

CALIFORNIA SOCIETY OF PRINTMAKERS

Relevant Ink

From the studio of CSP President, Karen Gallagher-Iverson

Hello Printmakers and Art Lovers,

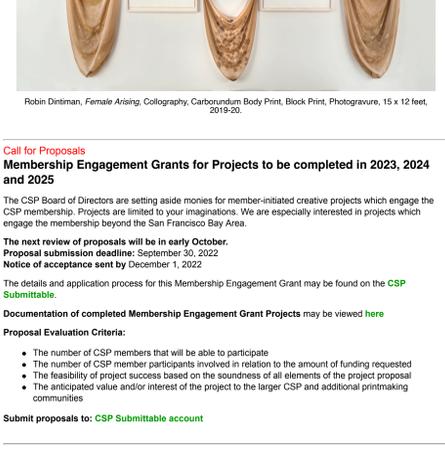
A warm welcome to our eleven **New Members!** It is a pleasure to be a part of this group of artists and I look forward to working with our newest members in the coming year. This organization has a robust offering of upcoming opportunities as well as many chances to volunteer. All are welcome to share ideas and help on projects. Please reach out, we would love your input.

The CSP board has been busy strengthening our connection and collaboration with honorary members. **Jean LaMarr** worked with board members **Jami Taback** and **Kelly Autumn** to present new print techniques at the **Native American Graphic Workshop**. **Leslie Jones** and **Special Events Chair, Susan Howe** met at **Gemini G.E.L.** to tour their renowned facilities. **Thomas Wojak** will once again host a **CSP Artist Residency** at **The W.O.R.K.S. studio!**

In the spirit of expanding our community we have several opportunities open which call for participation and partnership outside of our membership. **Printed and Stitched**, a joint exhibition venture with CSP and the **Studio Art Quilt Associates**, juried by **Christine S. Aaron** will be accepting entries soon. This will result in an exciting multi-year touring exhibit through 2027! Members are busy working on their editions for the collaborative print exchange **A Dialogue in Print**, with the **Print Club of Rochester**. Two CSP publication opportunities, **Brief Histories of California Printmakers** and **The California Printmaker**, are currently accepting submissions from the global art community. Lastly, a second round of **Membership Engagement Grants** has been announced. Members are invited to design and manage a funded print-focused opportunity. While they must include a minimum number of CSP members, the project scope is open to participants beyond. This was a wonderfully successful program last year which produced three inspiring projects (with a fourth on the way).

As these summer days grow shorter, I hope everyone is able to embrace a few extra, wistful moments before we are deep into the productive autumn months of exhibitions, focused projects and academics.

Keep calm and print on,
Karen



Robin Dintman, *Female Arising*, Collography, Carborunum Body Print, Block Print, Photogravure, 15 x 14 feet, 2019-20

Call for Proposals

Membership Engagement Grants for Projects to be completed in 2023, 2024 and 2025

The CSP Board of Directors are setting aside monies for member-initiated creative projects which engage the CSP membership. Projects are limited to your imaginations. We are especially interested in projects which engage the membership beyond the San Francisco Bay Area.

This art review is offered gratis with be a priority consideration.

Proposal submission deadline: September 30, 2022
Notice of acceptance sent by: October 1, 2022

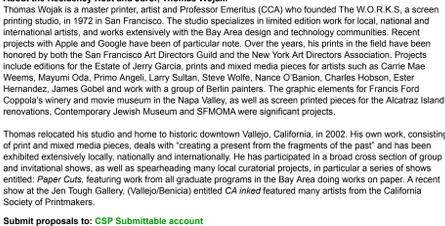
The details and application process for this Membership Engagement Grant may be found on the **CSP Submittable**.

Documentation of completed Membership Engagement Grant Projects may be viewed here

Proposal Evaluation Criteria:

- The number of CSP members that will be able to participate
- The number of CSP member participants involved in relation to the amount of funding requested
- The feasibility of project success based on the soundness of all elements of the project proposal
- The anticipated value and/or interest of the project to the larger CSP and additional printmaking communities

Submit proposals to: **CSP Submittable account**



Left: Mollie Dectrow, *Majave Yucca*, woodcut, 20 x 14 inches, 2020.
Right: Egor Shokolado, *Egor*, etching, 4.8 x 3.6 inches, 2021

Call for Applications

The W.O.R.K.S. AIR

This opportunity is for current CSP members only. If you have previously received a residency, please wait three years before applying again. Juried by artist: **The W.O.R.K.S. (s) zappo, California**

Project submissions due August 19, 2022.
Selected artist will be notified by September 2, 2022.
The residency at The W.O.R.K.S. will start October 3, 2022.
Read the full call for proposals at the **CSP Submittable site**

About the Residency Host and Juror, Thomas Wojak:

Thomas Wojak is a master printer, artist and Professor Emeritus (CCA) who founded The W.O.R.K.S., a screen printing studio, in 1972 in San Francisco. The studio specializes in limited edition work for local, national and international artists, and works extensively with the Bay Area design and technology communities. Recent projects with Apple and Google have been of particular note. Over the years, his prints in the field have been honored by both the San Francisco Art Directors Guild and the New York Art Directors Association. Projects include editions for the Estate of Jerry Garcia, prints and mixed media pieces for artists such as Carrie Mae Weems, Mayumi Oda, Primo Angeli, Larry Sultan, Steve Wolf, Nance O'Banion, Charles Hobson, Ester Hernandez, James Gobel and work with a group of Berlin painters. The graphic elements for Francis Ford Coppola's literary and movie museum in the Napa Valley, as well as screen printed pieces for the Atzavara Island Retreat, Contemporary Jewish Museum and SFMOMA were significant projects.

Thomas relocated his studio and home to historic downtown Vallejo, California, in 2002. His own work, consisting of print and mixed media pieces, deals with "creating a present from the fragments of the past" and has been exhibited extensively locally, nationally and internationally. He has participated in a broad cross section of group and invitational shows, as well as spearheading many local curatorial projects. In particular a series of shows entitled *Paper Cuts*, featuring work from all graduate programs in the Bay Area doing works on paper. A recent show at the Jen Tough Gallery, (Vallejo/Benicia) entitled *CA inked* featured many artists from the California Society of Printmakers.

Submit proposals to: **CSP Submittable account**



Left: Sarah Smelser, *Morning Walk VIII*, monotype, 20 x 16 inches, 2019.
Right: Mark Brodie, *monotype*

Welcome New Members

CSP is delighted to welcome 11 printmakers to our membership: **Mark Brodie, Jan Davis, Robin Dintman, Mollie Dectrow, Emily Gul, Kristina Nobelman, Hector Hernandez, John Schilling, Egor Shokolado, Sarah Smelser, and April Vollmer.**

Call for Entries

Printed and Stitched

A collaborative exhibition between Studio Art Quilt Associates & CSP

Application: November 14–December 16, 2022
Exhibition: February 24, 2023–July 2027

Printed imagery, and sewn fibers, are a seemingly ancient combination. At their confluence there is pigment and pressure, woven layers, and borders sewn with fiber. There is color and also texture, form, intention, legend, and many stories. Textile and print go hand in hand, and the combinations are constantly being reinvented. Printmakers often reference fiber and stitching, while textile artists/art quilters incorporate printed elements into their work.

California Society of Printmakers (CSP) and Studio Art Quilt Associates (SAQA) are working together to examine the overlap between the hand pulled print, and the art quilt. This is a call for new work exploring work that is printed and stitched. Participation is open to members of both groups.

There are no other restrictions in terms of theme or subject matter.

Accepted artwork will be exhibited first at **Art Ark Gallery** (San Jose, California) in May of 2023, and will then continue to four multiple galleries for three years.

Artwork Requirements: Artwork must meet the SAQA definition of an art quilt AND the CSP definition of a fine art print.

The art quilt is a creative vision work that is layered and stitched or other methods that reference the stitching, relief structure.

The fine art, hand-pulled print may employ traditional printmaking techniques, such as etching, lithography, relief printing, and silk screen. It also includes hybrid prints, monoprints, elements of digital prints, and artist books, so long as some hand printmaking is involved.

- The majority of works accepted into Printed & Stitched will be 2D wall art. The total size of submitted 2D work (including frame, if used) should be no less than 10" on any side and no more than 40" on any side.
- The exhibition will accommodate a limited number of 3D works. For 3D works, maximum size should be less than 24" for any dimension. If the 3D work can be disassembled or will lay flat, the maximum dimensions can be 40" maximum on a side.
- Artwork included in Printed & Stitched must travel well. If framed, two dimensional works may have a maximum depth of 5", and only pleatless will be allowed. There must be no sharp or break objects attached to unframed work which may need to be rolled for shipping. Book art should arrive carefully boxed with specific display instructions.
- All artwork must be for sale. Sold pieces will be available to buyers when the show closes at the last booked venue.
- All art must be available through July 2027.

About the Juror: Christine S. Aaron

Christine S. Aaron is a conceptual and material-focused artist whose work is exhibited nationally and internationally. She utilizes printmaking, wax, wood, metal and paper to create work investigating memory and the fragility of human connection. Aaron works cross-dimensionally with both fiber and print. christinaaron.com

The full prospectus is [here](#)

Annual meeting followup

CSP with Jean LaMarr at the Native American Graphic Workshop

In July CSP board members **Jami Taback** and **Kelly Autumn** conducted a polymer platemaking workshop at the **Native American Graphic Workshop** in Susanville, California. Jami and Kelly were invited by CSP Honorary member **Jean LaMarr**.

Jami notes, "As President of CSP it was my duty to contact the newly selected honorary members about their honorary member nominations. In that first phone call with Jean a friendship was forged. We discussed her work, her career and printmaking. Curious as printmakers are, she was particularly interested in what I was doing with my own printmaking challenges, and was very excited to hear that I teach polymer platemaking, a chemical free process. She asked me to visit her in Susanville to teach a workshop at the Native American Graphic Workshop. I agreed and spent five glorious days demonstrating this craft process. I invited fellow board member and printmaker Kelly Autumn to assist because she introduced me to Jean's work. We had the time of our lives and certainly made friends for life. The workshop artists continued to print and post images on facebook and instagram long after we left.

We were treated with so much love and respect by the artists attending the workshop. They embraced us with joy and laughter. Their artwork interweaved imagery of baskets, ancestors in native dress, the earth and sacred spaces. Pueblo, Pomo and Madesi artists were present sharing stories and songs.

At the end of our visit, **Brudi McDaniels**, a Madesi Band National Council Member sang a beautiful song in her native language that reached into the deepest part of my being—a gift I will never forget. It was a rendition of the Beatles' *Blackbird*. A song about slavery and civil rights from the 1960's. Her interpretation of the lyrics was emotional and far reaching all these decades later.

Thank you to all who helped to see this event through: Jean LaMarr and the Native American Graphic Workshop; Beverly Ortiz, Director, Native American Research Institute; and Melissa Moose, Reno Art Center for your generous support. This program was made possible through the support of California for the Arts, Foundation for Contemporary Arts, the Nevada Museum of Art & the Environment, and the Puffin Foundation."

Images: Jami Taback and Kelly Autumn present Jean LaMarr with her honorary member certificate, Bottom left: Jami Taback and Jean LaMarr at the press. Bottom right: Workshop participants with their prints. Photos courtesy of Kelly Autumn.

Annual meeting followup

Gemini G.E.L. in our future events

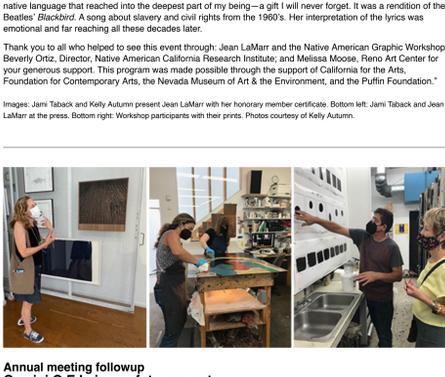
by Susan Howe

On a recent art viewing trip to Los Angeles, I was treated to a tour of **Gemini G.E.L.**, by **Leslie Jones**, Ph.D., Curator of Prints and Drawings at **LACMA**, and hosted by **Suzanne Felsen**, co-director of Gemini G.E.L. For those of you who were able to attend our Annual CSP Meeting at the Tannery in Santa Cruz, California in May, you will recall Leslie accepting her Honorary Member Award and presenting a fascinating talk on the LACMA print collection.

Founded in 1966, Gemini's facility is a printmakers dream. It includes a gallery which is open to the public, showing the current print edition. For the tour it was also able to view the behind door workings and talk to their master printers including **Xavier Fumat** who heads up the Richard Serra prints. The facility includes lithography, etching and silkscreen capability.

I'm excited to announce that I spoke with Suzanne Felsen about a future Special Event for CSP members at Gemini. She kindly agreed to host us! Keep tuned.

Images: From the left: Leslie Jones; Gemini G.E.L. printers at work; Xavier Fumat and Susan Howe. Photos courtesy of Susan Howe.



Left: Kristina Nobelman, *Mountain Fold 7*, Monotype with etching ink on Okawara paper, 16.5 x 20.5 inches, 2022.
Right: Jan Davis, *Pneumatic Moraine*, 17 x 17 inches, Collograph, Silkscreen, Collage, Tracage transfer, 2022.

Call for Essays

Brief Histories of California Printmakers

For the second year CSP is partnering with college level Art History and Printmaking faculty and students to publish essays on California's diverse printmaking history. The current focus is on California printmakers who are Black, Indigenous, People of Color (BIPOC) and/or female identified.

CSP has committed to publishing ten new histories of California printmakers in 2022. You can find more information on this program [here](#).



April Vollmer (with Purgatory Pie Press), *Insects of Public Importance*, woodcut and letterpress; uncut version 18.5 x 12 inches, 2018

Call for Proposals

The 2023 California Printmaker Journal

Shifting Gears

The California Society of Printmakers is soliciting proposals for the 2023 annual journal *The California Printmaker*.

The theme for 2023 is *Shifting Gears*. Sometimes a major shift in your thinking moves your work in a new or unexpected direction. This could be due to a new technique or material, a novel idea or even just a new mistake on your part. How has this change affected your work and its future direction?

We would like proposals by print artists and are also seeking recommendations of artists (including their website) who might contribute to this topic. Your work will be judged on its quality and how well it relates to this year's theme. Completed articles should be 700–1200 words.

Accepting proposals until August 30, 2022

- how your article will address the theme
- outline or short narrative (about 200 words)
- website address
- 5 or more JPEGs (at least 3 mgb image size) relating to your proposal content, submitted as a separate attachment
- artist text with contact information

If you are considered, your finished article would be due November 1, 2022

Submit to: **Bob Rocco**, Editorial Board, California Society of Printmakers

Meet Your Board Members

Nanette Wyde, Communications

Greetings Printmakers!

I joined the CSP Board of Directors as Treasurer in 2018. I am astounded by how much I have learned from this position. Currently I am in charge of communications. This role encompasses managing the listserve, the newsletter and the website.

In addition to being treasurer for four years, projects I have worked on for CSP include: starting this bimonthly newsletter *Relevant Ink* in 2018; creating a brand new website which focuses on archiving CSP's history and putting the membership front and center with managed member portfolios in 2020; initiating the *Brief Histories of California Printmakers* project to assist in bringing attention to under recognized printmakers; initiating the *Membership Engagement Grant* project in 2020, which was inspired by the *Shelton-Rice Grants* of 2019 (initiated by Zach Clark); and the inclusion of an in memoriam area on the website for our members who have gone on to more pressing matters than those of this earth.

I volunteer with CSP for many reasons. I enjoyed being involved with creative community—project planning, conversations, shared vocabularies, working together as a team to make positive things happen—these are rewarding ways to live a life. I learn so much from hearing the perspectives, experiences and ideas of my fellow board members. They are a smart, talented and awesome group of artists.

My own first printmaking experience was with Patricia Sherwood at West Valley College in Saratoga. Later I studied with Rupert Garcia who deeply influenced my thinking about art and my own art practice at San Jose State. Although I entered grad school as a printmaker, I came out very digital, working in interactive multimedia, which at the time meant interactive CDs and art made to be experienced online. Digital tools continue to be integral to my making.

Images: Top: Nanette Wyde, *The Bottom*, oil-based monotype, 11 x 15, 2022; and *Relevant Ink* These V. lithography and screenprint, 30 x 22, 2021. Bottom: *Relevant Ink* artist book: litho, relief and posterized transfer press with inclusions, 7.5" h x 5" w, 25" if closed, 30" wide extended.

Social Media

We would love to showcase you! Do you have videos of your events, studio practice, artist talks or anything related to your print practice? Do you have your own YouTube or Vimeo channel and would like to be added to the CSP playlist?

Forward your info to socialmedia@caprintmakers.org

Add [#CaliforniaSocietyOfPrintmakers](https://www.instagram.com/caprintmakers) to your own posts for opportunities to have your artwork shared through CSP accounts!

WANTED!

Regional Special Events Coordinators

Susan Howe (head of Monterey/Santa Cruz region) has volunteered to chair a group of Special Events coordinators. The goal is to have one or more persons managing events in various geographical regions. The group will meet occasionally (via zoom) for coordination and planning of CSP sponsored special events.

Activities may include:

- Organize visits to print collections, studios and places of print interest
- Organize workshops, demos, and public facing print events
- Organize portfolio and print exchange projects
- Communicate with other team members, the membership, and the newsletter editor about special events you are facilitating

Participation in full CSP Board of Director functions is welcomed but not required.

If you are interested in participating in this exciting, print-focused adventure contact Susan Howe at: speialevents@caprintmakers.org

Cold Type

In typography, type produced by any means other than that used to make hot metal type. Typesetters who do not use galleys or compositors are called cold typesetters. The term "cold type" is also used to refer to letterpress, matrix, or transfer printing. The point may now be moot, however, as type is increasingly set digitally. [printmaking.com](https://www.printmaking.com)

CSP Board of Directors

President: **Karen Gallagher Iverson**
 Vice President and Historian: **Summer Ventis**
 Secretary: **Stephanie Mercado**
 Treasurer: **Erica Garajns**
 Communications: **Nanette Wyde**
 Membership: **Kelly Autumn**
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 Residencies: **Nicky Thompson**
 Social Media: **Cassidy Skillman**
 At Large Members: **Donna Brown, Rozanne Hermelijn-DiSilvestro, Robynn Smith, Jami Taback**

California Society of Printmakers is a 501(c)(3) non-profit arts organization which promotes the practice and appreciation of fine art contemporary printmaking.

Our mission is to support both the integrity of traditional printmaking and provide a home for artists exploring new directions in contemporary print methods.

Your membership dues and financial contributions are tax deductible within the rules of the IRS.

This CSP e-newsletter was edited by Nanette Wyde.

CALIFORNIA SOCIETY OF PRINTMAKERS

caprintmakers.org

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