Spring / Summer 2017, Vol. 26

Show Me Your Print Shop
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Lisette Chavez was born and raised in the Rio Grande Valley and is an educator and printmaker with concentrations in lithography and installation. Her most recent work questions faith and confronts the discomfort in balancing religious beliefs and actions in everyday life. Chavez earned her Master of Fine Arts degree at the University of Arizona. She is the owner of Holy Press (a lithography workshop) and the creator of Show Me Your Print Shop, an international online resource and blog for print shop organization. Her work is held in numerous museum, university and private collections. She recently received a Surdna Foundation grant and completed an Artist Lab residency at the Guadalupe Cultural Arts Center. She lives and works in San Antonio, Texas.

To follow more of Lisette Chavez and her work visit: www.lisettechavez.com

I'm thankful for the opportunity to be guest editor for this issue of the MAPC Journal, it has been a really wonderful experience.

In September of 2014, I was fresh out of graduate school and deeply missed my former print shop at the University of Arizona. As a printmaker, no access to a print studio was one of the most difficult situations I faced as a post-graduate. Hoping to start one at home, I searched for visual resources and found little to none online. Frustrated, I reached out to my printmaking friends and started a Facebook group titled, “Show Me Your Print Shop.” Today, approximately 3,600 members are connected through Facebook sharing photos and videos of print shop organization as well as ways to make spaces more efficient. Show Me Your Print Shop is a visual resource for printmakers and creatives worldwide.

In this issue of the MAPC Journal you will find innovators, preservers, avid learners and doers. Printmakers who work in small spaces and educators with limited resources. My hope is that printmakers realize we have unique and innovative ideas, and together, we can help one another within our communities.

If you have any ideas you would like to share with the Show Me Your Print Shop community, please join our Facebook family. If you are on Instagram, I invite you to follow me @ showmeyourprintshop. I know you’ll find some great ideas that you can use in your own space.
Hannah March Sanders
MANAGING EDITOR

Hannah March Sanders is an artist/printmaker, educator, and co-founder of Orangebarrelindustries.com. She received her BFA from Tulane University in New Orleans and an MFA from Louisiana State University in Baton Rouge. In recent years, Hannah has exhibited work across the globe at the Printmaking in Graafika Festival in Estonia; The Shed in Galway, Ireland; Global Vision at Kyoto Seika University in Japan; New Narratives at the International Print Center New York; and 30 Years of LSU Printmaking at the Ogden Museum of Southern Art in New Orleans. Hannah is currently an Assistant Professor at Southeast Missouri State University, where she teaches all levels of printmaking and figure drawing. She is also the Letterpress Area Coordinator at Catapult Creative House in Cape Girardeau, MO.

Printmaking is the original social media. Part of my love of this medium is the real community of folks invested in not only making their work, but sharing images, ideas, prints, theories, and plans, models, and spaces with one another. Printmaking is about sharing and learning and growing through that sharing, and that is part of why I am so addicted to Lisette Chavez’s Show Me Your Print Shop.

The Internet allows for my print family to be spread across the country and across the globe. I can peek into another’s space and learn how they made their own print sale racks, etched their gigantic plates at home, and hear about the history of stone quarrying in Bavaria—which are just a few of the topics covered in this issue.

I would like to give special thanks to our Guest Editor for this issue, Lisette Chavez, who is so on the ball and amazing at organizing! Thanks also to Linda Schreiber, who will graduate this semester with an MBA in International Business at my institution, Southeast Missouri State University, for her assistance translating emails back and forth with contributor Markus Vogg of Bavaria, Germany.

I am also indebted to my colleague Gabriele Eckart, Professor at Southeast in the Department of Modern Languages, for translating Vogg’s article about his family history in the lithographic stone quarries.
Matt Hopson-Walker
CO-EDITOR

Born and raised in Fresno California, Matthew Hopson-Walker (proud owner of a very large rabbit) grew up reading comic books and dystopian science fiction novels. During a formative age he was exposed to movies such as Mad Max, Total Recall, Escape From New York, Blade Runner, and The Omega Man and many themes with in them show up in his work. After working as a janitor for several years he matriculated to the Kansas City Art Institute and received his BFA in Printmaking in 1998.

After several years of playing in a heavy metal band and working at various liquor stores and bars he then received his MA in 2002 followed by his MFA in 2003 both from the University of Iowa. In 2006 He was recipient of the James Phelan Award in Printmaking for given through the KALA Institute. Matthew Hopson-Walker is currently teaching printmaking and drawing at University of South Alabama. He has been included in over 100 juried and group exhibitions since 2006.

This is an amazing group of images and words about print shops! I’ve long enjoyed the work Lisette has been doing on Show Me Your Printshop’s Facebook. It’s amazing the work all we printmakers put into our educational facilities and personal work spaces. Everybody has a different set of needs and that’s expressed in how each of us makes the space we make in.

Maybe there’s also a little evidence of the DNA from whatever pedagogical tree that each of us happened to fallen from. It shapes what we find convenient and indispensable in how and where we make. Every printmaker enters a space and has their preconceived notions of how a shop should be challenged by what a space has to offer. This issue of the Journal shows how we celebrate the crafts we enjoy and how that gets expressed in our set up of a shop.

The level of ingenuity in reviewing submissions is totally amazing and I’ve been inspired to spend some time on new ways of fixing, improving, and tricking out the print studio at University of South Alabama.
Anita Jung
CO-EDITOR

Anita Jung is a professor at the University of Iowa. She received the Bachelor of Fine Arts from Arizona State University, and the Master of Fine Arts from the University of Wisconsin-Madison. Anita has taught printmaking, drawing and installation courses at Illinois State University, Ohio University and the University of Tennessee-Knoxville.

She has been involved with professional fine art print organizations such as the Mid America Print Council and SGC International for over a quarter of a century.

Throughout her career she has moved many print shops, both private and institutional. It is always exciting to see the innovative responses and adaptations that print artists improvise to solve problems in their studios. Thanks for sharing!
Morgan Price
PRESIDENT

Morgan Price is an Assistant Professor of Art and Illinois State University where he oversees the Lithography Shop and strives to spread the love of printmaking to new generations of artists. He is also an Interim Associate Director of Normal Editions Workshop, working alongside a fantastic team of students, faculty, and staff to produce collaborative prints. In his personal shop he cranks out his prints on an antique Parks litho press and is super keen to start playing with his newly acquired baby Kelsey Excelsior press. His graduate studies took place with the Flying Roller Press at Wichita State University, the Vicious Dog Press at Metropolitan State University of Denver introduced him to lithography, and he first fell in love with printmaking at the University of Denver.

I am thrilled to introduce the “Show Me Your Print Shop” issue of the MAPC Journal.

When I first got involved in printmaking I fell in love with the full package- the processes, the history, the shop, and the sense of community. Since that time I’ve always loved peeking into new shops and meeting new communities of printmakers. While each shop has its own distinct character and flair, one thing has remained consistent- a pervasive spirit of inclusiveness, camaraderie, and collaboration. Indeed, it is these attitudes that provide some of my greatest optimism in a political climate that has seen a rise of xenophobic rhetoric. The strength of American printmaking is largely due to the knowledge, inspiration, and tutelage of immigrants and refugees, and I hope we can continue to offer welcome and sanctuary for those in need. In the microcosm of the print shop I see the best side of humanity: individuals of diverse background and interests sharing, collaborating, and communicating. As this issue of the MAPC Journal celebrates print shops, I also see it as a celebration of the fundamental qualities that bring people together in creative expression.

I want to make certain to thank the amazing group of people who made this issue of the Journal possible. Editors Anita Jung, Hannah March Sanders, and Matt Hopson-Walker, and Guest Editor Lisette Chavez put a tremendous amount of work into its creation and the end result is truly outstanding! I am also appreciative of everyone who submitted material for this issue: the quantity and diversity of these submissions demonstrates the engagement, quality, and enthusiasm of our membership. As always I am thankful to the MAPC board, whose hard work and dedication are integral to the continued success of this organization. Finally, thanks to the membership for all you do to make the printmaking community one of which I am so proud to be a part.
SAEGAN MORAN

Saegan Moran was born in Visalia, California. She began her undergraduate studies at College of the Sequoias in California where she discovered an instant fascination and love for printmaking.

She then moved on to receive her BFA from The Ohio State University in 2012 and completed her MFA from The Lamar Dodd School of Art at The University of Georgia in 2016. Since graduating, Moran has moved back to where it all began, and is currently an adjunct instructor at College of the Sequoias.

RAG RECYCLE PROJECT

Shelley Thorstensen
BFA Syracuse University, Experimental Studios/Printmaking; MFA, Tyler School of Art/Temple University, Printmaking; Director, Printmakers Open Forum LLC.

Stefan Bossmann
PhD University of Saarland, Germany, Chemistry; Postdoctoral Research at Columbia University (Laboratories of Nicholas J. Turro); Professor of Chemistry at Kansas State University.

Katharina Janik Bossmann
BSc Judson University, CIS; BFA Judson University, Voice; MFA, University of Freiburg, Germany, Voice; BFA Kansas State University, Printmaking; Research Associate, Kansas State University.

Dale Baggerley
BA University of Wisconsin/Eau Claire, Art and Biology. Certification St Catherine’s University Special Education. Built the physical structure of Printmakers Open Forum LLC.

Printmakers Open Forum Inc:

Printmakers Open Forum, the Home for Wayward Print Girls and Boys, is a working studio utilizing all printmaking techniques: Serigraphy, Intaglio, Lithography and Relief. We believe in artistic transcendence, technical proficiency and an innovative future. We are grateful to those who came before us, to those who spent their lives immersed in and entranced by the noble endeavor.

ROBERT TRUSZKOWSKI

Robert Truszkowski is Associate Professor of Print Media and Graduate Programme Coordinator at the University of Regina, in Saskatchewan, Canada.

He teaches a range of traditional and contemporary approaches to Printmaking, and he has shown across Canada, the U.S., in South America, Europe, and Asia.

JULIA ARREDONDO

Julia Arredondo is an artist/writer/entrepreneur currently living in Chicago. She received her BFA from the Maryland Institute College of Art in 2010 and founded Vice Versa Press, an independent publishing entity.

She is currently interested in the relationship between art and business and explores the realm of commodified creativity.

JOE CARR

Joe Carr is an illustrator and printmaker living in the woods of Alaska. He primarily works in Intaglio but, along with his wife Donna, also puts out regular letterpress editions and collaborations with other artists.

His work has a consistent narrative of whimsical storytelling in relation to the human condition and can be found in regular exhibitions, collections, magazines, books, television programs and movies, although he prefers to just make simple editions in his studio.

Joe is entirely self taught, with a passion for collecting equipment and reading resources on printmaking from bygone eras, the older the better.

Joe has been a regular contributor and member of the SMYPS group since the beginning, and often pops up to mention a new innovation or problem solved in his print shop. The Antiquated Press Studio has 3 etching presses: a Griffin, an American French Tools and a Praga, and two platen presses: a 1805 Chandler and Price and a 1946 Heidelberg Windmill.

You can see more of Joe’s work at his websites:

Intaglio - www.antiquatedpress.com
Letterpress - www.melancholy.press
DELILAH KNUCKLEY AND ABRAHAM MONG

Delilah Knuckley

Originally from South Carolina, Delilah Rose Knuckley moved to Philadelphia to pursue an International Studies degree at Drexel. She is a self-taught artist specializing in sculpture and printmaking.

Her work has been exhibited throughout the United States and abroad including spaces such as: MOMA PS1, Eyedrum, LoBot, Bravin Lee, Cinders Gallery, and 96 Gillespie. As a musician, she has recorded music with Kurse Go Back, Winterwake, Past Present Future Now and Billie Holla D-Day. She lives and works in Austin, Texas.

Abraham Mong

Born in rural Oregon, Abraham Mong earned a Fine Arts degree from Pacific Northwest College of Art. Although he began painting signs in Philadelphia, Abraham has work throughout the East and West Coast. In Seattle, Abraham was also part of the notable mural arts group, Matamoros, who still claim various high-profile walls around Washington. He has studied lithography with Italian Master Printers and illustrated the acclaimed graphic novel, Killweather, by Jesse Lichtenstein.

Raeleen Kao

Raeleen Kao is a drawer, printmaker, and amateur competitive eater aka glutton residing in Chicago with a Charles Brand etching press, a red tabby, and forty plants. Her prints and drawings have been exhibited in museums and galleries across the country most notably at the International Museum of Surgical Science, the Monmouth Museum of Art, Bert Green Fine Art, the Smith College Museum of Art, Tory Folliard Gallery, Firecat Projects, and Normal Editions Workshop. Her work has been represented at SELECT Fair New York, the Editions and Artist Books Fair in New York, the Cleveland Fine Print Fair, the LA Art Show, and Aqua Art Miami.

Michael Raburn

Michael Raburn was born in McAlester, Oklahoma in 1951. He is most known for his original prints and oils on canvas, which hang in public, private, and corporate collections throughout the United States.

In 2011, Raburn relocated Cimarron Printmakers (his world-known fine art printmaking facility) from Mesa, Arizona to Amarillo, Texas and expanded into a 9000 sq. ft. historic building on old Route 66.

The facilities house twelve presses and offer services such as: lithography, serigraphy, etching, letterpress and monoprinting for artists and publishers.

Linda Santana

Born in California’s San Joaquin Valley, Linda Lucia Santana earned her bachelor’s degree in printmaking and anthropology at the University of California, Santa Cruz. In 2013, Linda earned her MFA degree in printmaking from the University of North Texas, in Denton.

In 2014, Linda was named one of “13 Young Latina Artists Changing the Contemporary Art Landscape” by the Huffington Post. In 2015, she was the Artist in Residence at CreArtive Istanbul in Turkey where she created a series of etchings and taught a printmaking workshop.

Linda is currently the printmaking coordinator at Idyllwild Arts Academy in Southern California where she teaches printmaking, creative technology, metalsmithing, and drawing.

Jussi Juurinen

Jussi Juurinen (born 1976) is a Finnish printmaker who lives in Vantaa, South Finland. He is specialised in woodcut technique, but expands the definition of printmaking towards spatial and installation art.

For the past 15 years, the artist has participated in numerous private and joint exhibitions in Finland and abroad.

His works have been exhibited, for example, in joint exhibitions at the Helsinki Kunsthalle, Mänttä art festival, and Art Museums in Lahti, Riihimäki, Hyvinkää, Lapua, Kerava and Seinäjoki. Juurinen has had nu-
numerous solo exhibitions all over in Finland. Juurinen has been awarded for Grand Prix at the Lahti Mini-Print in 2010 and has been nominated for the Queen Sonja Print Award 2016.

IAN J. G. COZZENS

Ian J. G. Cozzens is an artist and educator living in Providence, Rhode Island. He's been making posters & prints since 2001 in DIY & community spaces, including AS220 & the New Orleans Community Print-shop, but mostly in the attic studio he's maintained for over 10 years.

CATHIE CRAWFORD

Originally from New York City, Cathie Crawford returned to Central Illinois in 2004 after living overseas with her husband (three years in Jeddah Saudi Arabia and then three years in Grenoble France). Since completing her Master of Fine Art degree in 1987 from Bradley University she has concentrated on the color reduction woodcut print.

Crawford has won thirty-five awards at both the national and regional level. Her woodcuts have been exhibited in 26 states as well as France, Poland, Saudi Arabia, and the United Kingdom. Crawford’s prints are included in private and corporate collections in eight countries.

CAROLINE THORINGTON

Caroline Thorington first encountered printmaking on an Exchange Fellowship at the Akademie der bildende Kuenste in Munich Germany.

She received an MFA in printmaking from George Washington University then taught printmaking and drawing at Montgomery College, MD until the end of the last Century. She has received many awards and grants including two Boston Printmakers’ Ture Bengtz Memorial Prizes and several grants from the Montgomery County Arts Council, MD.

Her prints are in collections in Australia, Asia, Europe and North and South America.

Solo shows include exhibitions at the Smithsonian Institution, DC, and most recently, the Montpelier Cultural Arts Center.

ALY MADERSON QUINLOG

Aly Maderson Quinlog is a dynamic multi-media/multi-disciplinary artist, poet, and art educator. She grew up near Charleston, SC and attended Winthrop University in Rock Hill, SC for her Bachelor of Fine Arts in Photography which she received in 2002.

More recently she received a Post Baccalaureate certificate in Painting from the Lyme Academy of Arts in Old Lyme, CT and her Master of Art Education from Rhode Island School of Design in Providence, RI. Her work is deeply influenced by Riot Grrrl, underground comix, and queer history.

Aly’s work has been described as ‘chaoticly elegant’. She uses antique found objects as presentation pieces for her cyanotype photography, and uses the object’s juxtaposition with modern imagery to explore themes of gender and history.

It is her embrace of the imperfect that she hopes to share with students.

Her workshops encourage creative problem solving and thoughtful art making combined with inventive use of non-traditional materials.

ALTHEA MURPHY-PRICE

Althea Murphy-Price’s work has been recognized for its unconventional approach to traditional printmaking techniques and content.

Often manipulating manufactured synthetic and human hair, she emphasizes its role as embellishment as well as a signifier of racial identity.

Murphy-Price received her Master of Arts in printmaking and painting from Purdue University and earned her Master of Fine Arts at the Tyler School of Art, Temple University.

Her work has been exhibited nationally and internationally including the Weston Gallery in Cincinnati, OH; Howard Museum of Art in Baltimore, MD; Wellesley College in Boston, MA; Wade Wilson Art Gallery in Houston, TX; The Halsey Institute of Contemporary Art in Charleston, SC; and the Knoxville Museum of Art in Knoxville, TN among others. International venues include China, Japan and Sweden.
SAEGAN MORAN

BANGIN’ HANGIN’ PRINT
Sometimes it is the simple things that blow our minds.

This was the case when Nikki Curry and Selena Roth came to me with a solution for displaying our prints during print sales.

Laying our prints out on a table worked fine, but we were running out of room and needed additional space for displaying our merchandise.

This simple print rack not only allows for more prints to be exhibited, but it also allows for more people to browse the prints at once.

Most of the supplies needed for this rack can be found at your local hardware store. To hang the prints we used IKEA pant hangers, but any clip hangers would work.

**Supplies Needed:**

- 4 - 1” x 2” planks
- 1 - 3/4” dowel rod
- 4 - Eye hooks
- 4 - Small S-hooks
- 2 - Metal chains (about 15 inches each)
- 3/4” drill bit
- Miter saw
Directions:

1. Cut four 1 x 2's down to six-foot lengths.

![Image](6 feet)

2. Measure down 10” inches (recommend using same formatting for measurement throughout) from the top of each plank and mark the middle. With your 3/4” drill bit, drill a hole at each mark.

![Image](10"

3. For the other side, cross the remaining two planks so that the holes on each plank align and feed the dowel through leaving 2” inches on the outside.

![Image](2"

Assemble

1. Place one 1 x 2’ plank on top of another with the angled sides on the bottom end and the side with the 3/4” hole at the top. Place them so that they form an “X” pattern with the holes aligned on both planks.

![Image](X)

2. Measure up 12” inches from the bottom of each plank and screw in the eye hooks.

![Image](12"

3. Using a miter saw, cut the bottom of each plank at a 20 degree angle.

![Image](20"

4. Measure down 10” inches (recommend using same formatting for measurement throughout) from the top of each plank and mark the middle. With your 3/4” drill bit, drill a hole at each mark.

![Image](10"

2. Feed the dowel rod through the hole and bring the planks up to standing position, allowing the dowel to hang out 2” inches on the outside.

![Image](2"

For the other side, cross the remaining two planks so that the holes on each plank align and feed the dowel through leaving 2” inches on the outside.

![Image](2"
4
Your print rack should be standing at this stage.

For stability, attach a small link stainless steel chain to the eye hooks on each side. You can find these chains at any hardware store.

The chains should attach easily with small S-hooks without being taut but should also not have too much slack in the line.

Now you are ready for business! Slip those hot prints into some plastic sleeves and hang them with pant hangers.

Do you have freshly printed t-shirts? This rack will work great for those as well. Hang your swag and watch the people flock.
RAG RECYCLING FOR THE SMALL INDEPENDENT PRINT SHOP

SHELLEY THORSTENSEN
KATHARINA JANIK BOSSMANN
DALE BAGGERLEY
STEFAN BOSSMANN
For the past two years, Printmakers Open Forum LLC (PMOF) has been testing and refining a rag recycling system.

We are now using a system that is effective and inexpensive, uses readily available off-the-shelf materials, and is environmentally sound. PMOF is a small independent print shop located in Oxford, Pennsylvania. Like many small independent shops, we’ve struggled with how to dispose of the oily rag waste we generate.

We know to take the necessary precautions and store these used rags in the metal waste bins made for this purpose but we are left with not knowing what should then be done. These rags are hazards on many levels. When accumulated, potential problems include spontaneous combustion, unhealthy air levels in the shop, and oils, inks and solvents entering the waste stream.

Four people worked together to develop and refine this system: Shelley Thorstensen, Dr. Stefan Bossmann, Katharina Janik Bossmann, and Dale Baggerley. Katharina attended Shelley’s workshop in July 2014 at PMOF. Luckily she had her husband Stefan with her as he is professor and research chemist at Kansas State University (KSU). When we discussed with Stefan “the rag waste problem”, he told us there was an easy answer that would just need some time and testing.

As a result, the system was developed through testing and continued discussion via emails and texts. The results were presented at the October 2016 Midwest Regional Conference of the American Chemical Society in Manhattan, Kansas.

The description of the rag recycling system was part of the panel “Art in Chemistry” presided by Jason Scuilla, Associate Professor and Area Coordinator, Printmaking and Drawing at KSU.

This system was designed to work with SoySolv2 which is the nearly exclusive solvent used at PMOF. SoySolv2 is water miscible, meaning it mixes well with water.

Because of this, the degreaser for SoySolv2 is water. Water is the only degreaser we use. It is the rare occasion that we use any other solvent: a small amount of Lithotine/Gamsol for litho and occasionally small amounts of isopropyl alcohol. This rag recycling system only works if the amounts of Lithotine and Gamsol are very small.

If Lithotine and/or Gamsol are used a lot, those rags would have to be disposed in a different manner - or a substitute will need to be found for these two solvents.
The process is quite simple. First, we limit the amount of ink on clean up rags by first scraping up used ink then depositing it into a “waste ink” can, marked as such. This is often a standard practice in commercial offset litho shops. We use an empty ink can and keep it covered. When it is full, we dry the ink under an exhaust hood or outdoors. After the ink is dry it can be disposed per municipal waste criteria.

The used rags are collected from the flammable storage bins then soaked in a solution of water and washing soda. SoySolv on the rags reacts with washing soda in water forming a fatty acid and methanol. Although methanol is toxic, it is rapidly biodegradable and formed in acceptably small concentrations. Both these bi-products are then more soluble in water than the original SoySolv.

The ink and residual waste originally on the rags is now in suspension in the liquid. The rags go through two separate washing soda cycles. After that, they can be washed in a conventional washing machine using laundry detergent and washing soda. While the remaining liquid is biodegradable and safe for septic and sewer systems, traces of residual materials used in printmaking are present as a scum on the surface. These substances are removed by pouring the liquid through a sand filter.

The filtered liquid is reused with additional water and washing soda added as necessary. After many uses, the sand filter is dried, sealed, and disposed of in a landfill as would any other dried ink, paint, etc. following local municipal rules.

The only “real chemical issue” is that the rag recycling system produces methanol. While the methanol is less than 1% of the liquid, it still presents a hazard, and should be handled appropriately. However, this concentration of methanol in water is safe. Even accidental contact with skin or ingesting small amounts of the liquid would not cause significant harm.

Throughout this entire procedure one must wear the appropriate personal protective equipment (PPE), which includes splash goggles, solvent resistant apron and gloves, and an organic vapor respirator. Care must be taken that these articles are kept clean and replaced at the manufacturer recommended intervals. As an example, the organic vapor respirator filter has a “replace by” date on its packaging.
Here is a list of the materials we purchased to create our rag recycling system:

• Five tubs with locking lids (Rubbermaid, eight gallons – dimensions 11.5 x 17.7 x 18.8 inches)
• Four lengths of pvc pipe (1.75 diameter, nine inches long),
• A small bag of pea gravel
• A small bag of play sand
• One large measuring cup
• One concrete mixing container
• A basic filter
• A bucket
• Rags
• Laundry detergent
• Washing soda.

In addition, it is necessary to have a locked container for this system to be safely stored. Materials we used to build this container include plywood, aluminum flashing, hinges, screws, lock hasp, padlock, casters, handles and paint.

Our rag recycling system uses five Rubbermaid containers. We marked the containers #1 - #5.

Container #1 and #2 are used to hold the water/washing soda solution (½ tub of warm water to ½ box Washing Soda. That's approximately 27 ounces of Washing Soda to a five-gallon pail of water).

Container #5 holds the home-made filter and Container #3 catches the filtered liquid from Container #5.

Container #4 houses Container #5 when it is not in use. These five containers sit together in a secondary spill container (concrete mixing tub). In addition, the secondary spill container sits in the locked aluminum-clad storage container.
Our rag filtering system, step by step:

1. Our filter was made by drilling 1/2” holes spaced at 1/2” apart on the bottom of Container #5.

2. The first layer is a rag covered basic air filter cut to fit tight at the bottom of the container.

3. The second layer is two inches of rinsed pea gravel. The third layer is four inches of sand.

4. The top layer is covered with a rag so that when the liquid is poured into the filter, there is no sand erosion.
Our rag cleaning system, step by step:

1. Place all used rags in an approved red flammable storage can.

2. Put on Personal Protective Equipment (PPE).

3. Unlock and open rag recycle system storage container.

4. With PPE on, remove container lid then place used rags into water/washing soda mixture of Container #1. Put lid back on container.

5. Let rags sit in water/washing soda mixture in Container #1 for at least 72 hours.
Our rag cleaning system, step by step (continued):

6. With PPE on, remove container lid then wring rags from Container #1 and place one by one into Container #2. Put lid back on container.

7. Let rags sit in water/washing soda mixture in Container #2 for at least 72 hours.

8. With PPE on, remove container lid and wring rags out and place in a bucket. Replace lid on container.

9. Wash rags in a conventional washing machine with laundry soap and a small amount of washing soda.

10. Dry washed rags either in a clothes dryer or air dry and re-use rags in shop.
Residual waste disposal, step by step:

1. Put on Personal Protective Equipment (PPE).

2. Unlock and open rag recycling system storage container.

3. Lift filter Container #5 and insert pvc risers underneath handles.

4. Remove lids of Containers #5 and #3.

5. Move filter Container #5 to sit on top of Container #3.
Residual waste disposal, step by step (continued):

6. Pour used washing soda/water liquid into filter Container #5.

7. Lift filter Container #5 after liquid has drained completely.

8. Remove pvc risers and return filter Container #5 to Container #4.

9. Pour filtered liquid from Container #3 back into Containers #1 and #2.

10. Replace all lids, close and lock storage container.

The system is labeled with the following signage: “Keep Out of Reach of Children”, “Trained in Safety Procedures Only”, and “Use in Well Ventilated Area Only” so any toxic element can be stored safe.

Disposal of sand filter:

The filter will eventually become saturated with material. At this point, we will dry the sand in the container in an exhaust system or outdoors. Once dry, this waste can be disposed of properly following municipal waste procedures.
In conclusion, it is our hope that by sharing a description of this rag recycling system, small independent print shops will be able to cope with generated waste in an effective, inexpensive, and easy way using off-the-shelf, readily available products.

Please refer to this video on Printmakers Open Forum youtube channel for more visuals and instructions: https://www.youtube.com/watch?v=jPQVhuKpaJk
ROBERT TRUSZKOWSKI

CHANDLER & PRICE
8X12 OLD STYLE PRESS
Photograph
In 2014, the University of Regina (in the central Canadian province of Saskatchewan) received a generous donation of a Chandler & Price 8x12 Old Style Press.

The press was bought in 1908 by the owners of a local newspaper in rural Saskatchewan, and had been passed down to the present iteration of the publication, The Last Mountain Times. While in good shape, it hadn’t seen use since late in 1990. After a tremendous amount of cleaning, oiling, and fussing, plus a new set of rollers and trucks, the press was ready to use.

We quickly realized that the C&P was quite a novelty, in a faculty where “emerging” technology was often the focus, and indeed, it garnered quite a lot of attention in the way of visits from esteemed visitors from campus and beyond.
Looking to capitalize on this interest, I set to work with our department Technician, Jesse Goddard, to design a cart of sorts, in order to make our press mobile.

After a number of drawings, and plenty of discussion, the design featured in the accompanying photographs was fabricated in-house.

Within days of the cart being installed, we rolled the press down a hall, onto the elevator, and up a floor to the lobby area of the Riddell Centre, where we put on a wildly successful “Print your Own Holiday Card” event, free of charge.

Fast forward to Spring 2016, the press and I were featured in a spread in the alumni magazine, complete with a photo-shoot, where I gushed about the press, and the need to look forward and back, in contemporary art practice and teaching.
D.I.Y. PRINT MAKING UNDERGROUND

JULIA ARREDONDO
I first became aware of printmaking by way of the rock poster, and through circulating punk flyers and home-made band merch.

Rock and roll posters were beginning to be established as fine art, and up-and-coming artists could make a quick buck (or not) designing infographics for underground shows. Other than being fascinated by the initial graphic appearing in print, what appealed to me most was the ability to distribute information and create merchandise.

Rather than waiting to accumulate funds to hire someone to print a run of t-shirts (which takes a while for a large chunk of the DIY demographic), I could gain the knowledge of printing processes and swap startup costs for manual labor. I could learn how to do it myself.

The DIY (Do It Yourself) aesthetic is a naturally-occurring ethos in the realms of underground culture. When studded collars and obscure band shirts were not available at your nearest supermall, punk rockers and fringe folks had to gain skills in order to fill the void of the cultural commodity.

When the printshop down the street in your small, conservative town refuses to print posters for your semi-Satanic grindcore band, the only choice you have is to print them yourself.

DIY printshops exist everywhere and sometimes temporarily in the kitchen of a messy house or in the depths of dusty basements and garages in the dead of winter. They are not usually picturesque, but they exist solely to produce information or merchandise for audiences whose identities vary from the mainstream.

The DIY print shop has existed for a long time, and it continues to exist as entrepreneurs recognize printmaking as a viable option for combining art, culture, music, and business.

When the printshop down the street in your small, conservative town refuses to print posters for your semi-Satanic grindcore band, the only choice you have is to print them yourself.
Philadelphia-based street artist, Tim O’Hanlon, combines his love for ephemera with various printing processes. O’Hanlon originally worked with spray paint as a way to create multiples, but now has a four-color printing press in a vacant bedroom in his Grays Ferry home. What began as simply a creative outlet has now spawned Low Level, O’Hanlon’s alternative lifestyle brand which includes clothing, zines, band merchandise and more. “I definitely think print is a part of subculture. Most things related to punk have been handmade or homemade,” said O’Hanlon.

O’Hanlon spends his days working in his family’s machine shop, but spends his downtime creating album art for bands within the comfort of his own home. “The kitchen is the most important part of my shop because it houses my copy machine and button maker. I have all of my research material in there too which pretty much consists of books I’ve found at thrift stores,” added O’Hanlon.

South Texas has a long history of punk and heavy metal, which counters the highly-produced regional sound of conjunto and tejano music. Over the years, more chain retail shops have opened in the area, but for a while stores like Hot Topic were the only places to buy alternative goods, but at steep prices. So for die-hard DIY-ers like Travis Treviño of Propaganda Prints, the transition from flyer-artist to printmaker was a natural transition. “Most of the graphic design abilities I have, have grown from an appreciation of punk aesthetic in general,” said Treviño.

“I got into spray painting about ten years ago and then began making zines about five years ago,” explained O’Hanlon. “The first machine I acquired was a copy machine. I would use the computer to type words and then cut and paste those with found images. Then I would distort my image again with the copy machine. And within the last year I’ve gotten into screenprinting in order to print shirts with my own designs on them. So, essentially the shirts are copy machine artwork.”
“Like many of my punk peers, I didn’t get a degree for design. Something most of us have in common is years of creating flyers and album covers, and with that experience transitioning into printing was a very natural progression.”

“I did some printmaking in high school, but after I dropped out I called around town to see if any print shops were hiring,” said Treviño. “Since none of them were, I worked restaurant jobs for about fourteen years until one day a friend of mine asked if I could clean some screens at his job. Once they learned that I did graphic work and could separate images for print, I started working there almost full-time.”
For most, the DIY lifestyle is more than an aesthetic choice; it is an economic decision. “I play in a few bands and I had gotten used to getting our merchandise at cost. At that time I was without a job so I was eating breakfast at the taqueria down my street, when my wife reminded me that my old boss had doubles of all the expensive equipment I would need to start my own print business. So I asked him and he gave me a great deal,” added Treviño.
Propaganda Prints has since established itself as a subcultural staple in Corpus Christi, Texas that provides bands with top-notch shirts, patches and posters at highly affordable prices. “I always would rather do things myself,” added Treviño. “I’m not sure if that's because I’m too cheap or poor; but from art to music and even recording, I work from home. I’m a hermit I guess.”

Straddling the line between DIY and commercial printing, Dan Petruccelli understands the ethos of DIY culture while embracing his need for growth beyond the title. “I started printing when I was fifteen years old for myself. I eventually moved to Montreal with my girlfriend at the time and printed anarcho-feminist patches, shirts, and underwear and sold them with zines at markets and book fairs.”
When I moved back to the states I started a printing collective called Dysphoria Distro with a few friends of mine.

After five years running it disbanded, and out of those ashes I started a legit screenprinting company called Pizza Party Printing and we’re celebrating our 5th anniversary in January of 2017,” explained Petruccelli.
“I find that a lot of people get into screenprinting from listening to and playing music,” added Petruccelli. “Being in punk bands, you’re going to need merch like shirts, posters, koozies, and especially patches to help fund traveling to different shows. As well as music related printing, punk is a very politically active community that loves spreading ideas and information with each other.”

Although Petruccelli’s print roots are DIY, his perspective on business varies. “I do not consider Pizza Party Printing to be DIY. I believe that if you’re creating items and selling them, it is no longer DIY. I wouldn’t consider the plumber I hire to be DIY even though he may have had a similar starting story to me. The true idea of DIY is to actually Do It for Yourself. Once you bring business into it, it becomes artisanal, craftsman, or handmade; but not DIY,” said Petruccelli.

“Throughout the years I have taken many steps to become a professional print shop,” explained Petruccelli. “It’s taken a long time to get to where I am today, but I definitely think it was worth it. Becoming a licensed business has a lot of drawbacks, such as having to pay taxes, but it allowed me to raise the capital that I needed to buy the equipment to keep up with my demand and to protect me from being ripped off.

Looking back to where I was when I started, and every step that I took to get to where I am, it makes me extremely proud of the journey that I have taken. With all of the ups and downs, I wouldn’t have had it any other way.”

The power of the press to maintain the legitimacy of a countercultural movement is still incredibly relevant. Whether the movement takes shape in the form of punk, or as an activist entity; the need for DIY print shops is still very prevalent.
Helping push forward under-represented voices in communities, the DIY print shop utilizes capitalist business platforms (or alternatives if possible) as a way to further counter cultural identity and presence.

In my opinion, a printshop that is run by the same entity is the basis of DIY, but ONLY if the shop identifies as such and what is at stake moves past the ability to profit.

What I appreciate most about the DIY print shop, is its sense of urgency. The slapped-together spaces focus more on function than form, and the soundtracks that accompany printers through every print session; the DIY print shop is the hub of subversive activity and it fills the need for voices that need to be expressed NOW!
D.I.Y: TANKLESS ETCHING USING VINYL TAPE
For the most part I utilize a vertical etching tank in my studio. But I often need to go larger than my Z-acryl tank can handle.

In the past this has caused all sorts of frustration and storage issues. I had a massive tray that was very cumbersome and just annoying for the rare times I used it. I looked into having a custom tank made, but they are expensive to fabricate and, again, I could easily outgrow it on the next project. I have read of using clay for building a dam wall on plates, but the drawbacks are losing actual area on the face of the plate. Working with clay or wax is also cumbersome and leaves a lot of room for mishaps.

Therefore, I developed this little innovation out of necessity (the best reason to figure something out), and I have to say it works exceptionally well. I am able to focus on the actual etching, timing, stage-biting, etc. and not worry about the tray. It uses less ferric chloride than when working in a tray larger than the plate, and I also spill and waste far less. Additionally, the entirety of the plate face is exposed to the ferric, unlike with a clay or wax dam. There is no need to protect the back of the plate as it is never exposed to mordant. It’s just a super simple and effective solution to a studio process problem.
Supplies:

- A plate that is ready to etch (line etching, hardground, aquatint, etc)
- A roll of vinyl tape (I use 2” Red Vinyl Shurtape and find it is perfectly suited)
- Pair of scissors

How to:

1. First, Run a strip of tape adhered to the plate back, across the long edge of your plate about a half an inch attached and the rest extending past the edge.

2. Next you will place another strip of tape on top of the previous one, adhesive to adhesive.

You will want it close to the plate edge but not right up against it (1/16th - 1/8th” away) The purpose for this slight gap is to allow the tape to easily angle at 90 degrees to the plate in a future step.
3  
Now fold over the excess edge of the top piece of tape.

4  
Trim the edges flush with the plate edge.

5  
Now you have the edge taped with no exposed adhesive.

6  
Repeat the above steps for all four sides.
Now you will fold up the corner, overlapping the tape so the corners angle in and over the plate a bit. Taking a 4-6 inch piece of tape, you will fix the corner in place. It is important to get good clean adhesion here to prevent any leaks.

You can see from the inside, the face of the copper is exposed all the way to the tip of the corner. Next you will repeat the corner taping process for the three remaining corners.

Depending on how large of a plate you are working with, you may need to add additional strapping across the longest edge and or corners.

The way the corners are taped it will hold the mordant quite well, but the longer the edge the more floppy and prone to giving way and losing containment.

So, to prevent the long edge from buckling, you can place another piece of tape that will be suspended above the plate, which adds some reinforcement to the side barriers.
10
By pinching the exposed adhesive on itself, this reinforcing strap won't get stuck on your sleeve or whatever. It can easily be cut away for working back into the plate, and then replaced again before etching.

11
Another option is to reinforce the corners with a corner strap. This is useful for larger square plates that do not have a particularly weak long side, but which still need additional strapping.

12
For the etching, I like to utilize dowels under my plate. Since I am horizontally etching, this makes it easier to slightly agitate and rock my plate. It keeps the plate flat and level. Also, if there are any leaks in the tape (super rare), then it will not affect my plate back.

13
Notice in the below photo, the plate/tray is ready to pour ferric chloride. I extend it slightly over the edge of the sink with a pail under it. When I am done etching it just takes a slight pressure on the tape barrier to create a pour spout, emptying the ferric right into the reclamation bucket. Only a few drops of spillage may occur. This process is incredibly neat and tidy compared to working with a giant tray.
Here is the ferric at work; I am able to put over a half inch of ferric chloride into the plate tray and the tape does a fantastic job of containing it. It has the same strength and dynamic as a soft-walled swimming pool.

I also made a short video demonstrating the filling and emptying of the tray. It is on Vimeo, here: http://vimeo.com/170317857
On another note, printmaking is all about a variety of processes. I am able to retain the barrier through most of those processes. Sometimes I will cut the corners so that I have free access and then re-tape them for another round of etching.

Other times I just remove the tape barrier in order to do more involved steps like aquatinting. It really is an easy and convenient way to work on plates that have extended step biting and multiple etching methods.

For those curious about the etching shown in this little DIY project, it is titled “Terror of Titan 9”. The plate is 28” X 20” copper. I did line etching, aquatint and a bunch of step biting. I have used this method for much larger scale work, including up to a 26” X 40” plate.
Bibliographia Press, based in Austin, Texas, does not have a physical address as it constantly travels, bringing residencies into artists’ homes, their print shop to streets, festivals, museums, and schools.
The project is spearheaded by co-founders Delilah Rose Knuckley & Abraham Mong, a family of artists, activists and educators.

Drawn to printmaking for its ties to revolution and community building, the two grew up on opposite ends of the United States. Involved in skateboarding, underground art and music culture, they eventually met in Richmond, Virginia at Southern Graphics Council International. At the time, Delilah taught a serigraphy curriculum for Teen Aspiring Musicians in West Philadelphia.

Abraham taught Lithography courses in Seattle. While they were both involved with other forms of art, they always returned to printmaking. They loved its ability to function as a voice for the people. Immediately, they began collaborating on installations, murals, prints, zines, and workshops.

In 2011, the family moved to Austin where they continued to teach, make art, and work for justice. Delilah invested the next five years designing and implementing Mexic-Arte Museum’s Latino-centric curriculum in screenprinting, Screen It!

This November, Screen It! received the highest honor from First Lady Michelle Obama as one of the Nation’s best examples of creative youth development. As Delilah and Abraham had collectively taught thousands of people to print, they wanted to expand their reach further and bring printmaking into the streets. Not just live printing—but turning the event into art as a social gathering.

By using audience participation to create the work, they brought a functional print shop to the people. They would make the space act as both classroom and gallery. Delilah and Abraham felt they could help people find compassion through shared experiences by leaving their comfort zone and have a fresh perspective looking
In 2012, Delilah designed the first tool for the Mobile Print Project; the “Modular Print Box”. The box was composed of three light-weight pieces: an exposure unit, a coat-box and storage on casters, which could convert into a print table and cabinet.

It was capable of fitting in the backseat of a car, and enabled her to travel around Austin offering a complete photo-emulsion stencil-based workshop. Her students were able to synthesize the entire serigraphy process, create multiple stencil production techniques, and gain experience with tools used in professional print shops.

Later, Delilah and Abraham began work on a road-worthy extension of the “Modular Print Box”, Bibliographia. The first versions were festive bike trailers that enabled guests to print.

After each experimental performance, Abraham and Delilah would work meticulously to hone the set-up and make additions. People thought they were crazy, because they had never seen such a thing.
None of what Bibliographia set forth seemed to exist anywhere. The two strategized on how they could reach more people and redesign the process with accessibility in mind. After five near complete rebuilds and evolutions, Bibliographia unveiled their completed STEAM Unit at Maker Faire Austin in May of 2016. More a spectacle than ever, it had transformed into a circus train, with all the needed parts for a serigraphy shop, pulled by a front-loader tricycle/pedicab. When visitors set their eyes on the aqua and fire red train, they are eager to become a part of it. Visitors learn the screenprinting process and get an opportunity to create one of their own. Guests may purchase items which can be used to create their own prints.

Small children are able to print, while those who choose not to can hold a squeegee and watch up-close. Those who purchase a t-shirt have the opportunity to spin the “Bibliographia Wheel of Fortune” for a prize. Bibliographia implemented this for two purposes: to be fun and to stay affordable to the masses.

It is meant to draw in guests and create community. Abraham and Delilah employ a theatrical element, like ring leaders to a circus. When guests walk away they depart with a souvenir, a memory, and a sense of community.

Since the debut of the project, Bibliographia has “laid-up” and printed...

Although public interaction was the initial motivation for Bibliographia, another need in the community became apparent. They realized that many artists, particularly those with children, have a difficult time enrolling in professional development or residency programs.

In December of 2016, Bibliographia collaborated with local artist and awesome mama, Kate Rose Csillagi. As they embarked on their first Reverse Residency Program, the RRP required that Bibliographia “laid up” at a featured artist’s home. This enabled the artist-in-residence access to studio time while in the comfort of their own home.

Today, Bibliographia is working to bring their printmaking train to as many communities as possible, and to artists without access to artist residency programs. A call for applicants opened in January for Bibliographia’s Reverse Residency for 2017-2018.

Follow Bibliographia’s adventures through social media on Instagram or Facebook. You can also contact them directly at:

delilahknuckley@gmail.com
amongsignwriting@gmail.com
SHOW ME YOUR PRINT SHOP

RAELEEN KAO
FROZEN CHARLOTTE PRESS: PRINTMAKING APARTMENT THERAPY
I started Frozen Charlotte Press in 2016 as a private printmaking studio in Chicago specializing in copperplate etching and woodcut.

I worked in professional print shops for seven years including Tandem Press in Madison, WI and Anchor Graphics and White Wings Press in Chicago, IL. I made the decision to become a full-time artist in 2015 and produced work for several years at Hoofprint Workshop, a community print shop in Chicago, prior to building Frozen Charlotte Press. Along with gaining indispensable experiences with master printers and professional artists at each shop I worked in, I was continuously learning setups which were the most conducive to my personal work habits.

The 16” x 30” bed size is not only perfect for my apartment, but also for the size prints that I produce.
While community print shops are beyond-excellent resources for artists needing access to printmaking equipment, my neurotic tendencies and increasing case of agoraphobia have always inconveniently made me very particular about the spaces that I am able to live and work in.

For the duration of my adult life, I have had a fantasy of living in a space where each piece of equipment and furniture was suited to my petite stature.

It was fate that my beloved Charles Brand press, no longer manufactured, went on the market the exact day that I decided to form my own print shop.

The 16” x 30” bed size is not only perfect for my apartment, but also for the size prints that I produce. The inking slab is a table that I designed to fit exactly between my press and my bed at a height that I tested.

This custom-built table also houses blotters and tarletan when etching and drying prints when printing relief.

When I decided to build my studio into my apartment, my biggest concerns were for space and to keep toxicity to a minimum. While etching with ferric and woodcut are generally non-toxic, I live in a studio apartment, which also means close quarters and questionable ventilation for any solvents and chemicals I may be working with.

I currently have three slabs. The aforementioned inking slab is located in my main living space, and is only cleaned with Simple Green. I built a second slab outside on my back porch where I clean plates, rollers, and palette knives when Chicago is not experiencing a polar vortex.

This table is only partially covered with glass, and the remaining tabletop functions as a work table where I clamp and cut plywood for woodcut using a cordless circular saw and copper for etching with a drill attachment metal shear.

The third slab is located in my bathroom, which boasts a sprawling 5 square feet of floor space.
The slab stores upright into the wall, and folds out over the bathtub. In addition to this being a necessary space saver, having it fold out over my bathtub is convenient for cleaning up acid, and dumping soaking trays. The design for the table was fairly simple. The surface is attached to the wall with a piano hinge, and the legs are attached to the other end of the table with additional hinges.

The building I live in is over 100 years old, so in addition to the antiquated ceiling fan, I have a box fan I use when handling solvents. This fan sucks outward and sits in the windowsill above the bathroom slab. I often tell people the only reason I display all of my art on my walls is because I need somewhere to store it.

I large part of my shop consists of wall-mounted shelving I installed for space-saving, accessible storage. In the same vein, my developing trays are hung on hooks behind the bathroom door, and the wall-mounted shelves hold materials for degreasing plates and neutralizing acid.
The greatest concern among etchers is most likely the carcinogenic effects of rosin. Although I am a stern believer that a dust mask and goggles makes any potential danger negligible (Warrington Colescott is still making etchings!), I am also an aggressively overprotective mom to an unequivocally mischievous cat.

Because it’s the only space with a door, I ripped out all the shelving in my pantry to install my rosin box, safely contained away from human and curious feline respiratory systems alike.

I contacted an environmental organization called The Plant in Chicago a couple years ago about using plants for air filtration in art studios which are frequently housed in notoriously under-ventilated warehouses.

I don’t own my building, and making adjustments to my HVAC system isn’t an option, so my ever increasing hoard of houseplants will have to do the job. Being a crazy plant lady comes in handy sometimes!
MARKUS VOGG

LITHOGRAPHIC STONES ON INSTAGRAM

Translated by Gabriele Eckart, Professor, Department of Modern Languages, Anthropology, Southeast Missouri State University.
Recently, I created an Instagram account on lithography stones, and Lisette Chavez encouraged me to write a short history about the production of lithographic stones. My name is Markus Vogg, and I live in sunny Bavaria, the home of lithographic limestone. In 1986, I began my apprenticeship at the firm Solenhofer Aktien Verein.

In 2003, I took over the Department of Lithographic Stones from my old master who retired after 50 years.
I am currently the last person who is still producing these lithographic stones. What was in the old days a bustling business, is today a one-person department.

Over 100 years ago, everyone was busy filling the worldwide demand for lithographic stones.

I was born for this career. My great grandfather, grandfather, and father all worked in the limestone quarry, and I grew up living on the premises with my parents.

The idea to write this Instagram account (@derfruehevogelkannmichmal) about the creation of lithographic stones comes from the decades of hard work of stone-breakers.

This history characterizes our town and the generations who passed on the knowledge about quarrying and working the stones from father to son or grandfather to grandson.

The images show how much strength and sweat must it have cost to create these big mountains of rubble, cra-

As a poet in the quarry once wrote:

“All around you hear the knocking you hear the singing and clinking of the stone; rolling cars and swimming ships carry the plates around the country and abroad.”
In 1928, to be sawed, the stone had to be mounted.

Distribution of the stones in 1930.

The idea to write this Instagram account @derfruehevogelkannmichmal about the creation of lithographic stones comes from the decades of hard work of stone-breakers.
Deposit of lithographic limestone, 1930.

Deposit of lithographic limestone, 2016.
Gluing the stone with two components of glue. It takes 1 hour until it is hard.

Agglutinating the stone with magnesite and magnesium chlorid. It took 4 days until it was hard.

The biggest lithographic stone went to England in 1936.
Left & right: Finishing.

Thinning the stones
Left: 1930s
Right: 1960s.
Left:
Quarry in 1930.

Right:
Distribution.

Left:
Quarry in 1923.

Right:
Quarry The New World.

Solenhofer Aktienverein, 1930s & 1960s.
Left: Quarry Red Wall Pit 2 with huge amount of excavation material.

Right: Quarry Red Wall Pit 3.
Left: Quarry Red Wall Pit 6 with huge amount of excavation material.

New lithographic stones.

New stone blue-gray 20/26 inches.
Patterns for lithographic stones
ters, and canyons!

Of the original 28 quarries—in the oldest as it is documented they started work in 1668—there remain only a few in which they still break stone today.

For many, this was just enough to make a living; however, others reached great prosperity from it.

During the time of economic boom, countless firms in our region employed thousands of stone workers.

Today, of all those firms less than a handful remain. The remaining firms craft stone slabs into floor covering and stairs, as well as for lithographic
Left & Right: Parting by chiseling.

2016
1905.
printmaking processes.

Founded in 1857, the Solenhofer Aktien Verein (today called “firm Henle”) was one of the largest producers and providers of lithographic stones in the industry. In 1929, it was the biggest and most modern corporation in the stone industry with a total of 600,000 square meters of quarries.

In addition, the “firm Henle” has been cooperating for a long time with the Lithographiewerkstatt Eichstätt-directed by Li Portenlänger.

Li Portenlänger has been instrumental in bringing artists from all over the world to visit our department of lithographic stones on the Maxberg (Max Mountain).

See you soon on the Maxberg!
Broken stones are a great way to recycle limestone, here, Michael Raburn gives a step by step on how to make a great Levigator to prep your limestone.

It's not a surprise that limestones can suffer an (oh no!) accident at the print shop; moving the stone is always exposed to any accident that may happen, so what to do? Recycle!

Happy levigating!
1 Fill a 2-liter plastic bottle with water and poke a hole near the bottom. This will allow the bottle to slowly release water which help you cut the limestone.

2 Use a stone chisel to bevel the top and bottom edges and then a bush hammer to texture the edges and do the final rounding. The bush hammer looks like a meat tenderizer.

3 The purpose of the 2 bolts is to hold the nuts in place while the epoxy sets.

4 Although there is only one handle, there are two holes so on the top of the levigator. This is so that the handle can be moved occasionally from one side to the other. It helps the stone wear evenly. With the weight of your hand, the handle side will begin to wear.
Shortly after completing my MFA at the University of North Texas in 2013, I was hired to create and run the printmaking program at Idyllwild Arts Academy in the mountain town of Idyllwild, California.

The school is fifty percent international and I had to find a way to have students learn printmaking terminology while also learning English as a second language.

The ESL (English as a Second Language) instructors shared with me that humor is a great way for students to learn a new language and to feel comfortable in a new environment.

With this information, I began by labeling all of the equipment and tools, and made memes that I posted around the studio to help guide my students.

I wanted to make signage that was humorous, direct, and simple. The memes were a hit and soon after, I found students monitoring and guiding each other by pointing to and referencing the signs.

I get a kick out of making the memes, and my students love them.
My work “Archive I” from 2016 is a wooden shelf that consists of hundreds of woodblocks. Imagery of the hand-engraved woodblocks is narrowed down to the line.

Lines with different thicknesses and different rhythms take over wooden printing blocks. Each wooden block has its code that marks its place on the shelf.

However, the starting point of the work is about order and systematic approach to artistic work, it also deals with possibility of freedom and endless variations.
Alongside “Archive I” there is another work called “Archive III”. “Archive III” contains 50 prints made by using woodblocks from the archive shelves. In the broad series of prints wooden blocks and codes are combined in various ways and chance takes part of the process.

As a whole, “Archive I” makes visible the invisible working process. At the same time the work is about order that contain possibility of freedom.
He’s excited about the political potential of hand-printed imagery, & enthralled by the quirky logistics of screenprinting itself.

Besides making screenprints, installations, & hand-printed wallpaper, Ian is the Resident Artist Mentor in Print-making at New Urban Arts, a Providence art studio for high school students & emerging artists. He does not own a car.

secretdoorprojects.org
newurbanarts.org

All images by Ian Cozzens, 2016, Providence, Rhode Island, USA

Picking up a donation of old T-shirt screens for New Urban Arts, the arts studio for high schoolers where I run the silkscreen shop.
Left:
The “transparent color” shelf in my attic studio; mostly all Speedball; color mixing is painstaking, and imprecise; paper tabs show container contents as they’ve changed over time.

Below:
Wall of dead ink tabs... a not-quite-sequential, mostly useless, yet satisfying reference zone.

Left:
Lugging some squeegees (& a scoop coater!) along on the Megabus to do a printing project with elementary school age kids.

Above:
Labeled inks, post-rainbow-rolls — and cups of trash “crusty” acrylic ink: letting it harden into a block of solid plastic over the course of a couple years is better than putting it down the sink!
Her work has been included in over three hundred exhibitions, sixty-five juried national shows and fifteen international juried exhibitions.

Her work has been included in over three hundred exhibitions, sixty-five juried national shows and fifteen international juried exhibitions. The Corcoran Gallery of Art in Washington, DC selected Plane Magic for acquisition. It is now at the National Gallery of Art in DC. She also has a YouTube video demonstrating her process at:

cathiecrawford.com
On inking slab is a desk bookshelf modified to hold a 20" roller. Just above it to the left is a small painting made from scraping leftover ink off inking slab during clean-up.

My home studio.

First and second run of a new print.
My print shop is a pretty straightforward workshop.

Due to the lack of running water in it, I grain my stones with bucket and sponge. Fortunately, I only have to haul the water from the other end of the basement.
Portrait of my studio, lithograph (2 color), 2003 is as the title explains a self-portrait of my printing studio. In it is all the paraphernalia needed to process and print a lithographic stone.

Magician, 3rd State, lithograph (2 color), 2013, shows the other part of my studio—the clean area—where prints, folios, books and objects are stored and stones are drawn on. This print goes a bit further than that and includes some of the animals that somehow walked off of my prints.
As an independent art educator my “studio” is often places like libraries, the living room of a recovery house, an empty store front, and other unusual spaces.

Often in the places I visit, art materials are lacking or non-existent, yet it is my belief that this is where creativity can flourish and heal if we have the will to engage in thoughtful solutions.

I built this portable UV unit to create art spaces in the most unlikely of places. My workshops include making cyanotype photograms and exploring the practice of deeply noticing. I teach cyanotype because it is accessible to all ages and experience levels.

Over the years I have witnessed the process transform the cynical into playful. My portable exposure unit facilitates this joy wherever I need to be.

This unit is the third prototype of its kind and a model for future projects. The original exposure unit was stationary and used fluorescent UV bulbs. It was portable, but unwieldy and fragile.

After using it during an interactive Cyanotype installation the bulbs had dimmed and my rig had fallen apart.

For the same installation my partner and I discovered LED high intensity UV lights that were designed for maintaining healthy aquarium environments. Under time constraints and after a number of redesigns we made the second prototype using heavy LED units mounted within a box.
This solution proved that LED UV’s could produce rich and vibrant blues, but because the pre-made light boxes there were issues with uneven exposure.

This frustration lead me to re-search the possibility of high intensity UV LED rope and discovering that such a thing exists and can be easily manipulated was a breakthrough in the design.

The UV rope is less expensive than many other UV materials, light, and flexible. This meant that I could design and build a compact device which solved my problems with portability.

This unit also overcomes the seasonal restrictions of many alternative processes. Previously if I was teaching a workshop I was restricted to Spring, Summer, and early Fall and further restricted to clear sunny days during daylight hours, but with this unit my students can produce their blueprints on the darkest snow-filled nights of winter. My studio is now a traveling art space and I could not be happier with the results.

Currently I am raising the funds to build a larger unit for oversized cyanotypes and I hope to make a variety of different sized units to create future interactive installations. These cyanotype ‘grow labs’ are directly related to the same ethos of accessibility and engagement that sparks my passion as an art educator.

My units’ subtle glow entice folks who would normally wander in gallery spaces as casual observers to engage with art and art processes. Instead of simply looking they are understanding. Art too often is closeted and othered, but with this installation model I hope to ‘lift the curtain’ and invite the spirit of collaboration into the most sterile environment.

The uncomplicated beauty of cyanotypes is a joy to be shared not hoarded. I hope this unit and its design inspires others to renegotiate where art is made and who gets to make it.
I am inspired by the social implication of beauty as it relates to female identity, Black women and culture.

My studio practice involves working in both two and three dimensions using, print media, sculpture and installation. In all three working methods, I use synthetic hair fiber as a medium, image and/or subject matter to address over-arching themes and interests that span the breath of my work: imitation, deception, fragility, discomfort and human impulse.

My artistic sensibility is enticed by texture and creating surfaces. At times, my work parallels an approach to styling hair, allowing me the ability to work in ways rooted in ornamentation.

In printed works, I utilize a photolithographic approach to mimic the realistic appearance of hair. Often, I deliberately choose to use synthetic rather than human hair to better address ideas of truth and fiction, imitation, and the notion of a disposable or interchangeable identity.
These ideas are expressed in my work in two different ways based on two or three-dimensional approaches. First, my printed works attempt to challenge the viewer to question the truth or fiction of the image by mimicking an extremely realistic appearance.

Second, my sculptural works reveal the false nature of the synthetic material by achieving forms otherwise unattainable by human hair. I consider my work invested in the concept of deception as a result of our internal/external perceptions of self. I am investigating how identity is informed and influenced through the context of a subversive beauty product.

I also desire to achieve a sense of fascination, wonderment and, at times, confusion in my work. I want to trigger the viewer’s impulse to touch as a mode towards understanding. This concept is addressed in my most recent body of work on paper, colorfully accessorized with dimensionally screen-printed and flocked circular forms. These forms have been collaged like stickers to explore child-like fascinations and desires.