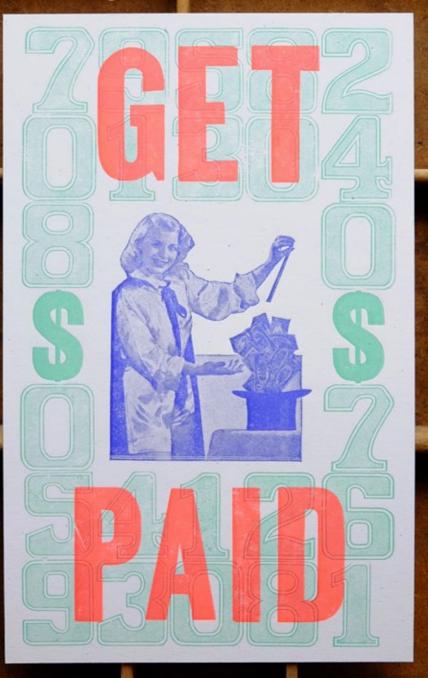
# SNAPLINE



SPRING 2018 — THE LETTERPRESS EDITION

FEATURED ARTIST: CHRISTA CARLETON



### SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

10123-121 Street, Edmonton, Alberta, Canada, т5N 3W9 780.423.1492 | snap@snapartists.com | snapartists.com

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PRINTSHOP & PROGRAMS COORDINATOR Amanda McKenzie printshop@snapartists.com

SNAP loves all the volunteers, members, supporters and funders that make our organization not just possible but also a thriving art community. A special thanks to our funders and supporters.

#### MESSAGE FROM THE EXECUTIVE DIRECTOR

Welcome to our first SNAPline edition of 2018! We are so ecstatic to be launching this special Letterpress edition at a public screening of Pressing On: The Letterpress Film in collaboration with The Graphic Designers of Canada (Alberta North) and the Art Gallery of Alberta.

I met Christa Carleton in spring of 2016, we spoke on the same panel at the SGCI Conference in Portland, Oregon and I was immediately impressed with her bold work and dedication to her craft — as well as her vibrant and sparkling personality and I have been waiting for the right opportunity to complete a project with this talented young artist ever since. Her prints seamlessly fuse a sense of nostalgia with contemporary issues and allow us to marvel at just how far we have not come.

As you'll discover in the following pages, the art of letterpress is alive and well in Edmonton and in printshops around the world with growing ranks of enthusiasts and a new generation of "Digital Natives" being lured by a tactile, highly physical, analog medium. For decades now, as commercial industry casts off its heavy burdens of type cases and mechanical presses in favour of digital printing, young creatives are at the ready, cruising online sales forums and going to great lengths to rescue the heavy burdens now filling their garages and fulfilling their printmaking dreams. Often working seamlessly between pixels on screen to ink on paper, letterpress enthusiasts will often tell you that the medium keeps us firmly connected to the history, evolution and sophistication of the printed word.

SNAP offers great opportunities to learn about printmaking of all sorts, if you have an interest in learning more about letterpress I would encourage you to enrol in our spring Intro to Letterpress Workshop on March 3rd & 4th and spend your weekend setting type, mixing inks, locking up the press and printing unique editions.



April Dean. Executive Director

**FUNDERS** 



for the Arts

Canada Council Conseil des arts du Canada







**SEASON SPONSORS** 











### **MESSAGE FROM** THE BOARD

Welcome to 2018! As this is written, Edmonton is blanketed in snow and the temperature is as cold as Mars, making "spring" enviable and difficult to imagine. Yet, the Spring Edition of SNAPline is always my favourite. It marks the beginning of a new year and celebrates the achievements of the year before. This publication is very special to me—when I joined the SNAP Board five years ago, I took on the role of chairing the SNAPline Committee before moving on to the Executive last year. SNAPline has evolved a lot since those days and I'm really proud of all the work that's been done by so many different collaborators and contributors to transform it into what it is today.

Letterpress is probably one of my favourite forms of printmaking. The reason for this is twofold: I have an exceptional fondness for text-based artworks in all forms and find the elegance of the press absolutely mesmerizing. From the brayers smacking with freshly applied ink and the smooth transfer of ink to the plates, to the moment when the type or image kisses the paper and then the anticipated reveal of the final impression, I am captivated. As Board Chair, I'm no longer on the SNAPline committee, but am very much looking forward to this edition dedicated to letterpress and to seeing how each of the contributors has interpreted the theme.

SNAPline members will receive an outstanding limited-edition letterpress print by Christa Carleton with this issue (featured on the cover). If you love it as much as I do, this would be an excellent opportunity to become a SNAPline member, if you're not already!

Last year we launched our inaugural Print Patron program, a new philanthropic category of membership, and sold all ten spots in only a few months after its inception. The limited-edition print by Heather Huston was released to Print Patrons as part of Print Affair, and as a Print Patron myself, I can say it was outstanding. The success of this pilot means that we are excited to continue again in 2018 and will be adding new membership spots! So, if you missed your opportunity to join last year, this is your chance to join me in becoming a Print Patron...

In 2018, the Board has made it a priority to take a analytical look at the Strategic Plan and evaluate what we've accomplished since it was written in 2015. Organizationally, SNAP is in a very healthy place and have met many of the items outlined in the Strategic Plan, which gives us the freedom to think strategically in order to set some aspirational goals and do some more long-term visioning. As not for profits are increasingly being required to raise self-generated revenue, one of the priorities on our list is to look at potential sponsorship opportunities - something I'm looking forward to exploring further (if you want to sponsor an event or program at SNAP, please let us know!).

For those of you who don't know me, a couple of things about myself! I'm currently the Head of Sponsor and Donor Engagement at the Art Gallery of Alberta where I spend much of my time working with individuals and corporate partners who support the creation and presentation of visual arts in Edmonton and across Alberta. My background, however, is in Art History and I love teaching. If you ever want to know more about SNAP, or about the amazing arts community in this city, I'm always up for getting to know new people and other wonderful supporters of SNAP! As always, the SNAP Board can be reached directly via board@snapartists.com, and we'd love to hear from you!

Warmly,



Megan Bertagnolli Board President. SNAP Board of Directors



# Contributors to this issue





CATE KUZIK is a local artist with a passion for traditional handmade techniques in this increasingly digital age. While eager to explore a variety of craft & printmaking techniques, she often finds herself returning to the mechanical, tactile nature of Letterpress. Her work tends to explore the interpretation of language and frequently employs hand-drawn, carved typography or sign language with a bold graphic aesthetic.



WENDY McGrath's most recent project is BOX—an adaptation of her eponymous long poem. BOX is a genreblurring collaboration of jazz, experimental music and voice with the group "Quarto & Sound." McGrath has written three novels and two books of poetry. Her most recent poetry collection, *A Revision of Forward* (NeWest Press 2015), is the culmination of a collaboration with printmaker Walter Jule. McGrath recently travelled to Houston to read from her work during the PRINTHOUSTON 2017 exhibition "A Revision of Forward," which featured Jule's prints. She is at work on several projects including the final novel in her "Santa Rosa Trilogy."



MEGAN TAMARA STEIN is a visual artist and printmaker from Edmonton, Alberta. She holds a Bachelor of Fine Arts in Visual Arts from the University of Alberta with a focus in printmaking and drawing. Megan is the Printshop Committee Chair on the Board of Directors for Society of Northern Alberta Print-Artists (SNAP) where she also teaches courses and prints her work. megantamarastein.com (Photo: Chelsea Yang-Smith 2017).



**KEVIN ZAK** designs books and exhibitions. He has taught typography, and also teaches museum exhibition design workshops. A personal passion for pop-up books led him to curate an exhibition of pop-up and artists books at Bruce Peel Special Collections at the University of Alberta. Prior to working in Edmonton, Kevin was a graphic and exhibition designer at the Royal Tyrrell Museum. He is currently working with rare books at the University of Alberta.



**SNAPLINE FEATURED ARTIST** 

### CHRISTA CARLETON

Christa Carleton resides in Missoula, Montana. She has her BFA and MFA in Printmaking and has been creating prints for over a decade. Christa got the bug for letterpress printing while completing her graduate degree. The accumulation of antique type and rusty refurbishing projects are quickly piling up in her garage. While being a printmaker is a huge part of her identity it isn't her only love. Christa enjoys cooking vegetarian dishes, fly fishing, gardening, hiking, listening to podcasts, and drinking cocktails.

ARTIST STATEMENT

I consider myself an analog artist; my practice relies heavily on physicality and allows me to work without an electronic interface. The old saying "the power of the press belongs to those who can operate one" resonates with me each time I print.

Designing in letterpress is challenging because of the increasing rarity of moveable type. A single missing letter may force me to choose another, more complete font, and adapt my compositions accordingly. The three editions I made for SNAPline are connected through a single idea, that I would let the type collection at Montana State University (where I teach) inform my designs. This approach to creating with letterpress allows me to be influenced by the different fonts and image blocks unique to each studio's collection. For example, the metal type font, Phoenix, informed the idea and design of the Army & Navy recipe print. With each edition I wanted to show the range of letterpress, that it can be used for carefree loud prints, classical information giving design, and for serious fine art. The majority of my artwork focuses thematically on the agency of women, but I also appreciate making work that harkens back to the medium's original use. For me, letterpress is the one printmaking medium that has infinite design combinations and no limitations on what I have to make with it.

To see more of Christa's work visit: christacarleton.tumblr.com

FRONT COVER: Christa Carleton, *Get Paid*, 5 ¾" × 9 ½", letterpress on French Paper Co. Speckletone, 2018.

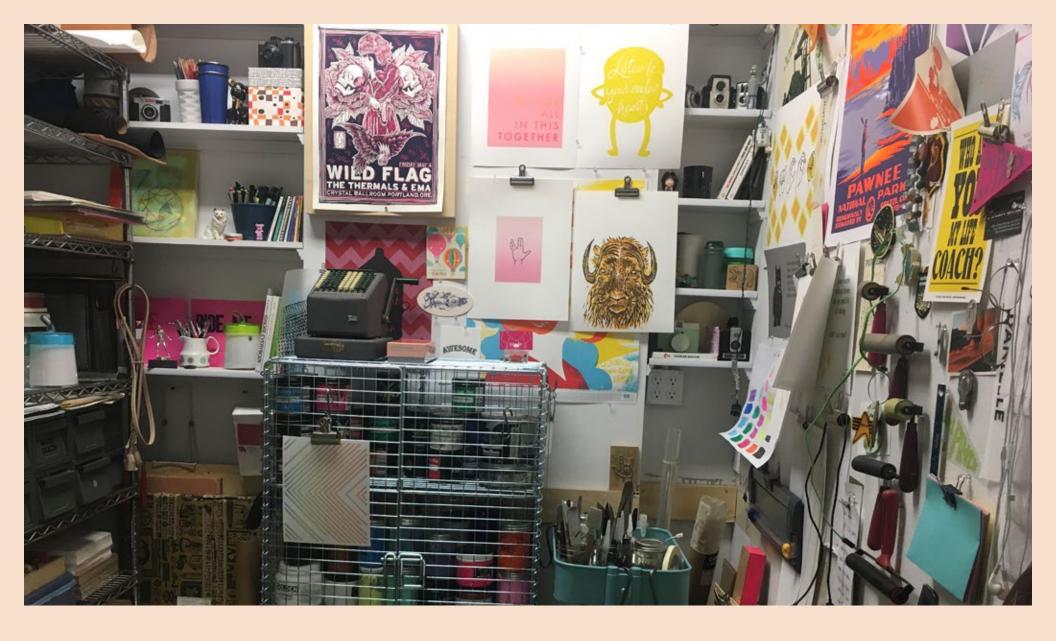
BACK COVER: Christa Carleton, *Me Too*, 7 ½" × 9 ½", letterpress

and silkscreen on French Paper Co. Speckletone, 2018.



Christa Carleton, *Army & Navy Cocktail*, 5 %" × 9 %", letterpress on Stonehenge, 2018. Christa Carleton, *Get Paid*, 5 %" × 9 %", letterpress on French Paper Co. Speckletone, 2018. Christa Carleton, *Me Too*, 7 %" × 9 %", letterpress & silkscreen on French Paper Co. Speckletone, 2018.

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# OH·KERR·LEE

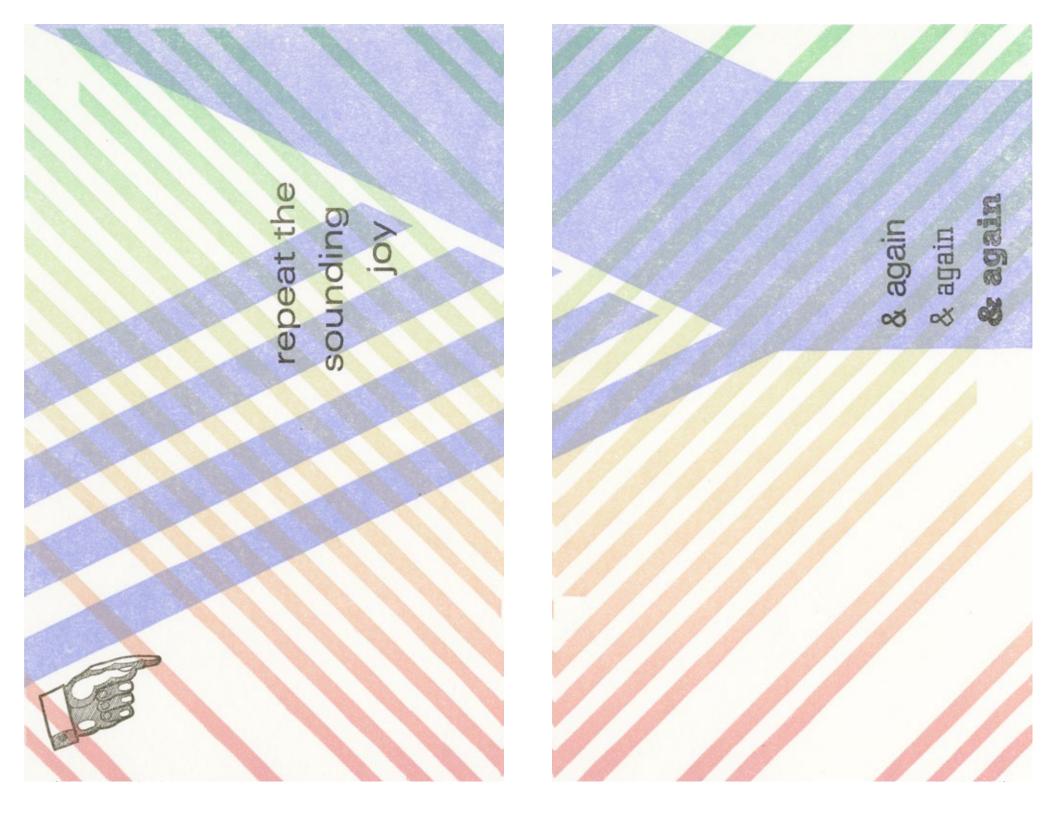
### CATE KUZIK

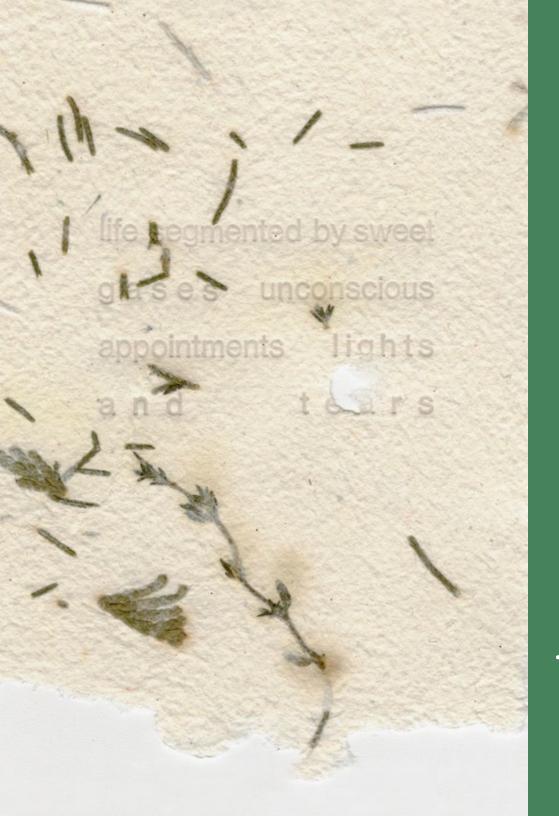
Cate's individual studio rental at SNAP Printshop / FOLLOWING SPREAD: Artwork by Cate Kuzik.

Never accused of using to many neutrals, Cate's creative energy and down-to-earth nature is immediately evident in her fun and colourful creations. She is based in Edmonton and is the creative force the drives **Ochre Lea** ("oh-kerr-lee"). Her posters and stationery feature a combination of her own hand-carved images with handset antique lead and wood type. Her work has a bold graphic aesthetic & often employs her own drawn, carved typography and geometric patterns.

www.ochrelea.ca

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# MEGAN STEIN

Prompted by a friend who asked about the feeling of losing consciousness through anesthesia, this unbound artist book is an attempt at remembering the physical and emotional feeling of being put under. Every few months from the age of two, I was put under to check up on the status of the cancer that had been removed from my body. As I aged, more time passed between appointments, but the process was always the same. Though it can be externally controlled by an Anesthesiologist, the state of unconsciousness through anesthesia is still an enigma.



Anesthesia, handmade cotton paper with cedar, thyme and garden rose petal inclusions, letterpress,  $6" \times 4.5"$ , 2017. (Pictured is edition no. 2/8.)

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SNAPLINE SPRING 2018

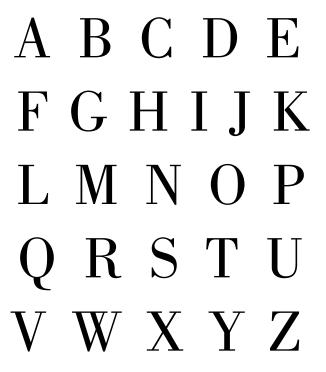
Letters do not achieve their true beauty when done in haste and discomfort, nor when done with diligence and pain, but only when they are created with love and passion.

GIAMBATTISTA BODONI

QUOTED IN GARFIELD, SIMON, JUST MY TYPE (NEW YORK: GOTHAM BOOKS, 2011), 203.

### GETTING PHYSICAL WITH TYPE

(BODONI, SPECIFICALLY)



### KEVIN ZAK

Beautifully designed letterforms in combination with fine letterpress printing, has an undeniable quality for a designer and typophile. Sensitively set text, printed on a slightly creamy rag paper, offers the feel of a subtle emboss when you run your fingertips over the surface providing both tactile and visual pleasure.

r. Scuss. The Cat in the Ha

The SUN did not shine.

It was too wet too play.

So we sat in the house.

All that cold, cold, wet day.

My introduction to letterpress printing came during my design education. As a class we were introduced to the letterpress and what at first blush seemed to be a generous amount of typefaces available in the banks of cases beside the press.

This was a short lived honeymoon as the realization set in of the very limited choices of actual typefaces and sizes. The assignment was to design, set, and print a single page concerning a weather report. The concept had to be sketched at full size before we were approved to go onto the next step of setting the type, and then going onto the press. This was not just an experience in using letterpress, but an actual assignment with justifiable choices for our decisions regarding type style, size, and leading. The specifications were to be fully indicated prior working on the press.

I was initially intrigued by the stylish letterforms of Bodoni, but settled on the solid, practical, and possibly better choice stylistically for the project at hand, the sans serif typeface, Univers. I clearly recall creating the first proof on the press. Analyzing the sheet, we needed to make sure all the letterforms not only read properly, but were not damaged. We also needed to check the depth of emboss into the paper, ensuring the contact between the paper and all the letterforms was uniform to avoid any "salty" areas where the ink was inadequate. I remember the sound and smell of tacky ink, and the comforting hum of the press and the smooth solidness of gears engaging.

Doing this assignment again, in a more personal way, I can (now) justify my first choice, Bodoni. With a pronounced vertical stress, sharply contrasted thick and thin strokes, and unbracketed serifs, the letterforms of Bodoni have an understated

elegance. Designed in the late 1700s by the Italian typographer Giambattista Bodoni, and classed as a "Modern", his namesake typeface follows the visual preference of the time with pronounced thick and thin strokes taken to the extreme. Bodoni takes advantage of the improvements in printing and paper technology that allowed for finer strokes in typeforms "...without a risk of cracking or disappearing on the page."1 Designed as a book face, Bodoni, to the modern eye, even well leaded, would not be comfortable for extended reading. But at larger sizes, Simon Garfield, in Just My Type states about the Moderns, "...there may be no finer example of the letterfounders' art."2

Set in Bodoni, a more poetic version of this early typography assignment is included here for your cerebral and visually tactile pleasure. It's what I remember taking away with me. Which in actuality is, I'm hoping, far and above the initial effort.

<sup>1</sup> Garfield, Simon, *Just My Type* (New York: Gotham Books, 2011), 204.

<sup>2</sup> Garfield, Simon, *Just My Type* (New York: Gotham Books, 2011), 205.



**MY PROCESS** 



In 2012, Mike Wichuk was a man with a dream: a Heidelberg letterpress. Little did he know that fate would lead him to a press with an intriguing provenance, in an intriguing province.

Wichuk was toiling away at a job he hated, when a web search led him to a press for sale in Nokomis, Saskatchewan. The town newspaper had rescued it from a shop that had been demolished, intending to put it to use. But the paper never pressed it into service and it languished for years in a basement storage space. There had been previous interest shown in the press for parts but, luckily for Wichuk, the newspaper chose to keep it intact. Trailer in tow, he and his uncle made a trek to Nokomis and transported the press back to Edmonton where it took centre stage in Mike's garage/ studio. "I don't know what would have happened if I hadn't called. I would've still been at that job." Two years later, Wichuk located a Challenge cutter. He didn't travel as far for this piece of equipment but, the cutter was well-travelled. Like the Heidelberg, it had an interesting history. Purchased from an Airdrie-area farmer, it had belonged to his mother who'd owned a small print and copy shop in Wyoming years earlier. Wichuk recalls the farmer saying the cutter travelled with the family when they moved to Alberta. Closer to home, Wichuk sourced a large cabinet of type. He purchased the font families from a local bindery going out of business, using a catalogue to identify the type and organize it to the letter.

BORN: Edmonton, Alberta **EDUCATION: VCD & Illustration Diploma** MacEwan University (2005) AWARDS: Applied Arts Photography & Illustration Award (2012), Graphex National Design Award (2010), Coupe Magazine International Design Award (2009), Applied Arts Design & Advertising Award (2009), and ACE (Advertising Club of Edmonton) Award (2007)

FAVOURITE ARTISTS: Ryan Duggan,

FAVOURITE BOOK: Magazines.

Embarrassingly, it's been an incredibly long time since I've read a book for enjoyment.

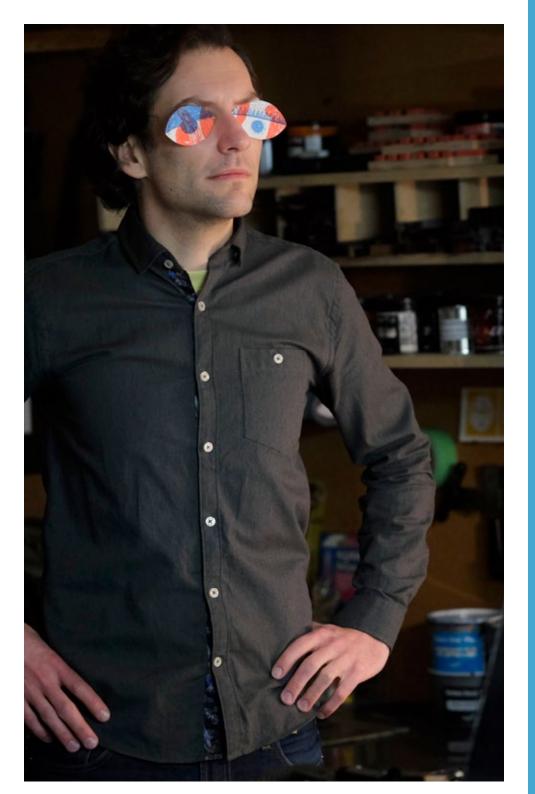
FAVOURITE ALBUMS: Pavemement —

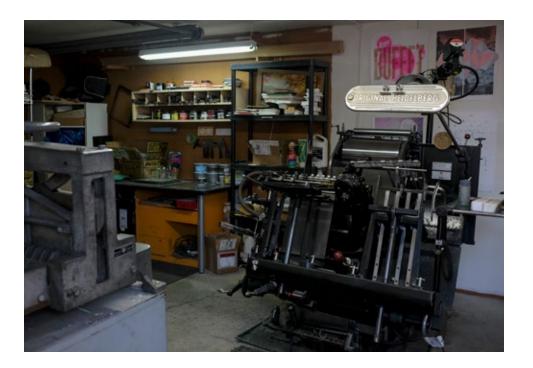
Wowee Zowee.

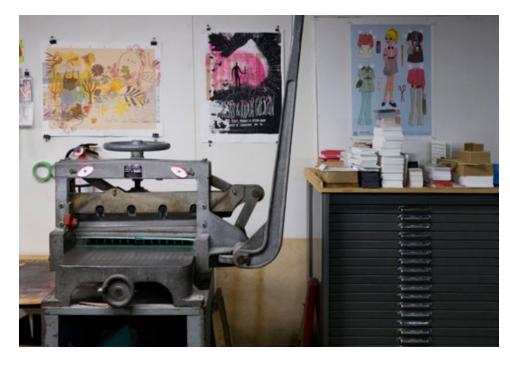
Sonnenzimmer.

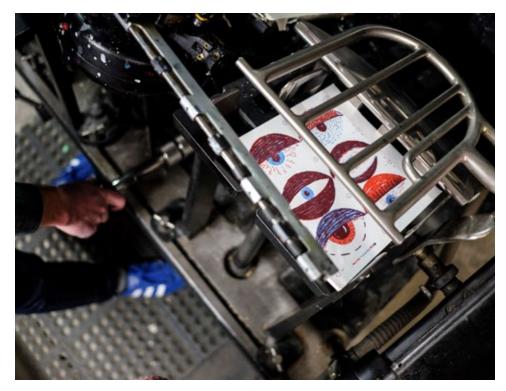
MUSIC PLAYING WHILE PRINTMAKING (AND WHY): Garbagey 90s, early 2000s indie rock because it makes me happy.











That same year Wichuk rolled out his own letterpress business: **Fort Heavy**. He split his time between his letterpress business (up to 30 hours/week) and part-time work as a designer at another local firm.

The garage studio was not without its challenges. Wichuk boarded up the garage windows to keep heat inside and found the resulting lack of natural light taxing. "I'd come out in the morning and work all day and wouldn't come out until dark. It was pretty awful." But he made it work because of the difficulty finding suitable studio space in Edmonton because of concerns around noise and chemicals associated with the press. The garage location continued to serve him well for some six years. By that time, Wichuk had a weightier challenge: keeping Fort Heavy profitable. He cites Edmonton's northern location, having to source paper internationally, shipping costs, brokerage fees, and the 2015 downturn in the Canadian dollar as factors that drove up the cost of doing business. In 2017 he made another fateful decision, to

work full-time at a design firm and devote his free time to personal creative projects. He took on no additional "for hire" printing projects in 2018. He has no intention, however, of letting the Heidelberg sit idle and is getting great enjoyment focusing on his own work. His favourite part of the letterpress print process is seeing the first few prints come off the press. "I like the idea of putting ink on paper in a simple way, one colour at a time. The tactile feel is important too."

Though he says inexpensive, digital printing is hurting the print industry overall by making it quick and easy for clients to get jobs done, Wichuk says photopolymer printmaking has saved letterpress. "It saves the time of hand setting type." He remains optimistic about the future of traditional letterpress. "I think there are still going to be people who appreciate the quality of the product that comes out of letterpress and that will never change. As long as the presses are still around and going, that will be the case."





"I think there are still going to be people who appreciate the quality of the product that comes out of letterpress and that will never change. As long as the presses are still around and going, that will be the case."

## What/who do you consider to be the greatest influence on your work?

Hungry Workshop and Studio on Fire are two letterpress printers I've been following for years. The attention to detail and level of skill coming from both places is inspiring. I always try to bring my printing to that level.

When did you begin printmaking (and letterpress specifically) and what drew you to it? I began screen printing in 2003 or 2004. My first experience with letterpress was a class in 2009-ish at SNAP. I bought my press in 2012 on a whim after a sudden decision to leave a very unfulfilling design job. I enjoy things that are technical and involve problemsolving. I like being able to do something from conception to completion without the help of others.

The logo for your company, Fort Heavy, is a chubby cat. Is there a significant cat in your life? The logo is inspired by a drawing my wife did of our very fat cat named "Cat." He is an asshole.

How does your workspace affect your art? Despite being pretty small and cramped, which can be frustrating at times, I like to think that doesn't affect my work. I feel that I can produce the same quality of work here that I'd be able to in a nicer, better outfitted studio.

How does letterpress inspire you and your work? I am a perfectionist. Letterpress is an imperfect medium. I enjoy pushing the limits of what letterpress can do, trying to achieve as close to perfect results as possible.

## How do you manage your business projects and your personal projects?

Up until now business projects always came before personal stuff, so personal stuff mostly got pushed aside and didn't happen.

Can you describe your creative process? Procrastinate, procrastinate, procrastinate, panic.

### Do you follow a daily work routine?

Currently I'm working full-time as a designer at an agency downtown so I stick to a loose 9-to-5 schedule. When I was printing full-time my daily routine was more along the lines of: wake up, drink coffee, answer emails, do estimates, look at the internet for way too long, get frustrated about UPS not delivering paper on time, start cutting paper, eat something, start printing at 6 pm. If I'm lucky, finish around 3 am.

## How important is the incorporation of text and image in your work?

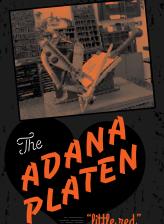
I think it all depends what I'm doing. Being a printer that mainly uses photopolymer plates, I'm definitely not a traditionalist and don't believe that true letterpress printing has to involve wood or metal type.

# The well-loved letterpresses of SNAP



The VANDERCOOK "main squeeze"

The Vandercook is a great looking, smooth-printing show-piece with a solid steel build. This press may be high maintenance, require a lot of attention and constant repairs, but there is nothing smoother than turning the crank. The Vandercook has been known to steal a kiss or two from inexperienced printers, completely destroying editions with every pull of the heart-strings.





The Challenge lives in a different world than the Vandercook. It is a compact little proofing press that likes to get dirty and greased up on vaseline. Despite its size, the Challenge is a fighter and has quite the kickback. If you are looking for an emotionally unavailable press, the Challenge is for you. It is a fixer-up that is "rough around the edges" and your parents will never approve of. You'll never stop loving it, though it may not love you back.

This mini press has a personality of its own, often a featured guest at SNAP events and truly enjoys being the center of attention. Somehow, Little Red, feels both sturdy and fragile at the same time. Using a gentle touch and taking your printing slowly in the beginning is required.

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### Weekend Workshops at SNAP Printshop

# INTRO TO LETTERPRESS

March 3 + 4 / Weekend / 10am–5pm \$203 for members / \$223 for non-members Dawn Woolsey / woolsey.ca

Join the growing legions of letterpress aficionados by learning the fundamentals of printing on SNAP's Vandercook and Challenge cylinder proofing presses. Learn about the sweet emboss and graphic punch in letterpress prints that cannot be beat! Artist, Dawn Woolsey knows the Vandercook and Challenge proofing presses like the back of her hand. You will learn basics from start to finish including setting type, inking, locking up and pulling your own edition of one-colour prints. Hone your upside-down typesetting skills as you hand-set antique metal type and create an accompanying linoleum block relief print. Nothing "out of sorts" here!

\* No prior experience required. Participants should bring a short written quotation to work with as well as an image that they wish to carve.

# Drypoint, Relief & Engraving on Sintra

April 14 + 15 / Weekend / 10am–5pm \$203 for members / \$223 for nonmembers

Phoebe Todd Parrish / phoebetoddparrish.com

Learn about the various applications that Sintra plastic (PVC) can provide as a matrix for printmaking. During this weekend workshop Artist, Phoebe will instruct you on how to create drypoint marks, engraved lines and carved relief imagery onto the sintra matrix.

Visit snapartists.com/education for more details on classes at SNAP

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# Spring 2018 Classes at **SNAP Printshop**

### **Relief Print**

March 20 – April 24 / 6 Tuesdays / 6–9pm \$240 for members / \$264 for non-members Megan Stein / megantamarastein.com

### Mixed Media Printmaking: Photo Transfers & Screen Printing

March 21 – April 4 / 3 Weds. / 6–9:30pm \$173 for members / \$190 for non-members Caitlin Bodewitz / caitlinbodewitz.com

### Collagraph

May 1 – May 22 / 4 Tuesdays / 6–9pm \$180 for members / \$198 for non-members Angela Snieder / angelasnieder.com

### Silkscreen on Fabric

May 2 – May 23 / 4 Wednesdays / 6–9pm \$203 for members / \$223 for non-members Megan Stein / megantamarastein.com

Visit snapartists.com/education for more details on classes at SNAP

# **REGISTER** for classes in any of these 3 ways:

BY PHONE: 780.423.1492 BY WEB: snapartists.com IN PERSON: 10123 1221 Street

All classes take place at SNAP printshop located at 12056 Jasper Avenue.

### SNAP ANNOUNCES 2018 PROFESSIONAL DEVELOPMENT SERIES

SNAP is implementing a series of professional development studio demonstrations and workshops that are tailored for artists who already have a working knowledge of basic printmaking practices and want to further develop or refine particular skills and techniques.

### Framing, Matting & Mounting Artwork

Tuesday, March 13 / 6:30–9:30pm \$85 for members / \$93 for non-members Marian Switzer / marianswitzer.com

### **CMYK Lithography Demonstration**

March 17 + 18 / 1 Weekend / 10am–5pm \$175 for members / \$192 for non-members Robin Smith Peck / robinsmithpeck.com

\* Participants will need to have previous experience in photolithography or plate lithography processes.

# Advanced Screen Printing Techniques

March 22 – April 26 / 6 Thursdays / 6–9pm \$280 for members / \$308 for non-members Robin Smith Peck / robinsmithpeck.com

For further information please contact SNAP Gallery. All materials are included in the course fee.

### APPRENTICESHIP PROGRAMS

Don't see the printmaking class you wanted to take on this list? Have a specific print project you would like to complete but don't have the necessary printmaking skills? Want to learn printmaking at times and dates that suit your schedule? Interested in learning advanced techniques and skills? Maybe a SNAP Printing Apprenticeship is for you! At \$50 per hour you will receive one-on-one instruction with a highly qualified SNAP instructor, and a tailored-made print program to suit your needs, desired outcome, and budget.

## SNAPLINE SPRING 2018 — THE LETTERPRESS EDITION FEATURED ARTIST: CHRISTA CARLETON

### **IN THIS ISSUE**

#### **SNAP MEMBERSHIP**

When signing up to become a SNAPline Member you'll take part in a limited edition mail art program!

At a cost of \$150 a year, you will receive 4 limited edition fine-art prints along with the quarterly edition of the *SNAPline* Publication. Through this program SNAP commissions 4 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent to your home each quarter. You'll also receive all other SNAP member benefits including discounts on SNAP's classes; special event tickets and discounts at retail supporters around the city.

For more information on how to become a SNAP Member visit: www.snapartists.com/membership

# OPEN STUDIO

Bring your plates, stencils, paper and inks as well as your ideas and creativity for a day of printing at SNAP!

Please RSVP a day in advance if you require a screen rental. (\$10 for screen and chemistry)

Saturdays: 12-5pm

\$25 supply fee

March: 10 + 24 April: 7 + 21

May: 5 + 26 June: 9 + 23

For more information visit www.snapartists.com/shop-and-studio



