





SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

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Tue & Wed 12:00–6:00
Thursdays 12:00–7:00
Fri & Sat 12:00–5:00

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President's Message

Welcome to our winter edition of SNAPLine. We've been lucky to have had a long warm autumn in Edmonton this year. As the city transforms into a winter wonderland we look forward to some of our favourite annual events at SNAP. SNAP's Print Affair is just around the corner. It's a celebration not to be missed, attracting a broad audience to our gallery and workshop. Combined with a fantastic array of original prints for sale throughout December it's an event that many of us look forward to each year.

This fall SNAP continued to support a diversity of high-quality programming both in the printshop and gallery. The workshop has been busy with regular programming like classes, open studio, and the letterpress club; and also partnering with others in the community for events like the Up + Downtown music festival. Over the past several months the walls of our main gallery have been graced by the excellent work of Patrick Mahon's *Lifeboats*, Mark Clintberg's *Hair*, and in the community gallery Brittney Roy's *Not My Clothing* and Zachary Ayotte's *Commotion*. Our workshop has also featured exciting works in the Jasper Avenue display windows.

SNAP's staff have been working hard on making a variety of enhancements to the printmaking studio, including new studio spaces, improved lighting, and notably a fumehood system in the etching room.

Our Annual General Meeting on November 7th was a perfect way for your Board and the Membership to spend a fall evening together with some wine and cheese. We were pleased to be able to share with you our revised draft Objects and Bylaws for the Society. Later in November the Board of Directors was busy showcasing SNAP and fundraising at the Royal Bison Craft and Art Fair.

The Board has been steadily working on policy development for the society over the past year. After finalizing updates to our Objects and Bylaws we will continue our ongoing work to develop a 5-year strategic plan for SNAP, and carry on with Board development long-term planning for our organization.

We're delighted to be issuing this publication alongside SNAP's 100th limited edition newsletter print. What an amazing milestone for SNAP. The newsletter and print publications demonstrate the long-term sustainability and evolution of this wonderful organization.

With warmest regards,

– Lisa Matthias,
President



Executive Director's Message

Welcome to the winter edition of SNAPLine. This edition of our publication marks some major milestones for SNAP. The most prominent being that we are celebrating the release of our 100th limited edition newsletter print. Since 1988 SNAP has been commissioning and supporting the creation of new works by local, national and international artists and delivering those prints to the hands and homes of a growing audience. This program has been supported by our Sponsor Members, many of whom have been collecting our prints for many years and even some of whom have THE FULL COLLECTION. Marlene MacCallum is one of those dedicated Sponsor Members, and in fact is the member who pointed out to me that we were about to produce our 100th newsletter print. (Thank you Marlene!). SNAP currently has approximately 70 sponsor members and the number of members enrolling grows consistently in support of this exciting program.

The other major milestone is this very publication. Our publications committee has been striving over the past two years to develop the scope and content as well as distribution and reach of SNAPLine. We are proud to say that this edition is the first off the press created under a generous new season sponsorship agreement with McCallum Printing Group. Their support has allowed us to increase the publication to 16 pages, distribute twice as many editions throughout Edmonton and across Canada and return to the beautiful fidelity of offset printing, making our artist's images and our publication look exceptional. We wouldn't be able to grow this program without McCallum's support and are so excited to be working with them throughout the 2015 season.

Lastly as the holiday season approaches SNAP heads into full fundraising momentum. It is an important time of year for our organization, our members and our budget. There are so many ways to support our programs at this time of year. SNAP is a great place to purchase fine art prints, calendars and cards. Enrolling a friend or family member in the Sponsor Member program is the gift that keeps on giving or by attending the annual Print Affair on December 6th, you'll enjoy an incredible night out celebrating with the community and take home your favourite print piece. At this time of year I am beholden to remind you that as 2014 comes to a close you might consider making a contribution in the form of a cash donation to our organization. SNAP is one of Edmonton's most unique and exciting artist run resources and is a CRA registered charity. Alberta has one of the highest charitable tax credits in Canada in order to encourage private donations to the non profit sector. As Edmonton develops economically I think it is important to consider the sustained development of our non-profit sector.

– April Dean,
Executive Director

SNAP

IN THE EARLY WINTER OF 1988 I received the first SNAP Newsletter. It contained a mezzotint print by Anne McMillan and the accompanying newsletter discussed a recent mezzotint workshop by Malgorzata Zurakowska. There was also an update on the upcoming SNAP/University of Alberta print exhibition in Brazil and, very appropriately, the newsletter announced that Robin Smith Peck was to be honoured with a lifetime membership. I produced the print for the second newsletter, a mezzotint/collagraph also influenced by the same workshop. The intimate scale required for the newsletter context was the catalyst for an image that took a close look at the surface of quietly ordinary objects; in this case, three pears.

Over the next few years, the newsletter and prints would regularly arrive containing works by regional, national and international artists, all of whom I knew. In 1990 I moved to Corner Brook, Newfoundland and Labrador to start my position in the newly formed Visual Arts Program at the Grenfell Campus of Memorial University. In the passing years, the newsletter and prints continue to travel more than 5000 kilometers to make their way to my home. In contrast to the early years, the prints now frequently act as an introduction to new artists. The Newsletter has provided me with a tangible link to SNAP and the evolving Edmonton print community. The digital world allows immediate access to information and has facilitated correspondence. The newsletter print, however, is a slower form of communication. It is the physical artifact of the generous labour and creativity of many artists; a printed networking. These prints also represent a very significant commitment on the part of the SNAP community. It is no small feat to have persevered and maintained the newsletter tradition over the course of twenty-six years.

I am fortunate to have the entire archive of ninety-nine prints. I have frequently shared these images with others, but now this collection of prints also serves as an effective teaching tool. The imagery, ideas and media exploration represent an extensive range of contemporary print practices. Last winter, my intermediate print media class reviewed the entire collection of prints and each person selected five pieces for which they felt an affinity. The connections were conceptual, aesthetic, technical and image-based. We installed the works in a series of display cases in Grenfell's Arts and Science building. The curatorial process was an excellent catalyst for in-depth conversations. The exhibition was well received, not only by visual arts students but also by the broader campus community. I look forward to repeating this process with my class this winter and to seeing their choices and learning how the works have an impact on them and inform their growing understanding of the potential of print media.

In early October of 2014 I eagerly await the arrival of the 100th newsletter print. I have appreciated this opportunity to reflect on the significance of the SNAP Newsletter prints and to share my thoughts with the SNAP community. ■

“The Newsletter has provided me with a tangible link to SNAP and the evolving Edmonton print community. The digital world allows immediate access to information and has facilitated correspondence. The newsletter print, however, is a slower form of communication. It is the physical artifact of the generous labour and creativity of many artists; a printed networking.”

99 Prints Later

by **Marlene MacCallum**
www.marlenemaccallum.com

Marlene MacCallum is a visual artist and has lived and worked in Corner Brook, Newfoundland and Labrador since 1990. She is a full Professor in the Visual Arts Program at Grenfell Campus, Memorial University of Newfoundland. She received her BFA degree in Studio Arts in 1981 from Concordia University, Montréal, Québec and MVA degree in Printmaking in 1984 from the University of Alberta, Edmonton.

Between 1985 and 2014, Marlene MacCallum exhibited prints, photographs and book works in more than 110 solo, invited and juried group exhibitions in 18 countries. Her works are held in over 35 public collections in Canada, the UK and the United States. Marlene was elected to the Royal Canadian Academy of Arts in 2006.

Marlene MacCallum has been making photogravure prints since 1994. She began researching the process in 1993 along with David Morrish. As a result of this research, they co-authored and published *Copper Plate Photogravure: Demystifying the Process* in 2003 (Focal Press). Her recent research projects *Artists Publishing: an investigation into digital media as a means to integrate dissemination into the creative cycle* and *The Visual Book: an integration of the divergent technologies of photogravure and digital processes* were both funded by the Social Sciences and Humanities Research Council of Canada.



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SNAP

CALL FOR SUBMISSIONS

Curatorial Proposals

Next deadline is January 20, 2015
Late 2015 /16 Exhibition Season

SNAP invites curators and emerging curators to submit proposals for an exhibition of contemporary print art in our Main Gallery space in downtown Edmonton, AB. We are looking for curators with a vision that coincides with the gallery's mission of providing an engaging space that fosters innovation and exploration. As SNAP seeks to be a platform for emerging artists to produce and present their work, as well as a site of sustained dialogue with the public, we are open to curatorial proposals that draw from a wide range of artistic practices that relate to the broad spectrum of printmaking and printmedia.

Proposals should be clear, concise and engaging while presenting innovative ideas that show a strong engagement with contemporary print culture. We encourage you to visit our gallery website, review our exhibition history and consider the gallery floor plan before submitting a proposal. Proposals may include use of both the Main gallery and Community gallery spaces. Applicants will be contacted with a decision from the SNAP programming committee within 6 weeks of the deadline.

Main Gallery

Next deadline is February 15, 2015
2016 Exhibition Season

SNAP welcomes submissions from artists, collectives, and collaborations practicing in all print & print-related media & mediums. SNAP's Main Gallery Space is programmed through an annual call for submissions as well as through curated exhibitions. SNAP pays CARFAC fees to Main Gallery Exhibiting Artists. SNAP Gallery programs eight Main Gallery exhibitions every year.

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For more information on our organization, submission guidelines, our mandate and to view floor plans please visit www.snapartists.com/submissions

Submissions should be addressed to:

c/o Programming Committee
Society of Northern Alberta Print-artists (SNAP)
10123-121 Street, Edmonton, AB, T5N 3W9, Canada

Programming is determined annually by peer jury. For information regarding submissions and the review process, please contact:
April Dean, Executive Director, april@snapartists.com

The Art of Ink

by Ted Bishop, www.tedbishop.com

THE FIRST TIME I SAW PRINTERS' INK WAS AT THE SNAP GALLERY. Swiss printer Peter Bartl scooped some of the goopy stuff out of a tin with a putty knife and dabbed it across the roller of the Vandercook press. The ink looked like a line of dark blue toothpaste. I was surprised at how little he put on.

"You don't want too much," he said. "You don't want to clog the type."

He turned on the press and the two rollers began to rub, the worm gear moving the lower one back and forth smearing the blobs of ink into a smooth film. It reminded me of someone rubbing their arms together to work in suntan lotion.

The rollers went "smack-smack-smack."

"Not good," said Peter and pulled back the lever to separate the rollers. "The ink is too cold." This was at the old SNAP gallery, a place impossible to heat in December. Peter got out a battered hair dryer and warmed the rollers. Then he tried again.

The rollers went "shlick-shlick-shlick."

"Perfect," said Peter, and we began to print.

I loved the smell of the ink, the thick texture, the way it spread on the type, and the deep colour it left on the paper. Was this the moment I became obsessed with ink?

Every schoolchild knows that Johann Gutenberg revolutionized the Western world by inventing the printing press. But every schoolchild is wrong—printing presses had been in use long before, not only for block printing but with movable metal type. The real breakthrough was an ink to work with that type. There are two basic forms of ink—writing ink and printing ink—and they really should have different names because they're as different as syrup is from water.

In Austin, Texas I looked at a First Folio of Shakespeare's plays: their ink was pale, uneven, and grey, and they reminded me of my old Penguin paperbacks. Then I went downstairs to look at the Gutenberg Bible: a century and a half older than Shakespeare and the ink was rich, deep, and glossy. Historians believe that one of the irreproducible elements in Gutenberg's fine ink was Gutenberg's urine. (In Edmonton author Matthew Skelton's YA novel *Endymion Spring*, Gutenberg adds "just a splash.")

The Grind

I wanted to get out of the library and into a workshop where I could see how it was made and in Texas discovered a printing course where they would be making ink.

"No, we don't add urine," the director said. "Today we'll be working with the two basic components, grinding together pigment and varnish."

He took down an oblong plastic container, about the size of a loaf of bread. "Here's our pigment—carbonized bone," he said, showing me the broken chunks that looked like dark spare ribs.

"So, what kind of bones are they?" I said.

"Sheep. My rancher friend Steve Pratt up in Utah always has something dying on him. He chars the bones on the barbecue."

I stared at the pile. These were real bones from real sheep.

A curator had told me about grinding ink: "You can imagine trying to grind up bone. It's like grinding up a cremated body. It's *hard*." I love lamb chops, but there was something about grinding the bone of a living thing that seemed a desecration.

After an hour of hard work I'd lost all sympathy for the sheep and wanted a motorized grinder, but I was also curious about the gluey substance we were combining it with. "That's the varnish," said the director. "To make it you boil down linseed oil until it catches on fire. It's called "flashing" and it's too dangerous to do here in the library, but Steve does it."

The Flash

So the next spring I rode my motorcycle from Edmonton to Utah to Pratt's ranch at the edge of the desert. Steve was tall and skinny with an infectious smile and a Jimmy Stewart voice. He described himself as a "master craftsman" without arrogance, as if that were just a designation, not a self-applauding adjective.

I told Steve I had ground sheep bones last year in Texas, working away with the big iron grinder thing. "The miller. Yes, bones are hard to grind. I use this now." He opened up a can marked "1 Lb. Dry Pigment, Bone Black," put his finger into the pigment, and put it on his tongue. "This is how you can tell if it's ready." I paused, but thought, Nope, this is what I'm here for, and stuck my finger in too. "See? What do you feel on the tongue?"

"Nothing."

"That's it—no grit. It would take hours to get it that fine by hand."

In *Bright Earth: Art and the Invention of Color* Philip Ball writes "Any work of art is determined first and foremost by the materials available to the artist, and by the artist's ability to manipulate those materials." In the West, he says, we tend "to separate inspiration from substance." Steve Pratt would agree. As we looked for a propane tank, he said, "Scholarship should be married to craftsmanship."

Levi, Steve's nine-year old grandson was our apprentice. He said, "It's going to explode! Psshhhhh!"—and he threw his arms out. So cute, I thought, and then realized that that was why I was here, too. He didn't know the term *spontaneous combustion*, but we knew it would be cool.

When I first made coq au vin—before I read a recipe that told me to warm the brandy and light it in the measuring cup—I poured heaps of the stuff on and it would sink in before I had a chance to get the match going. It wouldn't light, so I'd pour more, and then WHOOMP! I had a column of flame the circumference of the frying pan, as if the pan were the back

Adapted from *The Social Life of Ink: Culture, Wonder, and Our Relationship with the Written Word*, reprinted with permission from Penguin Random House, 2014.

of a jet engine and my stove was trying to fly into the earth. I don't remember how the coq au vin tasted, but I'll never forget the towering inferno. I understood Levi's excitement. There's nothing like setting fire to stuff.

We were outside now, in the lee of the shed, important because there was a gusty wind. "Ink making has burned down print shops, and even whole cities," Steve said. He put in bread and onions, which would act as dryers for the ink.

At first the smell of the onions in oil made us hungry. That soon changed. The smoke coated our tongues and throat and lungs, thick goop gagging us. The vapour is mostly acrolein, used as a weapon in the First World War. I wondered how many apprentices died young.

Steve took off the lid. We waited for the WHOOMP. Nothing happened. Then, "Whoa-hey! Look at this!"

A pillar of flame the full circumference of the pot shot straight up. The wind snapped it flat, left and right, and it split into two flaming wings, still for a moment like an orange Winged Victory of Samothrace, and then the wings flapped and stretched into fingers darting this way and that and before swooping back into a column.

Steve clapped the lid on the pot but wraithlike fire slithered out. He jiggled the lid, caught the lip, and finally the flames vanished.

All this in a few seconds from an inch of oil. No wonder print shops burned.



"You see?" Steve held up goop on a stick. "There was a thick covering on the oil, so the oxygen couldn't get in. As soon as I stirred it, it took off!" Triumphant.

Orange flames, subdued now, danced across shiny black tar, the bubbles now solidified into a pebble grain as if marbles were buried underneath.

"The self-ignition is so unpredictable. You can see why they said 'outside' and 'on a calm day,' Steve said.

Steve poured off some of the warm varnish through the cloth into one of the bottles. "This is the first pour," he said. "We'll do three if we have enough. I usually make enough for

a quart of ink, but you don't want to carry a bottle that big on your motorcycle."

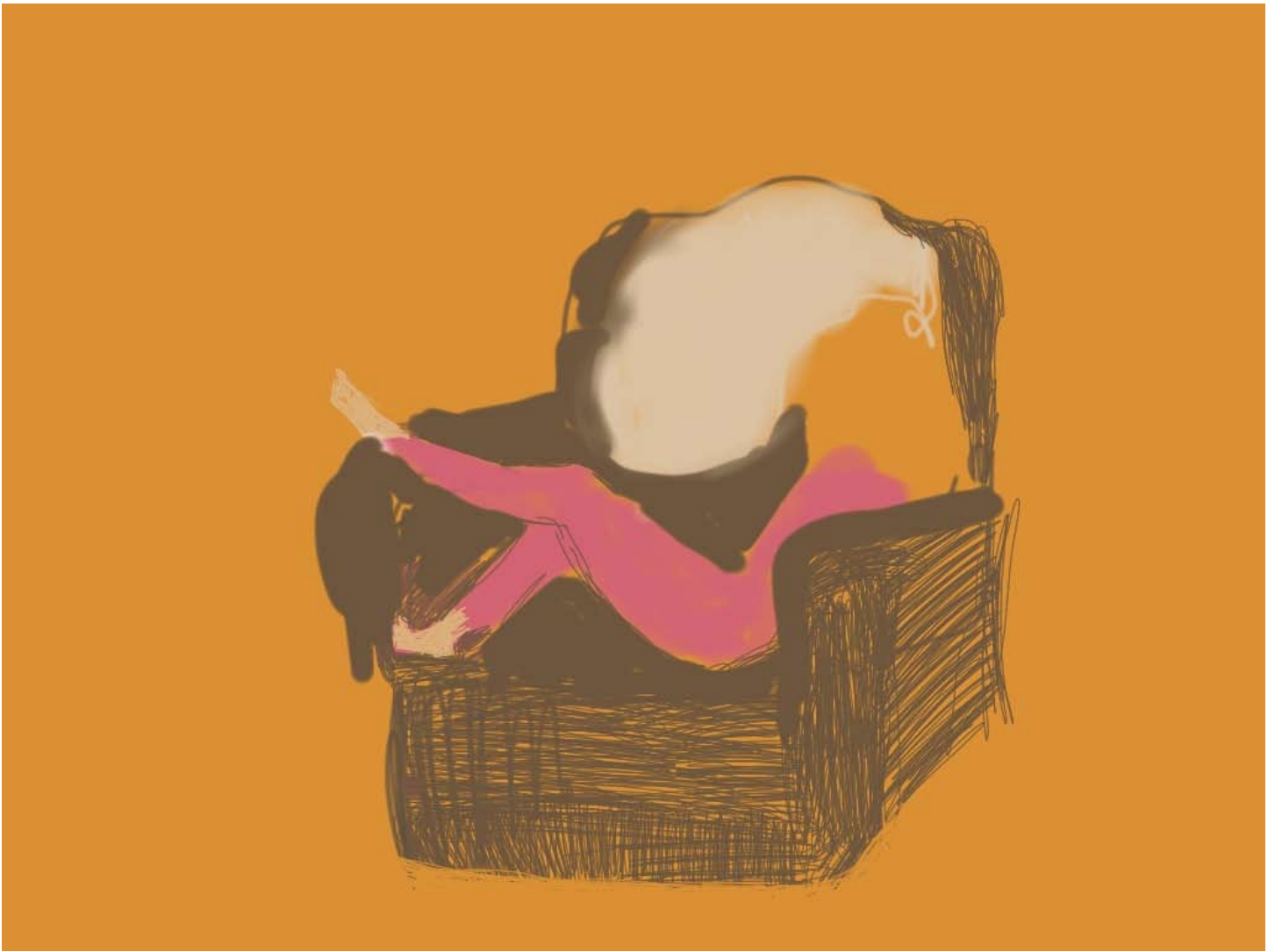
It looked like liquid toffee, and I thought of the sugaring-off of maple syrup, where you start with maple sap as light and clear as water and you boil it down and down and down until it gets dark and thick like this, and then you pour it on snow and get a wonderful toffee that bolts your teeth together.

Steve reached down and drew some varnish together between his thumb and forefinger, then held his hand up in front of his face and carefully drew thumb and forefinger apart, seeing how far the drop would stretch before it broke. "This is how we test for the 'thread.' If you get a long stretch then the varnish is still too thin. Less, then you've boiled it down too much and it's too hard."



Steve picked up the pot again. "Oh no. We've overcooked it." There would be no threading this—thick glop with a rubbery film, like old pudding that has been left too long in the fridge uncovered. My camera captured a grinning demonic face in the bottom of the pot. An ink imp.

Now when I open a can of printers' ink at SNAP I think of that wild unpredictable varnish, the hard-ground bounds, and yes, the splash of urine that ushered in the age of letterpress printing. ■



Brenda Draney

WINTER 2014 NEWSLETTER PRINT



Brenda Draney grew up in Slave Lake, Alberta. She completed an English degree at the University of Alberta before graduating with a BFA in Painting. She graduated with her Master's degree from Emily Carr University of Art + Design and became the 11th winner of the annual RBC Canadian Painting Competition in 2009. She was long-listed for the Sobey Art Award in 2013. She is the recent winner of the Eldon and Anne Foote Visual Arts Prize. Draney's practice is based on her experiences and the relationships formed between her current hometown of Edmonton and the northern community of Slave Lake, Alberta, where she was raised. She will be among 42 artists included in the Alberta Biennial of Contemporary Art. Brenda currently lives and works in Edmonton, Alberta.



This page: *Atheist*. iPad drawing, 2014
Opposite page: *Chloe*. iPad drawing, 2014

About the process of translating her recent iPad drawings into prints, SNAP's 100th Newsletter Print Artist Brenda Draney writes:

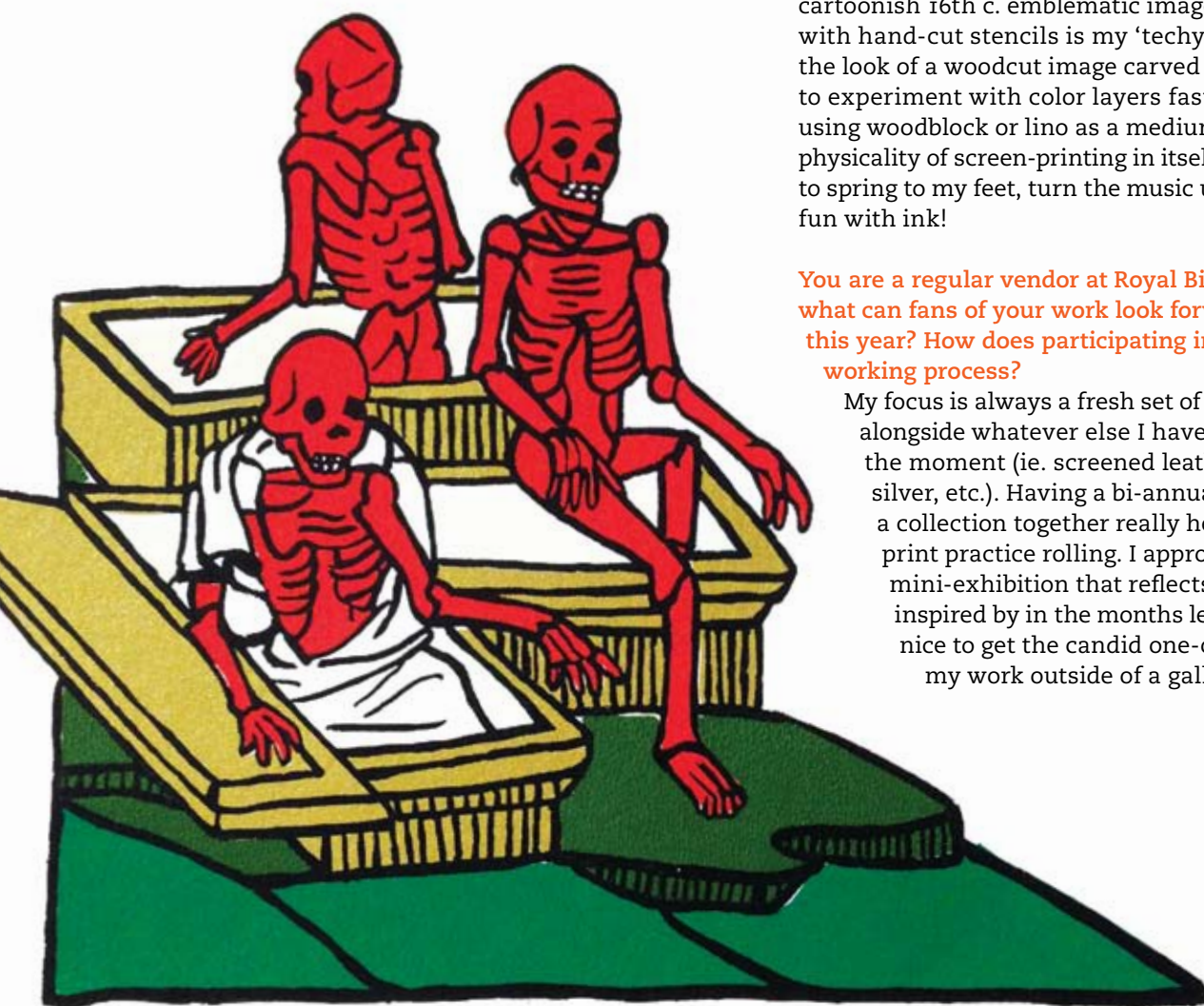
The iPad Drawings

These drawings were a new process for me. These drawings are made outside of my studio and usually outside of my home. The process is a bit like en plein air. They are more spontaneous. Using the iPad meant I could sit in someone's living room and draw a person in their home.

I feel grateful for this. I couldn't imagine how these drawings might exist. This process (creating screen prints) makes the iPad drawings more valid somehow. Until now, they have only existed as an image. In the aftermath, they have been the catalyst for another process and will now take form, becoming something new.



Based in Edmonton, AB, Laurel Westlund studied Printmaking and Classics at the University of Alberta (BA '03). Armed with a love of screen prints and hand-cut rubylith stencils, her work reflects an appreciation of mythology, ancient science & technology, sinister whimsy, and an appreciation of the absurd.



My Process

with Laurel Westlund

How long have you been a SNAP member and how do you make use of the printshop facilities?

I have been a member off and on for about 10 years, and have actively been using the Silkscreen facilities for the last 5. This year has been especially exciting with the new dream-machine exposure unit! Thanks SNAP!

Most of your work is created cutting Rubylith. What makes you attracted to this silkscreen stencil making process? How does Rubylith influence your illustrative style and work with your subject matter?

I started using Rubylith mostly out of necessity years ago when I didn't have easy access to a computer to make transparencies. I truly enjoy the tactile and meditative nature of cutting stencils out by hand—the hours fly by. I'm allowed the time and space to be fully engaged with an image and think through my approach/color palette.

I am drawn to the simplicity of line & graphic style of single-leaf woodcut images, especially the almost cartoonish 16th c. emblematic imagery. Silk-screening with hand-cut stencils is my 'techy' way to achieve the look of a woodcut image carved by hand; I'm able to experiment with color layers faster than if I was using woodblock or lino as a medium. I also enjoy the physicality of screen-printing in itself—it's where I get to spring to my feet, turn the music up, and have some fun with ink!

You are a regular vendor at Royal Bison's bi-annual sale, what can fans of your work look forward to at your table this year? How does participating in the sale affect your working process?

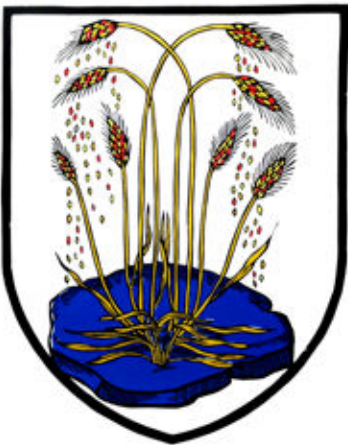
My focus is always a fresh set of screen-prints alongside whatever else I have my hands on at the moment (ie. screened leather goods, ceramics, silver, etc.). Having a bi-annual deadline to pull a collection together really helps to keep my print practice rolling. I approach each sale as a mini-exhibition that reflects whatever I've been inspired by in the months leading up to it. It's also nice to get the candid one-on-one feedback on my work outside of a gallery setting.



In the spring of 2014 you participated in the AGA's Refinery party, how did that experience come about and influence your artwork for the party?

The party was curated by Jill Stanton, who was exhibiting her 'strange dream' mural at the AGA, We've screened alongside each other at SNAP over the years, so she was familiar with my work and felt my style and sense of color would fit. I worked within her 'road trip' theme for the party by screening 6 symbolic highway shields to designate areas in the gallery. Good times! ■

PRAIRIES



ROCKIES



Rubylith is a masking film, consisting of two films sandwiched together. The bottom layer is a clear polyester backing sheet and the top layer is a translucent, red coloured film. It is designed to be easy to cut with a knife and is light safe—so it can be used to create a mask to use when exposing a screen-printing screen.

* **SNAP 2015 Calendar Collective artists:** Cate Kuzik, Mark Dutton, Megan Stein, Alexandra Bowes, Jill Ho-You, Dawn Woolsey, Karolina Kowalski, Kelsey Furniuk & Tyler Balser, Brenda Malkinson, Myla-Rae Baldwin, Mackenzy Albright, Amanda Mckenzie and Jonathan Dyck (cover).

yay!

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How to Study Relief Printmaking at SNAP?

by Dominik Royko



Week 1: Why are we here?

First class, we introduce ourselves around the project bench. A grab bag of backgrounds and experience, but all here to improve our skills with relief printmaking. Lisa shows us a few examples of prints from her collection. We're full of "How'd they do that?" questions. Then she demos the process, from start to finish. She talks about project planning, carving, paper prep, setting the press pressure, mixing and modifying the ink, inking the block, printing, drying, cleaning. She also talks about subtler things like the sound that the press makes ("Sometimes you can hear when your pressure is off.") and how the durometer of the brayer will affect your prints. It's almost too much information to take in. Some of us desperately try to scribble down a few notes. I know from taking previous classes that there will be times during the course when we ask each other, "Do you think this ink is too thick or too runny?", "Should we increase the pressure?", "Do we clean these with varsol or can we use oil?" Towards the beginning of the course, it's the blind leading the blind, and we either stumble our way through by trial and error, or sheepishly ask our instructor to repeat what she told us. But that's the beauty of taking a course at SNAP. You have equipment to work with that knowledgeable people can troubleshoot, the latitude to experiment, and classes that allow you to learn from what your neighbours are doing, while being small enough that the instructors can keep an eye out to make sure you don't get lost. I go home with my mind buzzing with project ideas.



Many thanks go out to my printmaking gurus, Marc, Brittney, and Lisa, and to all my classmates who struggled through the learning process with me. Thank you also to all the artists who contribute to making SNAP work in ways large and small. It is a brilliant Edmonton resource.



Week 2: Learning the language

"Still I want it a little bit lean, not too slumpy, but I still want some sound on it." A print maker would know that our guru was talking about ink. Every activity has its own jargon. That's how you know who is in the cult and who is not: whether they know the secret words. "You can see right away the difference in consistency. This is way more loose. It's really long." She pulled out the plastic baggie of mysterious white powder and put a line on the plexiglass table with the edge of her palette knife. "This is going to make my ink a little bit stiffer."

As we begin to discuss the plans for our projects, we start to think like printmakers. Layers, colours, registration: Light on dark, or dark to light? Or a semi-transparent layer, to produce a mixing of the colours? Lisa encourages us to consider *dégradé* to get more colours into a single layer, or cutting our single lino plate into puzzle pieces that we can ink with separate colours but reassemble to print together. We begin to appreciate the techniques used to create the example pieces. As well as the collection that Lisa has brought in, we take inspiration from the work-in-progress of other students and artists we see on the walls, or discarded in the recycling bins. Now every time I encounter a print in a gallery, I have to pause and analyse how it was likely done.

Week 3: Trust in chance, your instinct, and your instructor.

I admit, I came to class unprepared when we were supposed to have our first project images. The others started discussing how many layers they would need or which layers they would carve separately and which they would do as a reductive print. We talked about cutting out areas of the block completely to prevent background chatter, or using runners along the sides of the plate while inking to avoid any stray marks in the carved regions. I was still flipping through the images on my phone to see what I could use. I stumbled upon a picture of a bizarrely lit bronze bust of Violet Archer. Green with purple shadows. Vibrant, strong colours. Perfect for learning about how the layers would interact. I've now spent hours poring over the lines on the face of one of my musical heroes. Later, as I carved, worrying about getting the eyes just right, I mentally berated myself for choosing a subject where registration was so critical. At least it was not a portrait of anyone who knew me, and would be cross with me when they saw the result. Why did I not pick an abstract for my first piece, like clever Kathy? Or an architectural piece, like Carmen?

We learned how to print our key plate onto vellum and from there transfer it to our other plates, so that our blocks would register properly. Lisa suggested carving strategies for minimising the effect slight shifts and accidental ink buildup. It's handy to have the advice of someone who has refined their method for printing multi-plate images and to learn from their experience.

Week 4: Beyond the simple lino cut.

We discuss the differences between using wood and lino. The fact that the wood grain can add a richness to texture or the inked areas. The flip side being that you need to plan that much more carefully how your image will interact with the grain, and which direction you will be carving in, since wood has a directionality which smooth lino lacks. Those of us who had taken the woodblock class previously were enjoying the relative ease of carving and greater control of detail which lino gave us. John, being a fan of wood, was keen to try mixing wood and lino layers, undaunted by the additional complexity of needing the press set to a different pressure than everyone else. When he started using the dremel, though, we sent him to the back of the studio.

Dave dove right in to *dégradé*. We loved seeing the results, (and some of us would even steal his ink at the end of the night), but we did not envy the extra time it took him to mix and set up his inks. If you are a restless experimentalist like me, more interested in playing with the medium than in producing a consistent series of prints, another advantage of a class is that you can poke around and see what magnificent colours the others have mixed, and run a few prints with interesting palette variations at the end of the night.

Week 5: The surrealism of the unfinished piece.

You can spend hours carving a carefully planned layer, and still find the image that you were aiming for impossible to discern. Then you roll up the ink, and run the roller over your plate for the first time, and suddenly the bare plate is transformed into the image. The thirst of the plate leaves its mark on your roller, a negative to match the positive. The intermediate stages of creative work and the detritus of the process fascinate me: test strips from the darkroom, fabric cut away from a pattern, a rough draft in manuscript, the ink stains on an apron. An unfinished print is so full of potential, yet also so vulnerable. Even more so when you are working with the offset press, and your image is sitting there on the jacket of the roller, suspended in transition between your plate and your paper, just waiting.

Week 6: We've found our feet.

After a few weeks, we're becoming perfectionists. The first few prints I pulled, I was awed by the magic. The way the paper would lift the ink away from the plate. Is it human nature to want to exercise control as soon as a medium is somewhat demystified? I hear my classmates saying that they aren't quite happy with the colour of their ink, or the registration of one print of the series, off by a fraction of a millimetre. I keep returning to the carving bench, trying to remove more bits of the background chatter which keeps reaching up to the brayer to get its share of ink, to find its voice in the final image.

In the litho course, Marc told us the story of a student of his who was, ahem, less than meticulous in his technique, but wound up with some surprisingly great results thanks to happy accidents. There is something to be said for not having complete control. There is a reason why we prefer the image produced by a traditional manual process to its modern digital counterpart, and it's not simply the masochistic pleasure working within constraints. The tension between the control we exercise over the medium and the limitations imposed by it is a place where some great art is born.

Week 7: A well oiled machine.

By now we know the routine. Most of us are starting on our second project. We take a look at the prints that have dried from last class, nod sagely about the mistakes we made that we'll try to rectify next time, grab the paper and ink and launch right into work. Once you get into the groove of printmaking, there is a joy in the rhythm and the physicality of the process. It's manual, it's tactile, it's mechanical. It's easy to get lost in it. At times I would be tempted to jump ahead and would try to cut corners. Lisa would have to curb my enthusiasm. "I'm just as excited as you are, but it will only take you a couple of minutes to do it properly." There are seductive aspects of printmaking which I had not anticipated. Like the aural quality of the sounds of the press, and the brayer on the ink, whispering to you about whether you've got the viscosity right this time. And the olfactory components: the smell of wood shavings, of ink, of cobalt dryer, of glass cleaner, of varsol. Oh, the varsol...

Week 8: Print swapping

Several of my classes have ended in print swaps on the last class. It is such a pleasure to see the final images that you've watched emerge over the course of several weeks in your classmates' hands. Having seen their struggles, getting to know the artists and their motivations gives you that much more of a connection to their work. Pity that most of us have worked until the eleventh hour, and need to wait another week for the ink to dry... ■

2015 Winter/Spring Classes at SNAP

Silkscreen: Poster Printing

January 29 – February 29, 6-9pm (5 Thursdays)

Andrew Benson | www.drwbnsn.ca

\$256 / \$230 for SNAP members

Three colour poster printing. Learn how to silkscreen on paper with local design extraordinaire. He'll guide you through the process of designing and printing multi-colored posters using text and images.

Silkscreen: All Things Fabric

February 24 – March 31, 6-9pm (5 Tuesdays)

Ali Nickerson | alinickerson.wordpress.com

\$256 / \$230 for SNAP members

Create one-of-a-kind hand printed fabrics by transferring your favorite pattern, slogan or image onto any piece of fabric. Instructor Ali worked as a master textile printer in Halifax and will teach you the tricks of the trade.

Print Sampler

March 30 – May 4, 6-9pm (5 Mondays—no class April 6)

Morgan Wedderspoon | www.morganwedderspoon.com

\$268 / \$241 for SNAP members

Sometimes it's hard choosing which print technique to learn, so why not learn a few! Morgan Wedderspoon's specialties are etching, monoprint, and linocut. Learn each of these processes as well as the opportunity to combine print techniques to create a mixed media print.

Relief Print

February 4 – March 25, 6-9pm (8 Wednesdays)

Megan Stein | www.megantamarastein.com

\$312 / \$281 for SNAP members

Learn the sparkling complexities of relief printing using woodblock and linoleum plates. In this class Megan Stein will teach the use of carving tools, mark making, mixing colors and using the printing press.

Etching

March 19 – April 23, 6-9pm (8 Thursdays)

Jill Ho-You | www.jillhoyou.com

\$328 / \$294 for SNAP members

In this class you will learn the basic techniques used to create etchings. Award winning printmaker, Jill Ho-You will teach you how to use ferric chloride to etch different types of drawings and marks into copper plates and print them on the press using a variety of inks and papers.

Register online, by phone or in person at the gallery during office hours. For more information about our classes visit snapartists.com/education or give us a call, we'd love to chat about our programs with you **780.423.1492**.

All SNAP classes take place in our printshop located just around the corner from the gallery: 12056 Jasper Avenue

A-OK

ONE DAY WORKSHOP

Non-Traditional Printmaking

Saturday, January 24,
10am-5pm

Blair Brennan | blairbrennan.com

\$150 / \$135 for SNAP members

They say there is more than one way to skin a cat. Blair Brennan would say there is more than one way to make a print, then light it on fire. Learn non-traditional printing methods on this one day adventure filled workshop!

Edmonton based artist Blair Brennan incorporates low-tech printmaking methods into his regular drawing practice. These include different forms of monoprint and the use of stencils, rollers, hand-stamped letterpress, self-made rubber stamps, other low-tech and non-traditional relief printing methods. A sort of rough improvisation is discernable in all of Brennan's work and these print techniques are thematically linked to the makeshift methodology that Brennan often employs in his sculpture and installation work. Brennan frequently works with text and, since the late 1980s, his work has incorporated steel branding irons (not unlike those used on livestock) and the marks left by heated brands.

Weekend Workshops

Zine Workshop

March 7 + 8, 12-5pm

Matt Prins | instantbooksareyourfuture.com

\$170 / \$153 for SNAP members

Ever wanted to make your own book, comic, or zine? Over this two-day workshop learn from local writer and book-maker Matt Prins how to setup, fold, print, and assemble your very own printed matter for the masses!

Letterpress Workshop

March 21 + 22, 10am-5pm

Dawn Woolsey | www.woolseyonline.com

\$202 / \$182 for SNAP members

Learn about the sweet emboss and graphic punch in letterpress prints that cannot be beat! Dawn knows the Vandercook Press like the back of her hand. You will learn basics of typesetting, image carving, press setup, and proper cleanup. Nothing "out of sorts" here!



SNAPLine Newsletter Print-Artists: 1988» Katsunori Hamanishi / Anne McMillan / Ondrej Michalek // 1989» Isabella Gustowska / Krystina Piotrowska / Lyndal Osborne / Liz Ingram / Darci Mallon // 1990» Robin Smith-Peck / Anthony Pavlic / Derek Besant / Sandra Rechico // 1991» Gwen Curry / Carl Skelton / Marc Siegner / Allen Ball // 1992» Timothy Nash / J.C. Heywood / Walter Jule / Doris Friedrich / Richard Yates // 1993» Mendelson Joe / Gu Xiong / Blair Brennan // 1994» Carla Costuros / Maria Anna Parolin / Peter Allan Wachowich / Melanie Yazzie // 1995» Steve Dixon / Daryl Rydman / Barbara Zeigler // 1996» Nick Dobson / Ilona Kennedy / Tadeusz Warszynski // 1997» Angus Wyatt / David Armstrong / Sean Caulfield / Ryoji Ikeda // 1998» LoreSpector / Earl McKenzie / Marna Bunnell / Simon Cooper // 1999» David La Riviere / Akiko Taniguchi / Cindy Baker / Michael Bowman // 2000» Koichi Yamamoto / Roberto Mazzetto / Fuki Hamada // 2001» Taiga Chiba / Nancy Fox / Erick Beltran / Briar Craig // 2002» Charlene Wilderman / Manuel Lau / Pat Hill / Joel Feldman // 2003» Ian Forbes / Koichi Kiyono / Helen Gerritzen // 2004» Daryl Vocat / Lisa Puopolo / John Swindler / Alexandra Haeseker / Briana Palmer // 2005» Gregory Swain / UNKNOWN / Tomoyo Ihaya // 2006» David Young V / Alejandro Magallanes / Julie Voyce / Kim Tae-Huk // 2007» Michelle Lavoie / Violet Aveline & Mike Little / Dagostino // 2008» Andrea Pinheiro / Jill Stanton / Kyla Fischer / Heather Huston // 2009» Gerry Dotto / Anthea Black / Nathan Grimson / Goedele Peeters // 2010» Marc Siegner / Mitch Mitchell / Sergio Serrano // 2011» Lisa Rezanoff / W. Tylbor-Kubrakiewicz / Alison Kubbos // 2012» Kelsey Stephenson / Anna Karolina Szul // 2013» Aimee Brown / Josh Holinaty / Jesse Thomas / Brenda Malkinson // 2014» Andrew Buszchak / Gabrielle Paré / Shawn Reynar / Brenda Draney /

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.

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. We are developing our publication content to include critical and creative writing by commissioned local writers

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

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15% off at the Big Pixel Inc

10% off at the Paint Spot

10% off at Delta Art & Drafting

* Check snapartists.com for monthly member perks at various Edmonton retailers

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Bring your own plates, stencils, paper and inks, and RSVP a day in advance if you require a coated screen.

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from 5–10pm:

- January 14
- February 11
- March 11
- April 8
- May 6

The following
Saturdays
from 12–5pm:

- January 24
- February 21
- March 21
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- May 16

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SNAP - Society of Northern
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