



from the typewriter of CSP President Dan Harrison

As the calendar reaches December it feels like a nice time to honor and acknowledge the many CSP achievements during the past year. The California Society of Printmakers hosted Artist-in-residence programs; high caliber, juried and non-juried exhibitions; and numerous workshops, demos, lectures, and tours. We've put together a printed journal, an email newsletter, and welcomed 20 new members.

As we gear up for our annual meeting next spring think about how you might get more involved with CSP. It's a great organization, there are lots of opportunities to make ideas happen, and our board has room for great enthusiasm. Happy holidays, and see you next year. -Dan

Upcoming Special Events

We are looking forward to a spring visit with artist Lothar Osterburg who is known for his mysterious photogravure prints. Lothar is originally from Germany and trained in printmaking and experimental film. Lothar hand builds elaborate sets and then photographs them using a short focal range that give his images a mysterious quality. We are excited to have Lothar lecture and demonstrate his process of photogravure printing and learn how he creates story through print. Stay Tuned for dates and location.

Annual Dues Notification December 1 - March 31

Your dues allow CSP to provide many professional opportunities for both our membership and the art viewing community at large, including:

- Annual Members' Exhibition
• Juried Exhibitions
• Artist Residencies
• Representation on the CSP Website
• CSP Members' Email Listserv
• CSP Publications including:
The California Printmaker
• Member Events
• Artist's Talks, Demos & Workshops
• Annual Meeting
• Access to digital Member Directory
• Kala Art Institute 10% Discount

80 years + 30 = Lifetime Members
Artist members who have reached the delightful age of 80 and have been members for at least 30 years are now Lifetime members. Lifetime members pay no annual dues and keep all of the benefits of CSP membership! Please let us know if this means you.

2019 Dues
Artist Member: \$50
Student Member: \$20
Friend: \$60
Institutional: \$75
Business: \$150
Lifetime: Free! Email to: Membership

Dues are due at the beginning of each calendar year and are not pro-rated. Dues paid after March 31 are considered late and may result in loss of some benefits.

Pay your dues online via PayPal
Link to CSP website for PayPal payment
or
Mail to:
California Society of Printmakers
P.O. Box 194202
San Francisco, CA 94119-4202

Current & Upcoming CSP Exhibitions

Print III!
Exhibition dates: March 14 - April 21, 2019
Village Theatre Art Gallery, Danville

This is a non-juried exhibition open to all current CSP members. Approximately 35 prints will be accepted, on a first come, first serve basis.

The submission period is from December 20, 2018 - January 20, 2019, or until filled.
Exhibition information and details here

Regional Collective:
California Society of Printmakers
Exhibition dates: March 11 - April 23, 2019 at The Janet Turner Print Museum, CSU, Chico
Juror: Leslie Jones, Curator of Prints & Drawings at the Los Angeles County Museum of Art.

Exhibition information and details here
Note: There were 100 entries. Approximately 25 entries will be selected. Juror selections will be announced mid December.



Macy Chadwick
Locus
artist's book, letterpress printed w/ linoleum and polymer plates
10" x 20", 2017.

New Website for 2019

The CSP Board of Directors has decided to invest in a new, member-focused website. We will begin work on this after the first of the year and hope to launch it in late summer/early fall.

The current website will receive minimal attention during this transition phase so that we can put our efforts into creating the new one.

S O C I A L M E D I A



Hello CSP Community!

Who among you are getting ready for CODEX? Planning for an Open Studio? Preparing work for a conference or portfolio exchange? Any other exciting events or receptions? Be sure to tag #CaliforniaSocietyOfPrintmakers to your instagram image caption so I can keep our CSP followers in-the-know!

If you know you'll have a booth or presentation at an upcoming conference please let me know by emailing to: SocialMedia@caprintmakers.org

I'd love to put together a Members to See list for CODEX, SGCI + any other arts conference.

@CaliforniaSocietyOfPrintmakers, our Instagram account, was started just before the annual meeting last May. In the past six months we've grown a following of 400+ artists, curators, gallerists, educators, art centers and print enthusiasts. Let's give them a glimpse into every CSP member's studio!

Warmest Wishes, Karen

How to Use Our Email Listserv

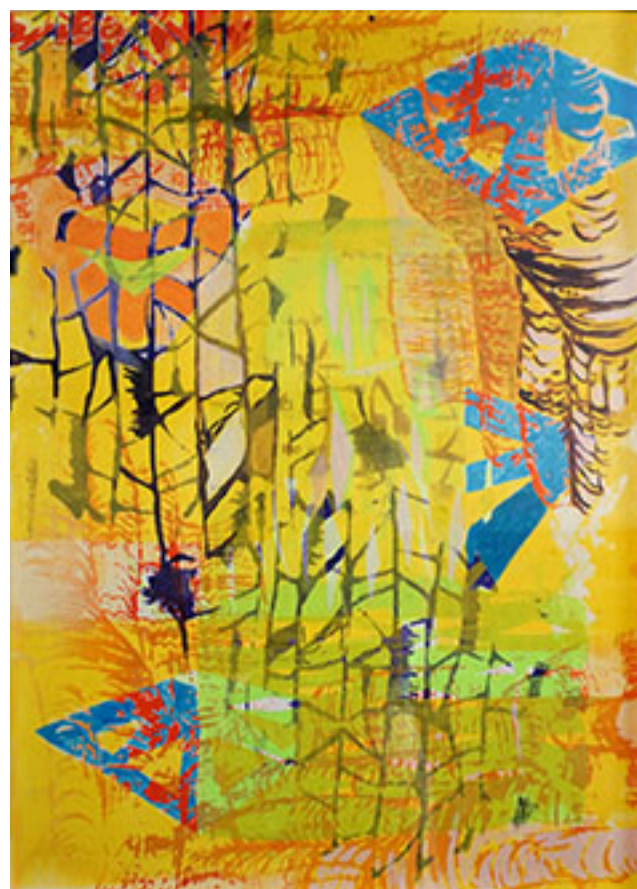
To send a message to CSP's listserv one needs to use the email address with which they are subscribed. This protects our listserv from spam.

Images and media files need to be sized for email sending. Your entire message works best if it is under 500k. Large email files clog up our system and cost \$\$\$.

Keep Standing: Instruction to a printer to store set type as printed, in preparation for a reprinting order. printwiki.org

CSP Board of Directors

- President: Dan Harrison
Vice President: open position: Your Name Here
Treasurer: Nanette Wylde
Secretary: open position: Your Name Here
Membership: Rozanne Hermelyn Di Silvestro
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Portfolio Review: Carrie Ann Piank
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Social Media: Karen Gallagher Iverson
Publications Chair: Bob Rocco
Special Events: Ashley Rodriguez Reed
Historian: Maryly Snow
Residency: Zach Clark
Webmaster: Cynthia Rand-Thompson
At-Large Members: Peter Baczek, Barbara Foster, Genevieve L'Heureux, Ginger Tolonen



Ashley Rodriguez Reed
Yellow Matrix
silkscreen and acrylic on canvas
22" x 28", 2017.

The Question of Digital Prints

We received five responses (less than 2% of our membership) to our survey on whether or not CSP should include 100% digital prints in its exhibitions and portfolios. They are included below, lightly edited, for your perusal.

Context from Bob Rocco:
An image created on one surface, where an impression is ultimately made by transferring to another surface, can be a fine art print. Critical to this is the direct involvement of the artist, including their time, decision making and personal effort put into that design and transfer process, usually resulting in a one-of-a-kind piece or a limited edition.

The 2018 CSP Journal tried to explore this topic with the work of Sydel Lewis and Peter Milton. Since no background in woodcut, silkscreen, intaglio or litho is necessary to produce a digital print and it is so commonly associated with commercial printmaking, it should be considered a new area of fine art printmaking that doesn't yet have guidelines for display with more traditional methods. Some shows refuse to include digital only, and some have subsections that are specifically for digital work that is separately awarded and judged.

The argument for from Sydel Lewis:
The present policy of requiring that pigment printing can only be shown if used in conjunction with "traditional" printmaking applications is a compromise that is out-of-date, and restricts creativity and choice.

Is this what we want as artists?

The process of creating pigment prints is the newest form of printmaking and has much in common with traditional processes. As with all printmaking there is a learning curve including becoming skillful with art application programs, understanding the relationship between the screen image and printed image and the results of printing on various supports. In addition the printmaker must know the strengths and limitations of the available printing and ink technology.

The process of digital printmaking parallels the traditional as well. Drawings can be created using some form of stylus on an electronic pad rather than a coated metal plate as in etching or a stone as in lithography and all of these techniques require the hands on skill of the artist.

Photography can be incorporated into the image as with photo etching and silkscreen printing. Color mixing and refinement is done via digital applications and requires rigorous proofing as do most traditional processes that use inks.

Pigment prints can be created in limited editions and well as variable limited editions. Even though there is no physical plate to be destroyed a verifiable certificate of authenticity can be provided: hahnemuehle.com

For those concerned with plate destruction vs. the longevity of digital files, that can only be based on the integrity of the artist or their estate. (I am thinking of a Posthumous Picasso print that I own created and sold by his estate.)

As in any print process you never know what the exact image will look like until you print it either with a printer, a press or a screen pull. Whatever that printing technique the outcome relies primarily on the artist's vision and creativity.

I am sure no matter how many artists engage pigment printing there will always be traditional printmakers. If in good hands pigment printing can only add to the art of printmaking. In 1996 I juried into CSP with monotypes created with a new and experimental technique called acrylic try-transfer monotypes. My acceptance was fortunate and timely since the CSP had only recently considered monotypes as an acceptable form of printmaking. Presently, in addition to many wonderful ink based monotypes created by CSP artists, there are three members creating Clay monotypes, the newest form of monotype printing.

Arguments against include:
Traditional media are hand pulled, hand made. Digital media are computer driven. The hand and eye of the artist define printmaking.

I believe we should not include 100% digital prints in CSP exhibitions and portfolios. I think believing in the traditional form of printmaking. I think accepting 100% digital prints muddies the water and confuses the viewing public. Allowing 100% digital art to be called printmaking dehumanizes the work. I think allowing this will diminish printmaking, printmakers and CSP.

The Results
There does not appear to be enough interest in including 100% digital prints in CSP exhibitions and portfolios at this time to consider a change in policy. However, we are happy to keep the conversation open.



Julia Nelson-Gal
from the series Some: Specific Gravity
of Aqueous Solutions (Continued)
dry point copper etching
w/ collage and hand painting
8" x 10", 2009.

Newsletter Title Results

The votes tallied as follows:

- CSP Matrix = 3
Good Ink = 1
INK a dinka doo = 0
Ink Matter = 2
Latest Editions = 1
New Editions = 0
Relevant Ink = 13
The California Printmaker: News Brief = 10
The Pull = 2
The Pull Down = 0
The Tear Bar = 0

Thanks to all who took the time to vote and to Kent Manske for creating the masthead!

Volunteer for CSP in 2019!



Our mailing address is:
California Society of Printmakers
P.O. Box 194202
San Francisco, CA 94119-4202

Want to change how you receive these emails?
You can update your preferences or unsubscribe from this list.

