

From the President

This year marks the 44th year of the formation of the Los Angeles Printmaking Society, a North American artist-run organization with a long and illustrious history. I am humbled and thrilled beyond the words to be nominated and elected as the president of the Los Angeles Printmaking Society. It is both a challenge and a delight to be in my shoes, to build on the LAPS distinguished past and take the organization to a new level of professional discourse, engagement and accomplishment. Having served the LAPS board in various capacities since my arrival to LA in 1997, I have learned a great deal about the organization, our history, successes, challenges and aspirations. Personally, I envision a stronger and more visible LAPS both on the national level as well as locally in Southern California. I encourage the members to get involved and make the best contribution to the organization they can. For those of you who live in Southern California, don't be a stranger; introduce yourself, come to the board meetings and tell us how we can all work together to make the LAPS all it can be. For the members who are a state and a flight away, please keep us posted, give us your input and tell us how things are working in your local area. There is much we can learn from each other. I especially want to encourage our student members and the artists who have recently become members to get involved and ultimately take charge in new initiatives. While many new projects are underway, our main short-term (and then long-term) objective is to redesign and improve the LAPS web site and make it more user-friendly, informative, ultimately facilitating a better communication and exposure of all LAPS members. With so many active LAPS members, artists, print connoisseurs, and the unmatched wealth of resources all around Southern California including the world-class museums, print collections, art galleries, print publishers, undergraduate and graduate printmaking programs, there is much to brag about. It is, in fact, the members of Los Angeles Printmaking Society that connect all these diverse features of Southern California cultural life and make it one of the most vibrant artist communities out there. I look forward to working with you and our bright future ahead.

Endi Poskovic
President, LAPS

For more from Endi please see page 2

LAPS Juried Membership Exhibition

Burbank Creative Arts Center Gallery

Masha Schweitzer,
Exhibition Committee

As the chair of this fine exhibition of graphic works by our members from all over the USA, I would like to thank the participating artists and our juror, Henry Klein, on behalf of our Board and our membership. Most of all, thanks go to Jean Burg, without whose help we could not have extended this opportunity to our members outside the Los Angeles area. We received 32 shipped entries out of 55 with which Jean had to deal. Helping her, and me, in this process and in the transportation of these shipped works, we owe thanks, in no particular order to: **Mary Peterson, Mary Sherwood, Tabitha Morris, Maria Abondolo, Mako Lanselle, Nancy Haselbacher, Kay Snodgrass, and Karen Neubert.** Special thanks to **Bernie Schweitzer** for the design of the invitation postcard and all his help with the computer. As you know, we on the board are all volunteers who are ably assisted by local members in all our projects. Without this help we could not present shows or accomplish any of our other activities.

Membership Show Review

Mary Sherwood Brock

The Los Angeles Printmaking Society's recent juried show was held at the Creative Arts Center in Burbank. The gallery proved to be an attractive place for the print exhibit with a high peaked ceiling that filled the space with light. The gallery walls are arranged to create both an intimate experience with each print and invite a look at work

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Member News

Stephen A. Fredericks, *107th Exhibiting Artist Member's Show*, National Arts Club in New York City, NY. Stephen won the President's Award.

The Old Town Gallery in Tustin, CA, *OC Seen: Ten Printmakers look at Orange County*, March 18-June 3, 2006, includes work of **John Powers**, **Donna Westerman**, **Dirk Hagner**, **Vinita Voogd**, **Laurie Meinke**, **Janer Matthey**.

Jared Millar, **Robert Norton**, *All Media 2006* at the Irvine Fine Arts Center, Irvine, CA and *3rd Juried Biennial* at the Muckenthaler Cultural Center in Fullerton, CA.

Woodcuts, Linocuts and Etchings by **Elizabeth Sadoff**, will show to March 28, LAAA/Gallery 825, Los Angeles, CA.

Sensing Terrains, an Installation by **Patricia Olynyk**, February to June 2006, National Academy of Sciences, Washington, DC.

Joyce Weiss, *Dreamscapes*, Pauline & Zena Gatov Gallery, Alpert Jewish Community Center, Long Beach, CA.

Ernest Lacy won an Honorable Mention for *Unfinished Work*, Orange County Center for Contemporary Art, Santa Ana, CA.

Sfona Pelah, *Looking forward with the past*, Simayspace, Academy of

San Diego, CA.

Robin Sherin won a cash award in *Prints USA 2005*, Springfield Art Museum, Springfield, MO.

John Greco, *Forces in Nature*, Tompkins Gallery Cedar Crest College, Allentown, PA, *Santa Monica College Art Faculty Exhibit*, Printmaking and Digital Arts, Santa Monica, CA.

Dirk Hagner, *Pressed*, invitational at Riverside Art Museum, Riverside, CA, March 23 to April 29, 2006, *2006 Harnett Juried Show of American Prints*, University of Richmond Museums, Richmond, VA, *Muckenthaler 3rd Juried Biennial*, Fullerton, CA, *Paper Politics*, Brooklyn, NY.

Kathryn Jacobi, *New Paintings*, Jan Baum Gallery, Los Angeles, CA. *Ink & Clay 32* at

California State University Pomona Polytech in Pomona, CA, included works of: **Sandra Beard**, **Steve Gibson**, **Dirk Hagner**, **Anthony Lazorko**, **Ann Lindbeck**, **Enrica Marshall** (who one the President's Purchase Award), **Diane McLeod**, **Karen Neubert**, **Favianna Rodriguez**, **Zolita Sverdlove**.

New Landscape, The Boston Printmakers Members' Show, included works by **Elaine Breiger**, **S.L. Dickey**, **Stephen Fredericks**, **Victoria**

Goro-Rapoport, **R.J. Gray Jr.**, **Jayne Reid Jackson**, **Thomas Nawrocki**, **Ellen Jean Price**, **Florence Putterman**, **Dennis Revitzky**, **Rob Roy**, **Liz Shepherd**, **Sylvia Solochek Walters**, **Idaherma Williams**, Danforth Museum of Art, Framingham, MA.

Andrew Decaen, **Melissa Harshman**, **Noriho Uriu**, **S. Gibson**, **Jenny Freestone**, **Thomas Mawrocki**, **Marilyn Nelson**, **Yuji Hiratsuka**, **S.L. Dicky**, **Endi Poskovic**, **Eduardo Fausti**, **Wildred Loring**, **Elise Nicol**, **Wayne Kimball**, **April Katz** were included in *The Janet Turner Print Competition* at California State University, Chico, CA.

Zolita Sverdlove, *Urban L.A. and Pasadena Environs* at Tirage Gallery, Pasadena, CA, *Gardens of Pasadena*, Pasadena Historical Museum, Pasadena, CA, *Small Images*, New Arts Program in Kutztown, PA.

Masha Schweitzer, *National Printmaking 2006*, The College of New Jersey, Ewing, NJ, *Primarily Red*, Southern California Women's Caucus for Art, The Brewery Art Colony, Los Angeles, CA, *L'Dor V'Dor*, Hebrew College National Juried Exhibition, Hebrew College, Newton, MA.

ENDI POSKOVIC: ABOUT THE ARTIST

Born in Sarajevo, Bosnia in 1969, EndiPoskovic left Yugoslavia in 1990, moved to the United States and became a naturalized American citizen. Poskovic is an Associate Professor at Whittier College where he has been directing Printmaking Program since 1997. He has also taught at Daemen College, Ball State University, California State University-Long Beach, University of North Carolina-Chapel Hill, Columbia College Chicago and some 30 other universities in the United States and abroad.

Poskovic is a graduate of Sarajevo School of Music (Primary Music Diploma), Sarajevo School of Applied Arts (Diploma in Fine Arts), Sarajevo Academy of Fine Arts (B.F.A.), Nordmore Folkehog Skole, Norway (post-baccalaureate certificate) and State University of New York at Buffalo (M.F.A.).

Best known for his large scale color woodcuts, Poskovic's works have been exhibited in over 300 individual and group venues, including many major international annual, biannual and triennial exhibitions of prints throughout the United States, Australia, Austria, Belarus, Belgium, Bulgaria, Canada, Croatia, Cuba, Ecuador, Egypt, Estonia, Finland, France, Germany, Great Britain, Hungary, Japan, Korea, Macedonia, Norway, Poland, Romania, Slovenia, South Africa, Spain, and Yugoslavia.

Poskovic has been the recipient of over 70 grants and fellowships including the Pollock-Krasner Foundation, Can Serrat Art Centre (Spain), Camargo Foundation (France), MacDowell Colony, Art Matters Foundation, Kala Art Institute, McColl Center for Visual Arts, Valparaiso Foundation (Spain), Irvine Foundation-Armory Center for the Arts, Pasadena, Virginia Center for Creative Arts, Bemis Center for Contemporary Art, Flemish Ministry of Culture (Belgium), Norwegian Government, New York State Arts Council, and Indiana Arts Commission.

Poskovic's works are in the collections of the Philadelphia Museum of Art, the Art Institute of Chicago, Royal Antwerp Museum of Fine Arts, Belgium, Centre National des Arts Plastiques, Cairo, Egypt, Fogg Art Museum-Harvard University, Des Moines Art Center, Muzeum Norodowe Poznan, Poland, New Orleans Museum of Art, Orange County Museum of Art, California, University of Iowa Museum of Art, Seattle Arts Commission, Tampa Museum of Fine Arts, Vaasa Ostrobothnian Museum, Finland and about one hundred other public collections in the US and abroad.

Endi Poskovich

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studio: <http://web.whittier.edu/poskovic/>

teaching: <http://web.whittier.edu/art/poskovic.html>

FOR SALE!

Conrad etching press 37x60 with a steel stand and micrometer gauges. It comes with a full set of felts and all the printing ink that I have on hand. Purchased in 2000, it has only been used a few times, so it is practically brand new. I paid 7,532. for the machine. 323 6441961 or judemargolis@sbcglobal.net.

Membership Show Review

hanging across the room. The gallery director, Frances Santistevan, took care to install each print in dialogue with adjacent work, creating a relationship of color, theme, style or medium that added to the overall enjoyment of the artists' works.

Henry Klein was an especially intrepid juror for this exhibit. He is the director of the Art Gallery at Los Angeles Valley College and the former director of its Printmaking Laboratory. He is also active in promoting print-making artists from Eastern Europe and Russia.

All the work selected in this membership show showed competence and confidence, and quite a few showed flare.

S.L. Dickey exhibited an ambitious sculptural piece. His lively 3-D screen-prints open to reveal a raucous secular altar titled *Condemned to Live*.

Victoria Goro-Rapoport's large dramatic etching *The Emigrant* was unfortunately framed which made it

impossible to give the print a dominant place in the gallery. It was however, the image used for the exhibition card and commanded attention once one stood before it.

Eric Goldberg's etching *In Memorium* creates a thoughtful *momento mori* to a particular life with someone's ordinary possessions strewn across the plate.

Nancy Jo Haselbacher presented a delicate ink-jet monotype diptych titled *Russian River* that stretched across one wall.

Judith Amdur exhibited one of her lush mono-prints *Koi IV* from a series she has returned to confidently over the years.

Linda Lyke's solar-plate print *Culture Clash* uses a mix of images and journal notes from her trip to Newfoundland to create an anti-text-book image – more mysterious than obvious.

Dirk Hagner's elegant yet humorous etching *Imbeciles & Wits* looks at first glance like a drawing.

Hanging adjacent is **Yuji Hiratsuka's** intaglio and chine collé detailed comment on an updated ukiyo-e print, also intricate and wry.

For humor, **Nichole Maury's** screen-print *How I learned my ABCs: R is for Routine* is a personal homage to the classic grade school primer, which in this case showed rows of red suitcases marching across pale hills.

Brett Colley's relief print *Peace Talks I* is one of the only political images in the show and merits further mention for its lively execution.

Holly Jerger's *Baxter: The Ramblings of a Permanent Tourist* was one of only two artists books on view and a worthwhile ramble on its own.

Several prints were small but commanding, often even commanding their own wall. **Emily J Barronian's** aquatint *Pears* and **John Powers** etching *Guatemala* come to mind. The show was overall an accomplished exhibition that the membership can be proud of presenting. An intelligent installation in an attractive gallery was an added benefit.

Printing on Washi

Part 2

By Jennifer Anderson

Hiromi paper

The pure sulphite pulp composition of hosho student (HM-52) and hosho professional (HM-51) and the eighty percent sulphite pulp composition of the hosho (Sh-7) made these the more problematic papers to work with. Sulphite pulp, a cellulose or wood pulp, is archival and often very close to a neutral pH, the fibers, however are short, which weakens the paper's overall strength and flexibility. In order to get these soft and seemingly pliable papers through the inkjet, they had to be temporarily mounted to a support paper. Once through the printer the prints were good, although not as crisp as when printed on other papers. My first attempts with using these papers for intaglio printing were disastrous as they ripped, stretched, and stuck to the plate. Determined and with multiple attempts, I was able to get good, if not excellent, results from these papers with some coaxing along with minimal moisture and printing pressure. As expected these papers did work well for relief printing with the exception of surface marring if printing pressure was overly strong.

Results were different for the papers with the greater kozo content. Kozo, a bast fiber from the mulberry plant is renowned for its long length and strength. These kozo based

hosho papers, Iwano #30, Hosho Natural, and 100% kozo hosho handled all printing process from my test very well. Overall these papers were easier to run through the inkjet printer, being somewhat more rigid than their sulphite pulp counterparts. These papers also worked well for intaglio and relief printing. Quality results came more easily from these papers and they captured bold velvety aquatint blacks, subtle delicate marks, and tonal transitions. The surfaces of these papers were less likely to be disturbed in either intaglio or relief printing. There was marginal difference between the two papers with the highest quality results, Iwano #30 and 100% Kozo Hosho, making the later a more affordable alternative for artists. Finally I printed on a one last sheet of kozo hosho made by Japan's National Living treasure. The sheet, part of HPI's archive, was presented as a piece of art in itself as it bore the papermaker's chop. Needless to say, this printer was filled with trepidation, but was pleased with the results as the paper responded well to my, perhaps meager abilities.

In the end this hosho experiment affirmed the well known fact that paper content does indeed affect, if not dictate, the quality of the end artwork. Although hosho student and hosho professional should not be discredited in light of their own properties and low cost, they are not of the same quality as the other kozo based hosho papers.

Please Pay Your 2006 Dues

Please be prompt with your 2006 dues. These funds are what keep the organization functioning. 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
\$50 after March 10, 2006
 Associate Membership \$40
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(with proof of enrollment)

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Los Angeles Printmaking Society/LAPS Foundation

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