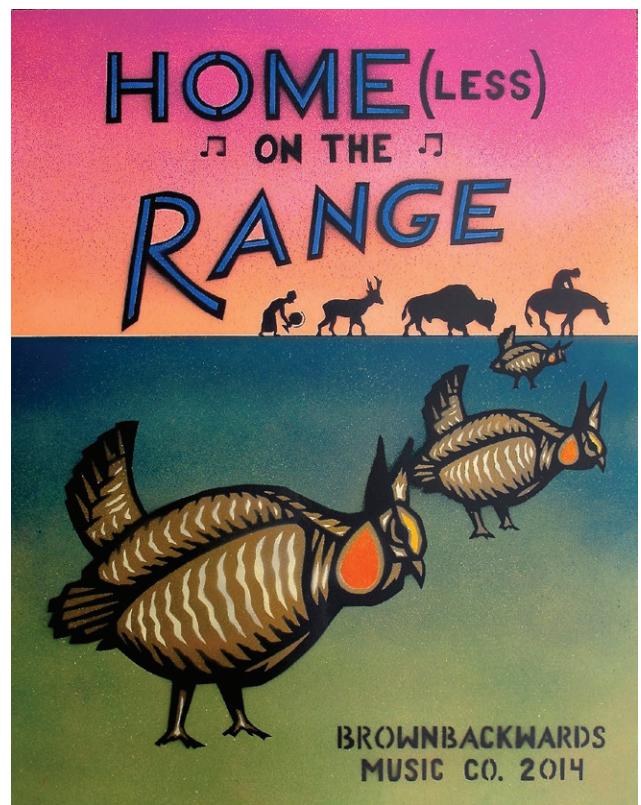
July 14 – 16, 2016

Join us for a second round of this exciting summer steamroller print event. Sponsored by the University of Wisconsin – Manitowoc, Lawrence University, and St. Norbert College this event welcomes printmakers from all over the country to print large-scale relief matrices. In addition to inks, brayers, ink modifiers provided by the event, participants and friends will enjoy dinner, drinks, and dancing at the close of our print session. Prints made will be exhibited in August at the Rahr-West Museum of Art, and then move to the Hamilton Wood Type & Printing Museum and other venues. Selected work from Really BIGPRINTS!! will also be wheat pasted throughout the City of Manitowoc. Teams are welcome and encouraged. Applications will be accepted until all 48 available slots are filled.

More information and application process can be found at : <http://manitowoc.uwc.edu/arts/gallery/special-exhibit>

Video of the first RBP can be found here:

https://www.youtube.com/watch?v=RB_qGv-Zdfw



Dave Loewenstein, *Homeless on the Range*, Spray Paint Stencil,
19 in x 28 in, 2015

Workshops

WOOD ENGRAVERS NETWORK 2016 SUMMER WORKSHOP

May 24-28, 2016

Wenworkshop2016.wordpress.com

Parker Astin Arts Center, Purple Turtle Art Studio

108 N Bryan Ave, Bryan, TX 77803

Founded in 1994, the Wood Engravers Network is an organization for the education and enjoyment of relief printmaking and in particular, engraving upon end-grain wood.

The Workshop

The 2016 WEN workshop will be held in Bryan, TX, at the Purple Turtle Arts Studio. We have a wonderful workshop planned with field trips, guest artist Inari Krohn (Finland) and of course time in the studio to engrave with old and new friends. The field trips will take us to the Cushing Memorial Library at the A&M University campus to view books featuring prints by Bewick, Clare Leighton, Abigail Rorer and many others. They also have a beautiful wooden (iron) handpress. In Houston we will visit the Printing Museum and Houston Fine Arts Museum Works on Paper Study Center. Our guest artist, Inari Krohn, will be travelling to TX from Finland. She is a well seasoned artist, combining a variety of media in her work, from intaglio, engraving and moku hanga to hand bound books. On Friday we will have dinner together at the New Republic Brewing Co. a local microbrewery, with live music and good local food. You are encouraged to bring your own work to display during our open house event.

Registration

To register, please fill out this form & send a \$100 deposit by March 31.

Checks made out to
Wood Engravers Network
c/o Eric Gulliver

Send to Eric Gulliver,
14837 Detroit Ave, PMB
281, Lakewood, OH
44107

Group project (optional). Looking for a subject to carve during the workshop? Want something to remember the

WEN Workshop
2016 – Bryan TX
May 24-28, 2016

I am enclosing \$100
deposit for the summer
workshop.
Name:

email:

workshop by? During our time in the studio, engrave a character for an exquisite corpse book that will be assembled after the workshop when you have time to print the block and send it back for binding. More details to come.

Beginning class

Jim Horton, the founder of WEN, will teach a two-day introductory class on wood engraving the Sunday and Monday before the workshop (May 22-23). There will be a \$100 fee for the class.

Lodging

Two main options: 2 min walk from workshop location: the La Salle Hotel in Downtown Bryan, 120 S Main St. Bryan, TX 77803. At rates \$125 for two beds, \$107 for queen sized bed. The second option is at the Tradition, off campus dormitory in College Station about 15 min drive from the workshop location. 301 Church Ave, College Station, TX 77840. Cost is \$27 per night (current price, rates not set for 2016).

Cost

The workshop fee is \$230 and a special student rate of \$180 for five days. We will work roughly from 9-5 depending on some of our group activities. The workshop fee covers entry fees to the museums in Houston, a group dinner and two lunches. We will also have some light snacks and refreshments available at all times when working in the studio.

For more information please contact:

Mirka Hokkanen, 1300 Laura Lane,
College Station, TX 77840, ph. 832-270-8680,
mirka_hokkanen@yahoo.com
OR visit the Wenworkshop2016.wordpress.com
website for the most current details.



Mirka Hokkanen, *I like big buckles and I cannot lie*,
wood engraving, 2015, 3x4"

Walla Walla Center for Mokuhanga Art

With Programs to introduce Japanese Art and Aesthetics

After the “Abstract American Mokuhanga” Exhibit at Whitman College from February to April 2014, Keiko Hara and Akira R. Takemoto began developing plans to establish a Center for Mokuhanga in Walla Walla. With a strong endorsement from the International Mokuhanga Association (the Mokuhanga Innovative Laboratory) in Tokyo, Professors Hara and Takemoto met with local artists and teachers to explore ways to bring Mokuhanga and Japanese culture to Walla Walla in the spring of 2016.

Exploring Fragility and Transience

by Young Mokuhanga Artists from Tokyo, Japan

An Inaugural Exhibit of the Walla Walla Mokuhanga Center
at the Foundry Vineyards Gallery from April to May, 2016

Opening Reception, April 2 (5:30 p.m.)

Walla Walla, Washington

In conjunction with the Mokuhanga Innovation Laboratory in Tokyo and with the support of the Japanese Ministry of Education, the Walla Walla Mokuhanga Center will launch its programs with an inaugural exhibit of young Mokuhanga Artists from Tokyo, Japan. The exhibit will also highlight the work of Professors Hiroki Satake of Tokyo Zokei University and Professor Katsutoshi Yuasa, Research Fellow at Sangyo Jimbungaku Kenkyusho, Tokyo. On Sunday, April 3, Professor Satake will also present a lecture demonstration of (1) woodblock carving techniques, (2) the art of sharpening and caring for woodblock carving tools and (3) techniques associated with the art of bokashi. Professor Satake's lecture/demonstration will be in the Whitman College Tea Room (Olin East, north wing). On Monday, April 3, April Vollmer, a woodblock print artist and printmaker living in New York will speak at the Fouts Center for Visual Arts, Whitman College.

Walla Walla Center for Mokuhanga Art

First Summer Mokuhanga Workshop

June 26-July 1, 2016

With workshops/demonstrations of the Yabunouchi Tradition of Serving Tea,
the Sogetsu School of Flower, and the Art of Japanese Calligraphy.

The one week workshop will feature Yasuyuki SHIBATA (who teaches at Cooper Union in New York and is the Master Printer for at Pace Graphic Center, New York). He will be joined by YABE Keishu, one of the most prominent teachers at the headquarters of the Sogetsu School of Flower in Tokyo and the Head of the Kyoto Branch of the Sogetsu School of Flower. Fujii Yoshiyasu, master calligrapher who teaches in Seattle, Portland, and Tokyo will give demonstrations and join Shibata-sensei, Yabe-sensei to prepare an exhibit of their art in the Foundry Gallery.

In addition to intensive workshops by Shibata-sensei, workshop participants will see and participate in supplementary workshops on Japanese Tea, Flower Arrangement, and Calligraphy. In addition to talks on Bonsai and garden design, special tours will explore the Walla Walla wineries and to learn about Salmon safe programs, bunch grass areas, conservation projects, and Walla Walla rivers. For more information contact Akira R. Takemoto, Director of Asian Studies, Whitman College (takemoto@whitman.edu). Registration and brochures will be available in February.

CALL FOR PARTICIPATION

POP-UP WORKSHOP AT SGC

EXPLODING THE DEFINITION OF PRINTMAKING

Taking as precedent the historic essay of R. Krauss on sculpture, and more recent writings of M. do C. De Freitas Veneroso on printmaking, we question the continuation of the outmoded structure of traditional artistic and artisanal disciplines in the academy and the marketplace. We recognize the distorting effects of late-capitalist economic practices on artistic print culture, as well as the tidal wave of digital formats sweeping every aspect of production.

Over the past autumn the RISD Printmaking Graduate Seminar began working toward a exploded definition that will consider the unprecedented acceleration of new developments in the field and their applications to our work, to all artistic practice and to the general direction of economic and cultural evolution. We were particularly struck by the efficacy of the nonlinear interconnections and relationships made visible in the wall drawing by Andrea Geyer at MoMA titled: *Revolt, They Said*. This diagrammatic format is particularly productive for our ongoing discussion of what is and what is not a print.

Foundational print curator William Ivins Jr.'s, defined a print as an "exactly repeatable pictorial statement". Beginning with rubbings of carved images and text into stone, and the etched and engraved decorations on jewelry and armor, the matrix has been integral to the definition of multiples and prints. Now in addition to traditional print processes, digital prints using pigmented inks and archival papers, and the production of objects with 3D printing are produced from digital files which function as their matrix. Because these processes are designed for the purpose of reproduction, they inherently satisfy Ivins Jr.'s definition. Meanwhile, prints that are not exactly repeatable fall outside of his parameters. However, the Oxford English

Dictionary's first definition for *print* (*n*) is "A mark or impression made in or on a surface by pressure," which satisfies a wider range of print media, including monotypes, monoprints, rubbings, etc. We find ever fewer works that fit neatly into these overlapping categories, and are putting out this call for input and feedback-- or pushback--on this idea from other interested printmakers-- students, professionals, detractors, theorists, and etc.

We hope all interested printmakers and print specialists will join us for a spirited debate and work with us towards resolution of our diagram and definition.



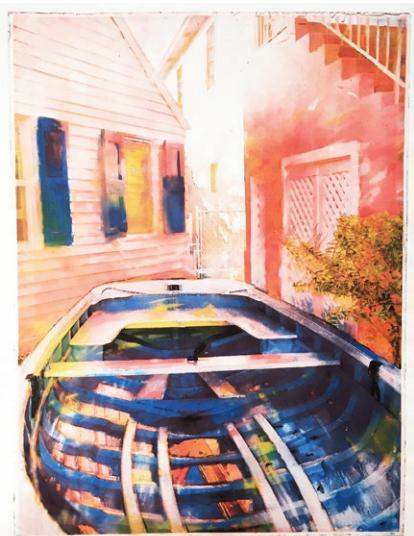
For Inquiries, Information, or Ideas please Contact:
Kate Aitchison: kaitchis@risd.edu
Brian Shure: bshure@risd.edu

IN MEMORIAM: KEITH HOWARD 1950- 2015

BY ALAN SINGER

Keith Howard (1950-2015) was an Australian artist and printmaking guru who charted new territory when he opened his Non-Toxic Intaglio workshops years ago, up in Grande Prairie, Alberta, Canada. That is where I met him and his assistant Elizabeth Dove in 1997 as he researched methods of making prints that employed the lamination of light sensitive ImagOn film to his printing plates of copper or PETG plastic. The process that Keith introduced in his books and workshops brought about a recognition of the health hazards that can be found in a traditional printmaking studio and he opened a door to new thinking about techniques that could rival the traditional approach to etching and much more.

By challenging accepted practices in the studio, Keith Howard had upset many who were still attached to the old methodology, but it was necessary to move forward into a new era. His purpose was driven by health concerns and these were the present problems that artists faced when using traditional etching techniques that required acids, oil based inks, and plate cleaners that were just not safe for people or the environment. Keith's new ways had to be practiced and perfected, and that is what he did, teaching the people that came to Canada (like myself) and then taking this knowledge and making his own brand of indelible art that he called "intaglio-types".



Keith Howard, *Boat on Governor's Island (From the series L Play)*, four color intaglio, 2006

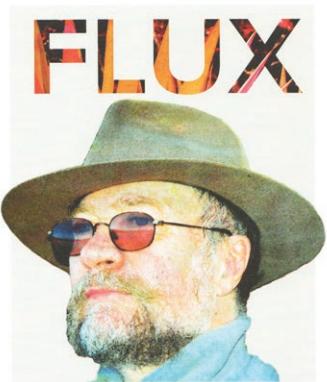
At Rochester Institute of Technology, in New York, we were faced with a decision to change our printmaking program or lose it because of new oversight from OSHA and liability issues in regard to exposure of our students to chemicals in the studio workspace. Instead of shutting down we hired Keith Howard and he brought his Non-Toxic School of Printmaking to our students and he settled in for a very productive 15 year stretch at R.I.T.

This past February, Keith Howard suddenly died, but he left a legacy – years of inventive research into his new methodology for printmakers, several published books on techniques, dozens of students around the world who now work with his process, and a load of prints that he made in his home studio. At the Bevier Gallery at R.I.T. and at Gallery r in Rochester, we had the chance to review select prints that Keith created in the past ten years in a two part exhibition title: "FLUX".

A visitor to the exhibitions would be struck by the different bodies of work on view. One facet is Keith's love of photography and his large four-color intaglio-types that demonstrate his abilities in color etching with a series such as "Pause, Fast-Forward, and Play". These prints are a kind of social commentary pieced together with topical headlines that create a narrative between the people portrayed in the art and the captions. On the technical side, a viewer can see the capacity that Keith's printing methods had for communicating detail and values, and this is based on careful calibrations of all the tools at his disposal in the studio/workshop.

At The Bevier Gallery, the images Keith Howard made are evidence of his interest in human affairs, and he included portraits of his colleagues, friends, and even his dentist. The four color separations were inked on clear plastic plates which enable the artist to "see through" the plates to hasten the registration of each successive color. Many experiments with inks took place to find the right intensity and color balance. Keith Howard worked with Susan Rostow to develop the Akua inks which are recommended for this printmaking process.

When he was in the studio he was an experimentalist who spent



KEITH HOWARD AND HIS LEGACY

BEVIER GALLERY | NOVEMBER 20, 2015 - JANUARY 10, 2016

GALLERY r | DECEMBER 4, 2015 - JANUARY 10, 2016



Keith Howard, *Munch's Scream Missing (From the series: Pause)*, diptych four color intaglio, 32" x 48" (closed), 2006

time on his work-in-progress, whether that was a book project, or print, or preparation for a workshop. The prints included at Gallery r often had the improvised look of a demonstration in material manipulation following the procedures he outlined in his books on Non-Toxic Intaglio printmaking. Keith's methods are a thoughtful blend of high tech and hand-made. The images are all about movement and texture, and the prints on view are mostly abstract and spontaneous.

We lost a living library of information when Keith passed away, and there is the hope that others who have studied with Keith will pick up his valuable research and move it forward. Luckily, we have his books and videos, and can work with this information. What we can't learn from books, but can see in his artwork is a better understanding of who that person was that created this art . Keith Howard was a traveler who spent part of his last years driving back roads of America and Canada in an RV, he was an avid photographer who also loved a bottle of wine with dinner, and enjoyed great conversation and much laughter.



Keith Howard, *Life*, Screen filler, Intaglio-type, 2001

IN MEMORIAM: VIRGINIA MYERS 1927- 2015 BY ANITA JUNG

Printmaking lost one of our most respected practitioners this past year, Virginia Myers passed away peacefully following a brief illness. She was working on her art up until her death on December 07, 2015. Her legacy at Iowa will carry on into perpetuity.

Virginia Myers was born in Greencastle, Indiana in 1927, and grew-up in Cleveland, Ohio. She studied art, painting, drawing and printmaking at George Washington University, the Corcoran School of Art, the California College of Arts and Crafts and the University of Illinois.



In 1955, Virginia came to the University of Iowa to study printmaking with master printmaker Mauricio Lasansky. Always unconventional, she arrived in Iowa City by train with a single suitcase in hand and presented herself to Lasansky with no intention of not being accepted as his student. Following her successful studies, she received a Fulbright Fellowship to Paris in 1961, where she studied at Stanley William Hayter's famed Atelier 17. She had the opportunity to stay on there, but Lasansky asked her back to Iowa City to join the faculty as one of the first women printmaker and studio artists in academia. Her teaching excellence was recognized and honored at the Chicago conference of the Southern Graphics Council International in 2009, and she remained committed to teaching at Iowa for over 50 years, until her retirement in 2012.

Virginia was the recipient of many other prestigious awards and grants throughout her career including a second grants from Fulbright Commission, the National Endowment for the Arts, and the Iowa Arts Council. Her work is included in prominent collections throughout the world such as the National Museum of Women in the Arts, Washington, D.C.; the Toledo Museum of Art, Toledo, Ohio; the San Francisco Art Museum, the Nelson-Atkins Museum in Kansas City, and the Des Moines Art Center, Des Moines, Iowa. She presented work in more than 100 one-person exhibitions nationally and abroad, and her work was featured in more than 150 juried exhibitions.

Virginia was a master engraver and could on occasion be enticed to sing "The Burin Song." She was an innovator in intaglio, her medium of choice. She adapted the commercial process of foil stamping as a fine art studio practice. This required the development of a new technique and the invention of a new device for effectively transferring colored foils to paper surfaces. This she called the Iowa Foil Printer and she termed the process "foil imaging." She dedicated the last decades of her life to advocating for the unique reflective aesthetic of foil imaging. Three books resulted from these efforts. The first,

published in 2001, introduced the process. The second (2006) made available hand-printed editions produced by artists who learned foil imaging from Myers. Just days before her death, she sent to the publisher the completed manuscript of a third volume, further evidence of her indomitable spirit and unwavering passion for the technique.

Prior to her retirement she also devoted time to organizing and formally establishing the Iowa Print Group Archive initiated in 1945, by her mentor, Mauricio Lasansky. This teaching collection houses prints made by School of Art & Art History printmaking students and visiting artists spanning over 70 years. This collection is a unique and invaluable teaching resource for both students and the profession.

Regardless of all Virginia's activities, she always placed student success as her primary goal, often quietly subsidizing student efforts through employment or other self funded opportunities. There is a memorial being planned at The University of Iowa this Spring in her honor. Those wishing to commemorate Virginia's legacy can donate to the University of Iowa Foundation in her name.

IN MEMORIAM: LEE CHESNEY, JR 1920-2016

BY TIMOTHY HIGH

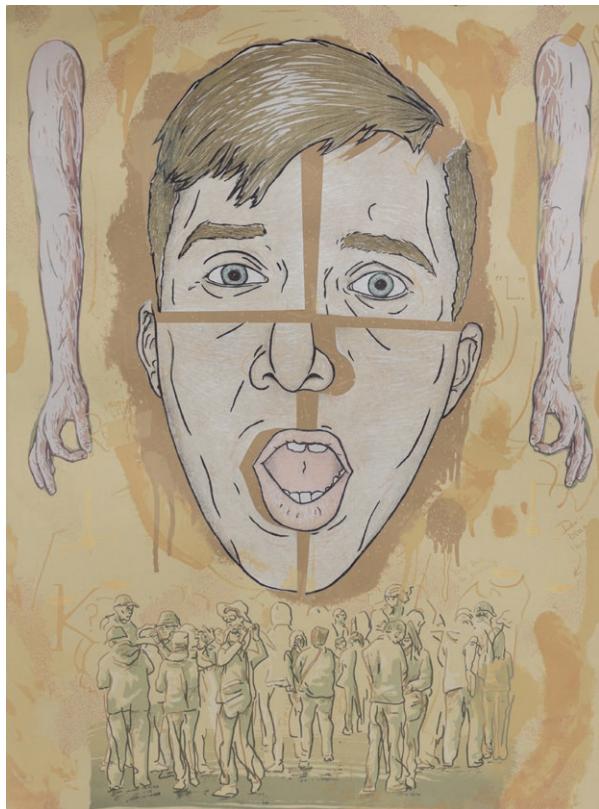
Lee Chesney, Jr. was born on June 1st, 1920 in Washington, DC. In. He holds degrees from the University of Colorado – Boulder in painting (BFA-Studio Art '46), from the University of Iowa in printmaking (MFA-Studio Art '48), post-graduate studies at the Universidad de Michoacan, Morelia, Mexico ('51) where he studied with Alfredo Zalce., and creative research at the renowned experimental printmaking workshop Atelier 17 in New York, under the supervision of founder Stanley William Hayter. His university teaching includes: The University of Illinois ('50 –'67), The University of Southern California ('67 – '72), and The University of Hawaii –Manoa ('72 – '83).

Lee was a member of first-generation post-WWII students to have studied with Professor Mauricio Lasansky at the University of Iowa, an Argentinian master of printmaking and drawing, whose art and teaching initiated a rigorous unabated revival of intaglio in the U.S. from 1950 to the present. Lee was granted a Fulbright Fellowship to Japan ('56-7) and a University of Illinois Research Grant to France and Italy. His abstract expressionist inspired prints have been exhibited worldwide in over 100 national and international venues, and in over 30 solo exhibitions in such locations as New York City, Tokyo, Los Angeles, San Francisco, Chicago, Detroit, Seattle, Honolulu, and Austin.

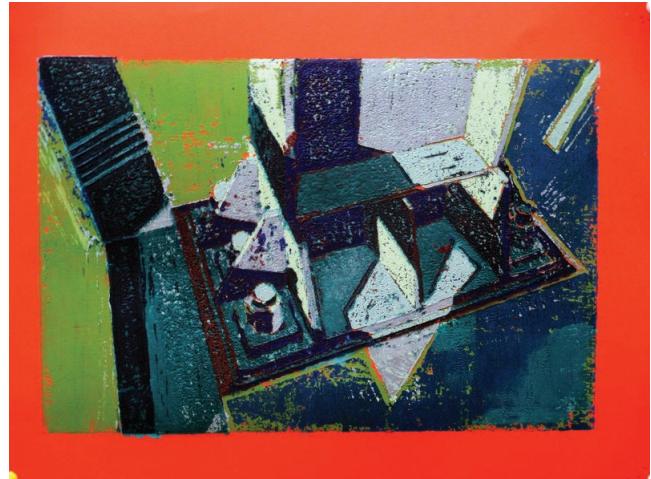
His work is represented in over sixty major collections including: The Museum of Modern Art, Tokyo; National Gallery of Art, Stockholm; Tate Gallery, London; Bibliothèque Nationale de France, Paris; Victoria and Albert Museum, London; Smithsonian Art Museum, National Gallery of Art; Library of Congress; Museum of Modern Art, NYC; Brooklyn Museum; Philadelphia Museum; Honolulu Academy of Arts; Oakland Museum; Seattle Museum of Art; Otis Art Institute of Los Angeles County; Portland Art Museum; Art Institute of Chicago; the Butler Institute of American Art and numerous university collections.

"Every medium has its appeal, its fascinations through its materials, and the way results are achieved. The artists' temperament naturally gravitates to some of these appeals more than others. I, for one, have never found a medium lacking in appeal or failing to beguile me and pique my interest to do more work. But only one medium has ignited an undying passion, which after 60 years is undimmed. Why this should be so has always intrigued me. Why it should have captured my imagination from the first is only comprehensible when one considers the exhilarating moment when the print is removed from the plate – a miracle is born! The glistening black, upraised lines, the velvety dark and mysterious areas are alive, beautiful and suggestive. Every print from every plate recreates this magical moment"





Kate Vandenbroek, *Root Issue Number One*, Lithograph, Silk Screen, Chine Colle and Watercolor, 30 in x 22 in, 2015



Paul Breuer, *Pillar*, Linoleum Block Reduction, 12 in x 9 in, 2015

SUPPORT SGC INTERNATIONAL : JOIN OR RENEW YOUR MEMBERSHIP

Help us support our annual conference, publish the newsletter, underwrite our traveling show, act as a network for the membership and be a better resource for you. Students must include a photo-copy of their current ID. PLEASE PRINT LEGIBLY!

NAME INSTITUTION/AFFILIATION (if any) _____

ADDRESS _____

CITY/STATE/COUNTRY/ZIP-PLUS FOUR _____

PHONE _____

E-MAIL _____

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

Inquiries for Institutional and Lifetime Memberships are encouraged.

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

Michelle Martin
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