

INTERLEAF

Fall
2005

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From the President

Hello all printmakers!

Hope you are having a creative time. The 18th National has been quite a success. A big thank-you to everyone who made this possible, and Donna Westerman is the first person on that list. June Wayne's talk was surely a highlight. Endi's residency is very interesting as well. Pay him a visit if you can. There is also the satellite exhibition at Saddleback College. There is a wide range of work and I highly recommend it. This has afforded us the opportunity to invite new members and view many intriguing new images.

We are looking forward to a very busy year, there will be exhibitions at the University of Judaism and the Art Center in Burbank. Mary Sherwood has coordinated an exhibition for new members at the Downtown Art Gallery, which we are looking forward to. Rachelle Mark is organizing an exhibit at the Printmakers Studio in Belfast. So there is a lot going on and we could all use a little help from our friends. Please contact any Board member or attend a Board meeting to lend a hand with these fascinating projects and meet some fellow printmakers.

My last word, and don't we all like the last word... reminder about dues EVERYONE MUST PAY DUES IN JANUARY!!!! I know this is confusing when you join in April or whatever. The ONLY exception is people who get the membership at the October/November exhibition. Please be aware that we operate on the shoe strings, give scholarships, manage a website, a slide archive and produce several exhibitions during the years. AND we are non-profit. So that said, good printmaking to all and to all a goodnite!

Best,
Diana Jacobs

LAPS National Print Biennial

This year's Los Angeles National Print Biennial, at the Armory Center for the Arts in Pasadena, is a visual and curatorial gem and a must-see exhibit. Meticulously selected and curated by Ruth Weisberg, artist and Dean of Fine Art at the University of Southern California, this 18th National Print Biennial presents works of some 69 artists from across the United States and Canada as well as from several participating Los Angeles presses.

The opening reception on Saturday, September 24 was one of those rare celebrations of artists and connoisseurs of print media arts, with hundreds of visitors from across Southern California gazing at prints, sipping wine, mingling, and enjoying the energy of a magical Pasadena night brimming with warm Santa Ana winds, live music and good art. The Armory Center for the Arts, with its beautifully luminous main exhibition space, and two champions of Southern California arts and arts education, Executive Director Scott Ward and Director of Gallery Programs, Jay Belloli, once again provided a forum for exposing the contemporary North American print media to the enthusiastic and visually



savvy Southern California audience.

The opening event began with a brilliant and feisty speech by June Wayne, artist and legendary founder of Tamarind Lithography Workshop. For the first time since the inception of the Los Angeles National Print Exhibition in 1972, the LAPS Board singled out an artist, June Wayne, who was presented with a Los Angeles Printmaking Society Honorary Printmaker Award for her distinguished lifetime contribution to the field of printmaking. Having heard June speak on a number of occasions, I was again enthralled by her intelligence, wisdom and enchanted wit. June, who is 88, is as sharp and dazzling as she was in 1959 when she single-handedly changed the course of printmaking in America with her then modest, but revolutionary Tamarind Litho Shop on Tamarind Street right here

in LA, So. Cal. Bravo June!

The Los Angeles National Print Biennial, sponsored by the Los Angeles Printmaking Society, is one of the most thoroughly organized surveys of contemporary printmaking in the United States. The venue's trademark is a careful equilibrium of works by self-publishing print artists and prominent Southern California presses, which have over the course of years presented the works of many prominent artists such as Robert Rauschenberg, Susan Rothenberg, Jasper Johns, Richard Serra, and John Baldessari. The inclusion of Southern California presses alongside independent artists gives this exhibition a very special allure, drawing literally thousands of submissions from across the country. The Biennial's unparalleled appeal and the high caliber of the works submitted have attracted eminent curators from the major LA cul-

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Member News

Masha Schweitzer, *Brand 34 - Thirty Fourth Juried Exhibition, A National Competition, Works on Paper: Conflict*, December 3, 2005 - January 20, 2006.

Dirk Hagner, *Transference*, solo show at Concordia University, Irvine, CA, *Prints USA 2005*, Springfield Art Museum, MO, *All Media 2005*, Irvine Fine Arts Center, Irvine, CA. He will also have a solo show at the Zinc Cafe in Corona del Mar, CA, during November and December 2005.

The Old Town Gallery in Tustin has a *Tenth Anniversary Print Showcase* with the following printmakers: **Carol Bishop, Hal Briscoe, Stephen Fredericks, Arthur Geisert, Dirk Hagner, Amy Hernandez, Gail Jacobs, Ann Johnston Schuster, Julita Jones, Anita Klein, Janet McKaig, Pat Merrill, Laurie Meinke, John Powers, Roxanne Sexauer, Jochen Sticke, Noriho Uriu, Gus Velletri, Viredo, Vinita Voogd, Richard Wagener** and **Donna Westerman**.

Betty Ann MacDonald's image, "Cakewalk," won First Place prize in the 2005 MPSGS (Miniature Painters, Sculptors & Gravers Society) 72nd Annual International Exhibition of Fine Art in Miniature, MD.

Frances Spencer, Award of Excellence for a block print, Award of Merit for an oil painting at the *California State Fair*; Sacramento. Also exhibited at *Pharmaca* (integrative pharmacy), Berkeley, CA.

One of her prints has also been juried into the *34th Annual Exhibition* of the Brand Library and Art Center, Glendale, CA.

Joyce Weiss, *Objective Value Systems*, Borstein Gallery, University of Judaism, Los Angeles, CA, September 18 - November 23, 2005.

Marie S. Velde, will show a series of 5 intaglio prints in *One Hundred Years of Solitude*, a mixed media group show at Sam Francis Gallery of the Crossroads School in Santa Monica from October through November 30, 2005.

Michael Wright, The Los Angeles Center for Digital Art as part of SYNAPSE. He is also featured in the book *Going Digital: The Practice and Vision of Digital Artists* by Joseph Nalven, JD Jarvis.

Kathryn Jacobi, *Ladies With Figures*, Jan Baum Gallery, Los Angeles, CA,

Jessica Curtaz, John Greco, Makiko Okamoto, Liz Sadoff and **Matt Thomason**, *Hand Pulled Original Prints From Josephine Press*, at Michael C. Folonis, AIA, Santa Monica, CA.

Ernest Lacy, *Two Artists*, Gallery 33 East, Long Beach, CA.

Nita Corinblit, Anita Klebanoff, Gloria Moses, David Rose, and **Masha Schweitzer**, showed in *Artists of the Fine Arts Council*, Platt Gallery, University of Judaism, Los Angeles, CA.

Toru Sugita, *San Francisco City Scapes*, Newmark Gallery, San Francisco, CA.

Peter Zaleski, *New Work* Sears Payton Gallery NYC.

Amy Hernandez, Noriho Uriu, Hal Briscoe and **Donna Westerman** were among the artists included in *Limited Edition: The Art of the Print*, a show of Orange Coast College Costa Mesa, CA.

Barbara Bachner, *Recycle/ Revisited*, an exhibition at the Samuel Dorsky Museum of Art, State University of New York at New Paltz, NY.

Martin Mondrus was awarded a Juror's Award for his painting *View from Mt. Washington* at the *L.A. County Fair*, Millard Sheets Gallery. He was also asked to jury the *Brand 34* show.

John Paulus Semple was invited to become a member of the *Society of American Graphic Artists*; he also was included in the *Boston Printmakers Member Exhibition* and showed in the *Boston Printmakers 2005 North American Print Biennale*, the *2005 Pacific States International Print Exhibition* and the *58th National Print Exhibition of the American Color Print Society*.

Drawn the Line - New Work published by Josephine Press included **Jessica Curtaz, John Greco, Makiko Okamoto** and **Liz Sadoff**.

Pressing On - Alumni Artists Create Master Printshops was held at Ken State University, OH, from September - October 2005.

Ingrid Stein, visiting artist at Mount St. Mary's College from January to May 2005, exhibits solar- and traditional etchings in a group show at MSMC Art Department's Jose Drudis-Biada Art Gallery, November 1 - December 3, 2005.

LAPS member **David Shapiro** passed away at the age of 88 in Laguna Woods on Feb. 14, 2005. Professor Emeritus of Hofstra University, painter, printmaker and scholar, he was the recipient of two Fulbright grants, grants from the National Endowment for the Arts and The Tamarind Institute of Orthography, and was a fellow of the Mac Dowell Colony.

He was past president of American Graphic Artists, and his work is in numerous museum collections, including the Philadelphia Museum of Art, the National Museum of Fine Arts at the Smithsonian, the Brooklyn Museum and the Library of Congress.

We extend our condolences to his wife Cecile and to their children.

David Rose had a large exhibit *David Rose: 8 Decades of an Artist Reporter*, held at the Chouinard School of Art Institute in South Pasadena, CA earlier this year.

On exhibit was an impressive body of work spanning eight decades of drawings, illustrations, paintings and etchings.

As a courtroom sketch artist he has covered some of the most sensational trials over decades - such as the trials of Klaus Barbie, Patty Hearst, Gary Gilmore, Sirhan Sirhan, the Manson Family, Sara Jane Moore, Roman Polanski, John DeLorean and many others. His sketches have been seen on *NBC News*, *The Today Show* and many other TV programs. His sketches were also widely published by the Associated Press, Reuters, *Los Angeles Times*, *Washington Post*, *San Francisco Examiner*, *Chicago Tribune*, *Time*, *Newsweek* and the international press. At the age of 95 he has witnessed many profound changes in this country and the world and his work testifies to that.

FOR SALE!

Relocation to Santa Fe!

416west press in Denison, Texas is selling 3 presses (an **American French Tool**, a **Remington** and a **Dickerson**) and assorted printmaking equipment. If anyone is interested you may visit www.416westgallery.com/auction1.htm to see the items and for more information. lawrencematthews@sbcglobal.net

Like new! Set of blankets for sale!

For press bed measuring 24 X 48. Please contact Vinita Voogd for details: 949-855-2134 or vinitavoogd@cox.net

Litho Equipment

Ken Hale is selling all of his lithography equipment but as a purchase of the whole studio only. Please call (512) 291-0177 if you have any questions.

LAPS Print Biennial

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tural institutions including the Armand Hammer, LACMA, and MOCA to jury the works.

The Los Angeles National Print Biennial has historically functioned as the nucleus around which other satellite exhibitions of prints are formed. In the past, the Los Angeles County Museum of Art, Getty, Norton Simon, and numerous local galleries and university museums organized shows to support this nation's most comprehensive survey of printmaking, culminating in the always eagerly anticipated Southern California Month

on Printmaking. More than a dozen Southern California venues presented print exhibitions in support of this year's Biennial, including a marvelous exhibit "Japanese Woodblock Prints Collected by Frank Lloyd Wright" at the Norton Simon Museum of Art. Coupled with the other LAPS handsome show "Another View: Selected Works from Contemporary North American Printmakers" at Saddleback College, the venue curated by Bill Riley and Bob Rickerson, the Los Angeles National Print Biennial comes across as an event unmatched in terms of scope and its educational mission.

The fact that LAPS board members,

like Donna Westerman, chair of the 18th Biennial, relentlessly volunteer their time, energy and expertise and mount this immense task is noble and wonderful. Thank you Ruth, Donna, June, Scott, Jay and all of you who contributed to the success of this exhibition and for making LA indeed the print capital and the place to be. I am, like so many of us, proud to call it my home.

Endi Poskovic
Artist and Professor of Printmaking,
Whittier College
Vice President, LAPS

"A Conversation with June Wayne"

18th National Printmaking Exhibition

September 24, 2005
The Armory Center for the Arts
Pasadena, CA

When I first approached June Wayne to be our honoree and invited guest artist, I wasn't sure she would be interested. I admit I was even a bit intimidated! Even at her age she is an extremely busy woman. But at our first meeting over lunch at Jean Burg's and at subsequent visits to her studio I discovered a generous woman who was actually eager to share her stories and philosophy with a group of artists who would truly appreciate her legacy.

The casual conversational approach to her talk, with Jay Belloli asking questions seated at a small table, worked very well with the intimate seating and surrounded by the beautiful installation of the prints chosen by Ruth Weisberg.

Jay pointed out the particular pieces of June's that we chose for this exhibition... the large tapestry and the Tsunami triptych (as well as "Stare") and asked June to comment on them. She told the group that she had grown up on the shores of Lake Michigan and as a child was intimidated by the big waves that came toward her on the shore. She wanted to capture the power of those waves and could only do it by showing a cross-section of the wave. By turning it into a triptych she was able



June Wayne

to convey the sense of the wave coming at you. The large tapestry originated as a lithograph and in taking a new form it takes on a new life. It translates powerfully. The smaller "Stare" reproduced in the catalog, is a result of the machine marks left on the plate as it was resurfaced, recognized as a special "connection" between June and the "process" and allowed to stand on its own.

She discussed the accidental way that she became involved with lithography by stumbling into a workshop of ladies drawing on stones. She asked if she could take a stone home to work on and from that time, she was "hooked".

Her subject matter over the years has repeatedly dealt with the scientific phenomena of nature and the universe. She is currently researching the aurora borealis as

a theme for a new body of work.

She told us that that music is very important to her work, and in particular, chamber music. She often will try to overlay themes visually as is done in music. On a larger scale, she believes that artists can work on a number of themes simultaneously (as she does) and that these themes can be expressed in any number of media. She is a printmaker, a painter, a sculptor, and works in tapestry. She has worked in book format as well, with poems by John Dunne. I was quite happy to hear her say this. Most of us as artists know this, but the people who deal with artists seem to want to pigeonhole us. Instead, she stated, the idea, the image, should dictate what form it should take.

Her comments on the digital were that these prints for the most part lack the imperfections that attract us to hand pulled prints. In most cases, the "hand" of the artist is lost in the process. There are those however, who use the computer effectively as a tool in developing the image.

She also talked about the length of time the average viewer actually looks at a piece of art in a gallery. It has declined over time to 2 seconds! So the question is, why do we do it? The answer is, we are all a little crazy!

Donna Westerman,
Chair, 18th National

Exhibiting Artists at the 18th National Biennial Exhibition

Juried by Ruth Weisberg

Valerie Abe
Judith Anderson
John Baldessari
Michael D. Barnes
Tamie Beldue
Grace Bentley-Scheck
Rosemarie Bernardi
Barbara Brainard
Daniel R. Britton
Christopher Cannon
Sean Caufield
Vija Celmins
Ann Chernow
Suzanne Michele Chouteau
Brett Colley
Steven Dixon
Tallmadge Doyle
Keiko Ishii Eckhardt
Julie Gaskill
Megan Geer
Eric Goldberg

John Graham
John Greco
Dirk Hagner
Melissa Harshman
Wayne Healy
Yuji Hiratsuka
William R. Howard
Kathryn Jacobi
Ann Johnston-Schuster
April Katz
Wayne Kimball
Michael Kowbuz
Mario Laplante
Catherine Lecleire
Wilfred Loring
Beauvais Lyons
Michell Martin
Kathryn Maxwell
Jason Meadows
Irene K. Miller
Robin Mitchell

Elise Nicol
John O'Brien
Ryan O'Malley
Patricia Olnyk
Cynthia Osborne
**Raymond Pettibon with Ed
Rusha**
Endi Poskovic
John Powers
Dennis Revitsky
Masha Schweitzer
Richard Serra
Liz Shepard
Veronica Soto
Francisco Souto
Laura Stickney
Toru Sugita
Jonathan B. Thomas
Caroline M. Thorington
Wynn Udall
Noriho Uriu
Sylvia Solocheck Walters
Art Werger
Clay West
Jennifer York
Pamela Zwehl-Burke

and June Wayne

Pay your 2005 and 2006 dues!

Please read! Membership expires December 31 for everybody except new members, who were admitted in the fall. Payment is due January 1 for each calendar year. In other words, it does not matter when you joined, we go by the calendar year. Sorry for any inconvenience that might cause, but otherwise it would be impossible for us to keep track. As of the new year 2005 a \$10 late fee will added for dues received after March 10.

Mail your dues form and check to the Treasurer:

Mary Peterson,
3725 Mound View Ave., Studio City, CA 91604.
Checks should be made payable to LAPS. Thank you.

- Regular Membership \$40
- Associate Membership \$40
- Student Membership \$15 (with proof of enrollment)

Membership Dues and the National Exhibition

Congratulations to new and continuing LAPS members on your inclusion in the LAPS 18th National Exhibition. Those artists who are new to LAPS are now regular members of our organization, with all the privileges and responsibilities of membership, and a free membership for the year 2006.

Those artists who are prior members of LAPS had a reduction in entry fees and need to continue paying their yearly dues as before. We are very proud that a third of the artists included in the National are prior members of LAPS.

We hope that this message clarifies some of the questions raised on the issue of membership dues. Our best wishes and continued success to the "National" artists.

Masha Schweitzer
Corresponding & Membership
Roster Secretary

Awards: 18th National Printmaking Exhibition

Los Angeles Printmaking Society

Juror: Ruth Weisberg
Dean of Fine Arts
University of Southern California

PURCHASE AWARDS:

The Eugene H. Rogolsky, M.D. Purchase Award
To be selected

The Barbara Frankel Purchase Award
Wynn Udall, *Stick Fight*,
woodcut with stencil

The George Sherman, CG Metals, Inc. Purchase Award
Wilfred Loring, *Hung Out to Dry*,
aquatint
Selected by Ruth Weisberg

The Graphic Chemical and Ink Co. Purchase Award
Wayne Healy, *Achealy's Heel*,
serigraph
Selected by Ruth Weisberg

PATRON AWARDS
selected by Ruth Weisberg

The Sally Phillips Q-Tech Corporation Cash Award
Elise Nicol, *Baghdad to Baltimore: Now that Normal is Crazy*, woodcut, collaged

The Patricia Norman Cash Award
Art Werger, *Still Pictures*,
mezzotint and aquatint

The Hiromi Paper International, Inc. Cash Award
Jonathan Thomas, *Cold Night*,
intaglio

The Dr. Richard E. Brandes Cash Award
Endi Poskovic, *Western Tale in Deep Blue*, woodcut

The Los Angeles Printmaking Society Foundation Cash Award
Patricia Olynik, *Cenesthesia: Sound*, lithograph and monoprint

JUROR'S DISCRETIONARY AWARDS

selected by Ruth Weisberg

Additional Cash Awards made possible through the generous contributions of the following people:

Jean Burg, Diane Divelbess, Renee Geffen, Gemini G.E.L., George Ikeda, David Kabakoff, Janet MacKaig, Laurie and Andy Meinke, and Joanne Voogd.

These Awards go to:

Tallmadge Doyle, *Keplers' Cosmic Geometry*, etching with hand-coloring

Ann Johnston-Schuster, *Collateral Damaged*, woodcut

Michele Martin, *Social Observation #31*, reductive linoleum cut

Caroline Thorington, *Portrait of My Studio*, lithograph

Clay West, *Nice Try, Junior*, lithograph

Jennifer Yorke, *Have More (Blonde)*, ink jet on silk crepe de chine

Exhibiting Artists in the Los Angeles Printmaking Society's *Satellite Show Another Look II: Selected Works from North American Contemporary Printmakers*

Juried by Bill Riley and Bob Rickerson, Saddleback College, Mission Viejo, CA. Held at the Saddleback Art Gallery, 28000 Marguerite Pkwy., Mission Viejo, CA 92692

Todd Anderson
Joshua Bales
Janet Ballweg
Michael Barnes
Grace Bentley-Scheck
Rosemarie Bernardi
Deborah Bryan
Sean Caufield
Alan Cobb
Brett Colley
Deborah Cornell
Raymond DeCicco

Anthony DiMichele
Stefanie Dykes
Michael Erikson
Craig V. Fisher
Kirsten Francis
Steve Gibson
Yuval Golan
Jean Gumper
Dirk Hagner
Yuji Hiratsuka
Mark Hosford
Marcus Howell

Jayne Reid Jackson
Julita Jones
Michelle Martin
Natalia Moroz
Ryan O'Malley
Endi Poskovic
Florence Putterman
Joseph Ramos
Fernando Reyes
Jenny Robinson
Stephen Schultz
John Paulus Semple

Merrill Schatzman
Amaryllis Siniosoglou
Francisco Souto
David Mikal Stordahl
Matthew Sugarman
John August Swanson
Jonathan Thomas
Caroline Thorington
Carol Wax
Art Werger
Virginia Wyper

Printing on Washi

Part 1

By Jennifer Anderson

Hiromi paper

Hosho, in particular hosho student, is one of the most widely known and used Japanese papers. Most larger art supply stores carry it, and more often than not it can be found on the supply list for university level introductory printmaking classes. The name hosho, however, does not belong just to this paper, but instead to a larger group of Japanese papers.

Hosho-shi translates into document paper, a name which reflects the tradition and use of this paper. Hosho is a paper with a long history and its manufacture is believed to have begun in the 14th century, in the Echizen district of today's Fukui Prefecture, an area where the paper is still made today. During the Edo period, hosho was a luxury item, made only of the best kozo for uses of the samurai and aristocracy. By the mid 18th century it was the preferred paper for Ukiyo-e printing. Able to withstand the stresses of multiple color printing, the technology of hosho papers and ukiyo-e printing were intertwined from that point on. Over time other additions and substitutions were made to the hosho pulp, and the result is the wide range of hosho papers available today. A range that includes the kizuki hosho, the fine artist grade paper made of pure kozo by one of Japan's National living treasure, as well as the sulphite pulp hosho used because of its bright white color for disposal mass-produced ceremonial documents.

HPI's inventory of hosho, all handmade or semi-handmade, also varies greatly in their material make-up. Hosho student (HM-52) and hosho professional (HM-51) are composed purely of sulphite pulp. Hosho (SH-7) is a mix of sulphite, kozo, and hemp pulps, while Hosho Natural (HM-60) is a mix of kozo, sulphite, and hemp pulps. 100% Kozo Hosho (HM-61) and Iwano #30 are both made totally of kozo of Thai and Japanese origin, respectively. The composition of these papers is reflected in their physical characteristics, the more kozo in the paper pulp, the smoother and more glass-like the working surface. The higher concentration of sulphite pulp is reflected in a softer, more fibrous working surface of the paper and a brighter white color.

At the prompting of Hiromi, I have recently completed a printing test with each hosho paper at HPI to gain a better understanding of their differences and similarities. For this project, I decided to create what I refer to as "combination prints" by printing both digitally, through the inkjet printer and traditionally, intaglio and relief, on each paper. This reflected my working practices while it also created a platform to fully test and challenge each paper. Working much like a scientist, I repeated the same processes without changing any variables on each paper. Success or failure was largely dependent on the paper's ability to handle the stress of each process, and that ability directly correlated with the paper's content.

To be continued

ROSTER CHANGES

NEW MEMBERS THROUGH 18th NATIONAL EXHIBITION

Valerie Abe
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The 2005 New Members Show

Opening Reception:

Thursday November 10th, 2005
6 - 10 PM in conjunction with
Downtown Art Walk
www.downtownartwalk.com

**NOVEMBER 10th, 2005 –
JAN. 7th, 2006**

Downtown Art Gallery
1611 S. Hope
Los Angeles, CA 90015
562-833-6991
www.DowntownAG.com

Artists in the show are:

**Judith Amdur, Jennifer
Anderson, Jennifer Chen, Linda
Fillhardt, Amy Hernandez,
Steve Gibson, Bayesteh
Ghaffary, Nancy Haselbacher,
Martine Heraud, Zoltan
Janvarm, Tony Lazorko, Valerie
Magee, Natalia Moroz, Tabitha
Morris, Lisa Quagliozi,
Elizabeth Sadoff, Mary
Sherwood and Tracy Templeton.**

Exchange Show with Ireland

We are making progress in planning an exchange print show with the Belfast Print Workshop in Ireland. We both are very excited about this wonderful opportunity. We have tentatively set June 2006 for our show there and the fall of 2006 for the return show here in Los Angeles.

For our show in Belfast the juror will be renowned artist and educator Robin Vaccarino.

We will issue a prospectus soon so we can select our best work for Ireland.

Rachelle Marks

In this issue:

- **18th National: A Conversation With June Wayne**
- **18th National Opening**
- **The 18th National Awards**
- **New Members Show**
- **Printing on Washi, part 1**

Los Angeles Printmaking Society/LAPS Foundation

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