

SNAP Line

WINTER 2013

newsletter artist:

BRENDA MALKINSON



UPCOMING EVENTS:

Print Affair 2013
November 23rd

FEATURES:

Edmonton's Printing Pioneers by Jonathan Dyck
Why Artist-Run Centres Matter by Sydney Lancaster

MY PROCESS:

with Kyla Fischer

PHOTO ESSAY:

by Leanne Olson

www.snapartists.com

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**SOCIETY OF
NORTHERN ALBERTA
PRINT-ARTISTS**

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President's Message

It's been a busy and fun fall in our galleries, workshop, and behind the scenes. We had a very successful evening of opening receptions for exhibits by Danish artist Klavs Weiss; and SNAP's emerging artist-in-residence for 2012, Megan Stein; in addition to a launch party for 10 screen-printed posters by some wonderful local artists and designers for the inaugural Up+Downtown music festival. The Gallery Walk in late October attracted a number of first-time SNAP goers who were excited to take in these wonderful shows. Our studios have been busy with a number of great fall classes, and as winter rolls in I expect to see more and more faces in the shop busy creating new work.

Your Board of Directors has been working on a number of initiatives, including board renewal and development, strategic planning for SNAP, and planning for a number of events. We were excited to partner with Tres Carnales Taqueria on November 2nd to celebrate their annual Day of the Dead festivities. Sergio Serrano designed the beautiful visuals on behalf of SNAP for the event, which were screen-printed onto t-shirts for an awesome keepsake from this year's party. Thank you Sergio! And a special thanks to Board member Megan Bertagnolli for spearheading this exciting new fundraising event for SNAP.

Our Annual General Meeting and potluck on November 9th is a great opportunity for the general membership to socialize and provide input and feedback to the SNAP Board and staff. The Board is looking forward to taking all of the insights our membership has provided over the past several months, from the AGM, our online survey (thank you to everyone who took the time to fill out the survey!), and our spring visioning session, to build a strategic plan for the society that will help guide our goals and objectives as an organization over the next five years.

I'd like to take this opportunity to extend a sincere thank you to all of SNAP's tireless and dedicated volunteers, members, and staff, who are the heart of our organization, and make it the amazing artist-run centre that it is! I'm very thankful to be a part of this community.

Finally, I'm looking forward to celebrating with all of you at our annual Print Affair, on November 23rd! There's no better way to celebrate late fall and the onset of winter weather in Edmonton! I wish you all a happy winter of printmaking, print appreciation, art-making, designing, and gallery-going.

– Lisa Matthias, President



Executive Director's Message

Hello SNAP members & SNAP enthusiasts,

I am writing this message at an interesting time of year when my focus is unavoidably split between planning SNAP's far distant future and our immediate concerns as we rapidly move toward the end of 2013. In our constant culture of busy it is easy to forget the importance of the moment, the sentiment of BE HERE NOW and the taking in of what we are doing in the present. I really enjoy being able to sit back and think about what SNAP will look like in 2017 and having passionate discussions with our Board and stakeholders about our future. I am also conscious (or try to be) of maintaining a real connection to our present moment, our programs, our artists & our community. These are the fundamentals of our organization and we are working hard to connect our core programming with the values of inclusiveness, providing access to our unique resources and to artistic excellence.

Our Special Events Committee has started planning another spectacular Print Affair event. This year's theme is *Bright Lights* and the event will be on November 23rd so please save the date! This year's event will feature live music, a silent auction of Edmonton's best & brightest, our stunning Members Show & Sale and of course dancing, drinks and delicious eats. Print Affair is an important fundraising event for SNAP & I sincerely hope you'll join us and encourage your friends and family to come out for a spectacular and celebratory evening.

In other recent news I am thrilled that Edmonton has just elected Don Iveson as our Mayor. Don has been an incredible arts & culture advocate in Edmonton. His campaign was one of great integrity and his commitment to *The Art of Living* and his drive to connect business and arts communities in Edmonton will, no doubt, result in progressive and positive growth in our city and in our sector.

Lastly, as 2013 comes to a close, I would like to suggest that you consider making a financial contribution in the form of a donation to our organization. SNAP is one of Edmonton's most unique and exciting artist-run centres & is a CRA registered charity. Alberta has one of the highest charitable tax credits in Canada in order to encourage increased private donations to the nonprofit charitable sector. I might add that art matters more now than ever because of its ability to express the profound and communicate ideas that transcend the everyday.

– April Dean, Executive Director



April Twenty Fourth
Woodblock Relief Print



July Twenty Eighth
Woodblock Relief Print



September Twenty Second
Woodblock Relief Print

Brenda Malkinson

WINTER NEWSLETTER PRINT



Brenda Malkinson was born in Calgary, Alberta and has lived in Edmonton since 1975. She studied at the Alberta College of Art and Design and since 1979 has pursued a career as a full time professional artist involved with contemporary architectural stained glass, drawing and colour woodblock printmaking.

Malkinson's glass and prints are in many private and corporate collections, including The Art Gallery of Alberta, The Alberta Foundation for the Arts, The Massey Foundation, Royal Alexandra Hospital Foundation, The Cross Cancer Hospital, Mazankowski Heart Institute, The University of Alberta and the Stanley Milner Library. Her work has been exhibited in Canada, the United States, Japan, and Korea. She received a grant from The Alberta Foundation for the Arts and was awarded the Alberta Foundation for the Arts, Alberta Centennial Commission Award.

Malkinson has taught Visual Art and Design Fundamentals and Drawing for the University of Alberta, Faculty of Extension for twenty years and contemporary stained glass at Red Deer College for seventeen years. Recently she taught colour woodblock printmaking at Series 2013.

Brenda's prints have been juried into The Santa Barbara Print Annual, BIMPE VII, exhibited at the Society of Northern Alberta Print Makers and University of Alberta Enterprise Square. In 2013 her work was selected for the cover of the University of Alberta, Women's Words Anthology. In September 2013 she traveled to South Korea to participate in the Wonju Hanji Paper Festival.

Artist Statement

I am working on a new body of colour woodblock prints and drawings concerned with the incarnation of fragmentation.

A text or object upon which time and fate has changed reveals itself in the form of a fragment. Bits and pieces resembling remnants of aged cloth, manuscripts, weathered leaves and petals, insect trails and shadows. I am curious about my impulse to gather such relics; but there is a deeper inclination, a mystifying urge to explore how fragments can manifest into other matter, evidence, beliefs and circumstances.

"I was ether, the leaf in the zephyr: I was flesh flake, feather, bone... I am the skin of water the wind plays over: I am petal, feather, stone."

— Annie Dillard

Brenda Malkinson
October 2013

A Brief History of Edmonton's Printing Pioneers¹

by Jonathan Dyck



A century before SNAP was founded, Edmonton's printing community consisted of a telegraph operator and a couple of ambitious entrepreneurs. Together they helped make Edmonton the first community in Alberta to print its own newspaper. Newspapers first began appearing in seventeenth century Europe and quickly assumed an important function in their communities, encouraging debate, disseminating gossip, and, at times, inciting political activity. In Victorian Edmonton, *The Bulletin* was not only a vehicle for sharing news, gossip, and political views; it also gave Edmonton a sense of legitimacy as a struggling North-western settlement.

Edmonton's print history began through the collaboration of Alex Taylor, who had operated the Dominion Telegraph at Hay Lakes in the late 1870s, and Frank Oliver, a recent Edmonton settler with a freight line from Winnipeg and several years of newspaper experience at the *Manitoba Free Press*. After Taylor's telegraph line was extended to Edmonton in 1879, he approached Oliver, who had recently acquired a second-hand toy platen printing press and several cases of 6 pt. Nonpareil type. The toy press cost Oliver \$20 and weighed around 200 lbs. Together, he and Taylor published *The Bulletin's* first issue as a 6" x 8" four page paper on December 6, 1880. Along with its narrow range of reportage, *The Bulletin's* first issues showcase the material limitations of an isolated printing outfit. Without any access to display type, Taylor was forced to carve the paper's title from birch wood; and, while a 6 pt. type size was fairly standard for newspapers elsewhere, *The Bulletin's* small format was the obvious outcome of the "toy" size of Oliver's printing press and the narrow scope of information that he and Taylor could collect and assemble each week.

In the years that followed, Edmonton's sole newspaper would go through many transformations in format and appearance, which more often than not followed from Oliver's rotation of assistants and from Edmonton's slow growth. Perhaps the best

example is the brief tenure of Alex Dunlop, Oliver's brother-in-law, who arrived in Edmonton in 1882 with a half medium Gordon press and job plant. This meant that *The Bulletin's* size could again increase to that of a standard tabloid, allowing for four columns of text per page. When it was announced that the Canadian Pacific Railway would not be arriving in Edmonton, as was originally anticipated, Dunlop, along with other recent settlers to the area, returned to Manitoba, leaving Oliver as the sole proprietor of *The Bulletin*.

¹ *The Bulletin* played an instrumental role in the development of a community identity for the people of Edmonton: Oliver collaborated with everyone from telegraph operators to small businesses, and, in turn, gave them a promotional vehicle. For decades, *The Bulletin* was Edmonton's only source for news and local advertising. In such isolated circumstances, the ability to produce many copies of the same reading material lent its creators a good deal of authority, and indeed, Oliver's later political career would not have looked the same without it.

When *The Bulletin* finally folded in the 1950s, its assets were purchased by its former rival, *The Edmonton Journal*. Today, the original *Bulletin* building sits on 1885 Street in Fort Edmonton Park. Inside, you'll find a toy platen press, a Gordon press, and a basic cylinder press for proofing. If you're lucky enough you might just run into Mr Oliver as well.

Jonathan Dyck spent his summer interpreting the *Bulletin* building at Fort Edmonton Park and recently contributed to SNAP's 2014 letterpress calendar. He has a MA in English from the University of Alberta and is currently working on a diploma in design and illustration at MacEwan.

1. Historical information presented in this article has been gathered from Roger J. Carver, *The Bulletin Building: A Furnishings Report*, FEP Research Library, October, 1974.
2. Oliver frequently used *The Bulletin* as a mouthpiece for his political views, which routinely opposed the rights and interests of First Nations peoples and sought to promote the ideal of the industrious European settler, who, he believed, should be allowed unfettered access to land, resources, and commercial opportunities. For a discussion of Oliver's influential opinions of Edmonton's aboriginal population, see Dwayne Trevor Donald, "Edmonton Pentimento: Re-Reading History in the Case of the Papaschase Cree," *Journal of the Canadian Association for Curricular Studies* (Spring 2004): 2.1, 21-54.

SNAP 2014 Letterpress Calendar

Each year an ad-hoc group of SNAP artists combine their collective creative energies to produce a Letterpress Calendar. There are always new artists added to the mix, some of whom are entirely new to the letterpress itself and they are mentored and guided by our seasoned letterpress enthusiasts. This year Dawn Woolsey took the reins and put a great deal of time and energy into organizing the group, mentoring new members and ensuring the Calendar is as spectacular as ever. The Calendar is produced as a fundraising initiative for SNAP and grows in popularity every year. We think the 2014 edition has a particularly sophisticated look and with a very limited edition of only 100 we hope you get one before they're gone.

Calendars sell for \$75 and include 13 pages of handprinted original artwork and letterpress type to keep you enchanted all year. The Calendar makes for a truly unique gift and also supports your favourite non-profit artist run centre. Look for them at a few exclusive Edmonton retailers, pick yours up in person at SNAP gallery or order it online through our website www.snapartists.com.



Winter 2013 Classes

For more information please visit: snapartists.com/education

Photo Lithography

Feb. 6 – Mar. 6, 6–9pm
6 Thursdays | max 8 participants
Marc Siegner
\$300 for members
\$330 for non-members

This 6-week course instructs students how to develop and print with photolithographic plates. The class commences with instruction in image preparation for photo-litho plate and guides you through the process of printing on various papers and creating layered images. A demonstration of the offset printing press will also be included. At the end of this class, students will be capable of preparing, processing & printing lithographic plates.

Silkscreen

Jan. 29 – Mar. 19, 6pm-9pm
8 Wednesdays | max 8 participants
Jill Ho-You
\$356 for members
\$392 for non-members

The most popular class at SNAP is back for winter 2014. In this 8-week course you will learn the skills to be proficient in Silkscreen. This includes how to transfer images onto screens, make stencils, layer colours, register images and print your final image. Students will create multiple colour images while learning safe studio procedures, preparing you to independently use the silkscreen facilities at SNAP.

Print Sampler

Feb. 11 – Mar. 4, 6pm-10pm
4 Tuesdays | max 8 participants
April Dean
Maximum 8 participants
\$220 for members
\$253 for non-members

At SNAP, facilities are available to print in Silkscreen, Lithography, Relief and Intaglio. But which do you choose? In the Print Sampler class you have the opportunity to test out each of these printing processes to see which suits you. In this 4 week, fast paced class you will get a hands-on taste of each and an idea of which printing processes you'd like to pursue further.

Woodblock

April 1- May 6, 6pm-9pm
6 Thursday | max 8 participants
Lisa Turner
Maximum 8 participants
\$280 for members
\$308 for non-members

Learn how to create beautiful and unique woodblock prints, one of the earliest and boldest printmaking techniques. In this introductory 6-week class you will learn various techniques for carving a relief image into a woodblock. You will learn how to mix and apply ink, register and print single & multiple colour reductive images.



Marc Siegner studied at the Ontario College of Art and completed his Masters of Visual Arts at Norwich University, Vermont College. His print and multi-media installation works have been exhibited across Canada, as well as internationally in Germany, Thailand, Mexico, Brazil, Slovenia, Poland, Japan, London and now China. He is co-founder of the Society of Northern Alberta Print-Artists (SNAP) and has been working for the Department of Art & Design at the University of Alberta. His work can be found in collections of The Alberta Foundation for the Arts, the Canada Council Art Bank and several corporate collections internationally.

Jill Ho-You is an instructor in the Department of Art and Design at the University of Alberta. Her work has been exhibited nationally and internationally and she is the recipient of several grants and awards including the Prix Public from the Biennale Internationale d'estampe Contemporaine de Trois-Rivières (2013), and has participated in residencies at Open Studio in Toronto and Alberta Print-makers' Society in Calgary.

Lisa Turner, an Edmonton based artist, holds an MFA specializing in Printmaking from the University of Alberta and a BFA from NSCAD University. Lisa has exhibited nationally and internationally, and has taught at a number of Canadian Institutions: Emily Carr, Capilano University, Red Deer College, and the University of Alberta.

Workshops

Book Binding Workshop

February 22 & 23, 12 - 5pm

1 Weekend (2 days) | max 8 participants
Ellen Prosko

Maximum 8 participants

\$183 for members

\$202 for non-members

A book is a place to sketch, share ideas, and tell stories. It can also be artful and beautifully hand crafted. Learn how to bind books by hand. You'll be instructed in how to compose signatures, learn different stitching techniques and create unique and catching book covers.



Silkscreen on Fabric

March 15 & 22, 12 - 5pm

2 Saturdays

Stacey Cann

Maximum 8 participants

\$184 for members

\$204 for non-members

Transfer your favorite graphic, words or image onto any piece of fabric; t shirt, pillow case, hankie, hand towel... Anything! In this 2 day, weekend workshop you'll develop a basic understanding of the techniques and execution of silkscreen printing onto fabrics.



Letterpress

March 29 & 30, 10am - 5pm

1 Weekend | max 8 participants

Dawn Woolsey

Maximum 8 participants

\$183 for members

\$202 for non-members

Hone your upside-down-and-backward typesetting skills as you handset antique lead type in a weekend Letterpress workshop. Come with a short written text and create accompanying relief cut images on linoleum blocks. You will print both your text and image in two colours using the Vandercook Cylinder Proofing Press. Students will receive hands-on instruction covering the proper use of equipment, setting of type, ink mixing & printing.



Professional Development Workshop

April 26, 12pm - 5pm

max 10 participants

Facilitator: TBA

\$60 for members

\$69 for non-members

There are numerous things artists need to know in order to create a cohesive and professional portfolio. In this 1-day workshop you'll learn how photograph artwork, matt and frame 2 dimensional works on paper, develop your CV and writing tips for a cohesive artist statement.

Grant Writing Workshop

April 19, 1 - 4pm

max 10 participants

Facilitator: TBA

By Donation

Learn the best tips and strategies for writing grant applications from successful grant writers themselves. SNAP in partnership with Visual Arts Alberta & CAR/FAC is offering this session for artists interested in applying for funding through any major arts funding agencies (EAC, AFA, CCA, etc.) An informative lecture will be followed by a workshop session where participants can review drafts of proposals with facilitators.

Ellen Prosko is a recent graduate from the B.F.A program at the University of Alberta specializing in printmaking. Her work is inspired by a combination of home and memory, both past and present, and the attribution of specific memories to corresponding physical objects. Ellen is driven to continue exploring these relationships by using a combination of book binding and printmaking, her preferred methods including copper plate etching and silkscreen.

Stacy Caan is a multidisciplinary artist based out of Edmonton, Alberta. She graduated from Alberta College of Art and Design in 2008 with a major in Print Media and from Concordia University in 2012 with a M.A. in Art Education. She has exhibited at the International Print Centre New York, Latitude 53 Gallery, and Harcourt House Artist Run Center.

Dawn Woolsey is an Edmonton designer and printmaker and joined SNAP in 2005 to return to her roots in letterpress. She is an avid bookbinder, boxmaker and papermaker. She loves birds of any kind and is a cherished SNAP member.

April Dean is an artist living and working in Edmonton, Alberta. She has a diploma in photographic technology from NAIT, a B.F.A from The U of A and a M.F.A from NSCAD University in Halifax, Nova Scotia. She has taught classes in printmaking at SNAP, the AGA, the University of Alberta and NSCAD University. She is a professional enthusiast, not just in the field of printmaking, but also dogs, cycling and chocolate.

Why Artist-Run Centres Matter

by Sydney Lancaster

As a visual artist and someone who has been involved in the Edmonton art community for a number of years, I am often asked by non-artists to explain what artist-run centres like SNAP “do” and why they are important. There’s never a really simple answer to that double-pronged question, if for no other reason than Artist-Runs offer so much to the community as whole, not just to artists. Nonetheless, in framing my replies, three words have consistently come to mind, each of which point to both the history and the future of Artist-Run Centres in Canada: Opportunity, Community, and Risk.

ARCs are perhaps one of the greatest examples of DIY thinking I can imagine, and in typical Edmonton fashion, this city was (and is) at the forefront of artist-run culture in many respects. Historically, artist-run centres, or ARCs, arose organically as points of discovery and resistance to the status quo, from the need for artists to have exhibition spaces for work that was often deemed too risky or experimental for either the commercial galleries or large public museums. From their earliest years, ARCs provided both physical and mental space for artists to take risks and test new ideas, and to have opportunities to get feedback on work that might not otherwise have many venues for presentation to a wider audience. This is (to my mind at least) still one of the most valuable and vital functions of an ARC: these spaces are experimental laboratories of sorts, from which pioneering work in contemporary art is disseminated locally, regionally, and nationally.

This is also where community comes into the equation: ARCs like SNAP are touch-points in a national and international network of non-profit organizations that support artistic freedom, and provide artists with real opportunities to forge relationships and communities with one another in what can often be an isolating profession. These connections are vital on both a personal and professional level to artists at all stages of their careers. Moreover, ARCs provide hubs for discussion and learning for members of the entire community. Classes, community projects, workshops, artist talks, residencies, exhibitions, publications: these are all opportunities provided by ARCs here and elsewhere, opportunities for artists and non-artists to come together and learn from and about one another and further the development of contemporary art practices in the process.


I think the question of what ARCs “do” is also worth examining from the ‘inside’, as it were: from the position of artists in an ever-changing political, cultural, and economic landscape! ARCs don’t exist in a vacuum; they are a part of a burgeoning creative economy, part of what makes this city prosper.² They provide employment to the dedicated individuals that keep them going, and exhibition fees to artists presenting work inside their walls, wages for the artists offering classes, and so on. Those dollars get returned to the community in all kinds of ways³, and that income helps to keep gifted, creative individuals from being forced

to leave our city in order to pursue their profession. Having said that, however, it is also an economic reality that ARCs are under increasing economic pressure; government funding is far less secure an income stream than it has been, and the competition for corporate and private donations becomes increasingly tough each year. Artist-run centres continue, somehow, to do more with less, but that cannot continue indefinitely. So, the relationship of ARCs to the diverse communities they serve and operate within is changing, and ARCs have to change and grow accordingly: new opportunities, new communities, new risks. What will come of these changes has yet to be fully realized, but make no mistake: all of us - me and you, our friends and colleagues - are part of that future one way or another.⁴

This autumn and winter, SNAP and many other organizations here in Edmonton will be holding fundraising events of one sort or another. The revenue from these events is crucial to the programming and services ARCs offer each year, but their success depends on the commitment of individuals and companies that believe in sustaining and growing the dynamic artist-run culture in this city. To me, these events are opportunities (and can be huge fun), and my support is an ongoing investment in my community as a whole. Consider how much we risk losing by doing otherwise.



Sydney Lancaster is an Edmonton-based visual artist, currently on the Board of Visual Arts Alberta-CARFAC as Advocacy Director. She was Administration and Development Officer at Latitude 53 from 2007 - 2010, and was Artist-in-Residence at Harcourt House in 2012. See www.sydneylancaster.ca for more information on her practice.

1. See readingart.ca, 04 November 2012 “The New Art Economy” and Hill Strategies’ summary report of research conducted by the University of Central Lancashire: <http://www.hillstrategies.com/content/new-model-visual-arts-organisations-social-engagement>
2. See the City of Edmonton’s Arts & Culture Recommendations: http://www.edmonton.ca/city_government/initiatives_innovation/arts-culture-recommendations.aspx and the Edmonton Arts Council Report “The Art of Living” downloadable here: <http://www.edmontonarts.ca/the%20art%20of%20living/3> See “Ripples Across the Province: How arts organizations benefit Alberta’s Communities” produced by the Alberta Foundation for the Arts. 4 For a fascinating and diverse view of the current state of Artist-Run culture, see recent re: concerning artist-run culture. Toronto: YYZ Books, 2010.



Cold Sulphur Spring *photos by* Leanne Olson

On the side of the road, en route to Jasper, is a tiny pool of water seeping from the mountain above. In its journey through the mountain, the water dissolves minerals from the rocks it passes. When it pools at the bottom, the water coats an assortment of debris, strewn from passing cars, nearby trees and billy goats, with a white mineral powder.



My Process

with Kyla Fischer



How long have you been practicing in the SNAP studio? (How many SNAP locations have you practiced at?)

I have worked on and off at SNAP for about 14 years. I think I have worked in four different SNAP spaces: two in the West Saddlery Building, "old SNAP" on 97th street, and this current location.

How do you stay so diligent in your practice?

Practicing diligence in anything is always a challenge. Life happens and like everyone, at times I feel I am pulled in too many directions. Inspiration and ideas are plenty but getting something on paper or on a plate is always a struggle for me. When I'm working on a project there is often a big chunk of time where it seems the energy I am putting in is amounting to nothing. But at a certain point in the creative process things start to gel and the work seems to build to a point that it just pulls you along - I love that! That experience I think always gets me back in the studio - and deadlines. Deadlines are always helpful.

What types of printmaking are you currently focusing on?

I have mostly been working with photo intaglio plates but in the last few years I have experimented a little with woodcut, plate lithography and relief to add more color to my work.

What types of subject matter do you explore?

Movement, time, decay, impermanence. I live right on the edge of a ravine and regularly go for walks on the many winding paths. I love seeing nature grow and die back; I love the colours and textures; I love how the air smells differently with the change of the seasons. I often take photos of things that catch my eye: interesting colour combinations, shapes and repeating patterns that sometimes seem too strange to be real.

Could you describe your latest piece?

My most current prints have very fluid mark making with repetitious patterns that sometimes create rippling fields, and sometimes create strange plant-like forms. When I was doing the initial drawings I was thinking of several different trees I had seen at a botanical garden last spring. Some were very solid with distinctly textured bark that looked like repeating eyes while another tree's branches hung down like a rippling current. I think the relationship between ideas of solidity and fluidity is especially interesting within the context of the impermanence of nature.

SNAP does the Royal Bison

November 29th, 30th and December 1st
in the Old Strathcona Performing Arts Centre



The Royal Bison Craft & Art Sale is setting up its tables for the seventh year and fifteenth incarnation. Referred to simply as "the Bison," this event brings together some of the best creative minds working in and around Edmonton and Alberta. Unlike your typical craft show, organizers Vikki Wiercinski, Jim Johansson, and their team work endless hours carefully selecting the participants for each event. The competition and decision to include vendors is tough: this year alone, more than 500 talented artists, designers, crafters and collectives applied to participate.

Careful selection on the part of the organizers ensures that visitors to the fair will find nothing but exceptional work. Curious to know what kinds of things they select? The categories of goods for the Holiday 2013 Bison include: jewelry, apparel (for men and women!), art + print, woodworking, and home, to name a few.

SNAP is very pleased to partake as a sponsor and vendor at the event. A table will be set up at the fair over the 3 days to promote our organization and the wonderful things we do, as well as to sell some of the fabulous work we have to offer. Limited edition newsletter prints and the 2014 Letterpress Calendar (hot off the press) will be available for purchase. Interested in a unique gift? Sign someone up for a Sponsor or Individual Membership on the spot! We are also pleased to assist the artists selling work at the Royal Bison Craft and Art sale by offering them half priced studio rental at SNAP in the month leading up to the event.

The 2013 Holiday edition of the Royal Bison takes place on November 29th, 30th and December 1st, in the Old Strathcona Performing Arts Centre. We look forward to seeing you amongst friends, new and old, at the upcoming sale and encourage you to attend to support this amazing selection of artists that make Edmonton's creative community unique and amazing.



PRINT AFFAIR BRIGHT LIGHTS

TICKETS \$20 (\$15 FOR MEMBERS)

10123 121 STREET & 12056 JASPER AVENUE

7PM UNTIL LATE

ANNUAL FUNDRAISER, SILENT AUCTION & PRINT SALE

S A T U R D A Y

NOV. **23**
2 0 1 3

SNAP
www.snapartists.com

Members Show & Sale Continues in the Gallery

November 28 - December 20

Prints, Cards, Calendars and more will be
available for sale in the Gallery.

Sponsor Membership

4 Limited Edition Prints. \$150.

Supporting the production of art & writing in Edmonton.

SIGN ME UP!

We want to let you in on the best art deal in town. SNAP has been commissioning the creation of new works by print artists for over 25 years. Becoming a SNAP Member at the Sponsor Level currently costs \$150 annually & our Sponsor Members receive 4 limited edition fine art prints in the mail and a printed version of our beautifully designed quarterly newsletter, SNAPline.

Our 2013 roster for the newsletter print program included stunning and inventive prints from UofA Alumnus Aimée Henny Brown and ACAD Alumnus Josh Holinaty. This fall we released an edition from Jesse Thomas, the newest member of the Fine Arts Faculty at the University of Alberta & this winter we are delighted to distribute new woodblock prints by Brenda Malkinson. In addition we are developing our newsletter content to include critical and creative writing by commissioned local writers.

The Newsletter Print program is one of the most exciting things we do as it connects our Sponsor Members with exceptionally talented artists and with the physical manifestation of contemporary print production in Edmonton and beyond. This program allows us to pay artists and writers to produce new works and provides our organization with funds to continue to strengthen our programs, and to develop new and innovative projects to serve our members and the Edmonton arts community.

By supporting SNAP through Sponsor Membership you are ensuring that we can carry out our long-standing commitment to promote and preserve the fine art of printmaking through courses, lectures, workshops and exhibitions. I invite you to become part of this unique program, you can enroll in person at our gallery or online through our website www.snapartists.com.

Membership Levels

Sponsor
\$150

*receives 4 newsletter prints a year

Individual
\$40

Student/Senior
\$20

Membership Benefits

30% off your purchase at Art Placement

10-50% off any selected item at Colours Art Supplies and Framing

15% off at the Big Pixel Inc

15% discount on SNAP courses

10% off at the Paint Spot

10% off at Delta Art & Drafting

Funders



Canada Council
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2014 Exhibitions

January 16 - March 1, 2014

Dominique Petrin

March 13 - April 12, 2014

Robert Truskowski

April 24 - May 31, 2014

Heather Huston

June 12 - July 12, 2014

Patrick Bulas & Jordan Schwab

July 24 - August 30, 2014

Koichi Yamamoto

September 11 - October 11, 2014

Mark Clintberg

October 23 - November 22, 2014

Patrick Mahon



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Interested in writing an article or piece of creative fiction for SNAPline?

Contact us at snap@snapartists.com



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