Southern Steam Prints: Large Scale, Relief Printmaking

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Georgia Southern University

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Honors Thesis Submission

Southern Steam Prints: Large Scale Relief Printmaking

An Honors Thesis submitted in partial fulfillment of the requirements for Honors in
The Betty Foy Sanders Department of Art.

By
Allison Mueller

Under the mentorship of Professor Patricia Carter

ABSTRACT
Southern Steam Prints, a steamroller printmaking festival for Georgia Southern University I directed and organized. The project helped create community involvement in printmaking as an art form, gained notoriety for the Betty Foy Sanders Department of Art and especially the Print, Paper, and Book Arts Program. The project taught valuable skill mastery in relief print techniques, commercialism, and leadership for the kinds of event that artists plan, jury, and participate in, in the professional world. The Southern Steam Prints festival took place on April 23, 2016. Artworks created at the event were exhibited at the Center of Art and Theater on campus during May of 2016. In addition, I wrote “The Southern Steam Print Manual” for other universities and organizations to utilize my research in creating large scale prints events. The project will continue as a key event for the Paper, Print, and Book Arts program at Georgia Southern.

Thesis Mentor:________________________
Professor Patricia Carter

Honors Director:_______________________
Dr. Steven Engel

April 29, 2016
The Betty Foy Sanders Department of Art
University Honors Program
Georgia Southern University
Acknowledgements

I would like to thank my mentor Professor Patricia Carter for help with every aspect of my project.

Thank you to Southern Rental Systems for providing the Steamroller for the event.

Thank you to Andrew Michaud and the Georgia Southern Engineering Department for assistance with laser cutting woodblocks for the event.

Thank you to Moe's, Walmart, Bi-Lo, and Panera Bread for their food donations.

Thank you Dr. Hope Carroll for helping us secure sponsors and all other help.

Thank you to Professor Hans Mortensen for assistance with printing posters.

Thank you to all of our volunteers and to the leaders; Jessica Raymond, Jennie Klabnik, Lorie Elrod.

And a special thank you to the people who went above and beyond with leadership and assistance in preparing for and running the event; Jessie Voiles, Zak Kelley, Austin Cates, and Eleanor Ferrara.
Introduction

On April 23, 2016, the first ever large-scale printmaking event, Southern Steam Prints, was part of Statesboro’s Arts Fest. The event included steamroller printmaking, several art stops that taught printmaking methods, a sales tent with works on display by current students, and several interactive printmaking demonstrations. Southern Steam Prints was a highly successful event that succeeded in bringing community involvement to the Georgia Southern’s Betty Foy Sanders Department of Art and the Print, Paper, and Book Art Curriculum, with the number of people attending estimated at 3,000. The goals of this event for me included creating public education event that promoted printmaking as a high art form, valuable skill mastery from print techniques, and development and demonstration of arts administration abilities, which included events planning and management skills, fundraising and financial stewardship skills, and public relations, graphic design and website development skills. Upon reviewing the event, all my goals were accomplished, along with curating an exhibition to be displayed at the Center of Art and Theatre during the month of May.

Project Research

My research for this project began during the Spring 2015 semester, which included school sponsored trip up to Kennesaw State University (KSU), and participated in their Spring Arts Fest, that included “Print Big,” a large-scale printmaking event hosted by the Atlanta Printmakers Studio, a non-profit printmaking community located in downtown Atlanta (Fig. 1-3)

In order to participate with my assistants, I wrote a grant proposal to receive funds from the Betty Foy Sanders Research and Travel Fund. On April 18, 2015, we traveled
up to Kennesaw, Georgia and participated in every aspect of their Spring Arts Fest, focusing on the kinds of printmaking they offered, and toured the Print studio to see how it compared to Georgia Southern’s. I had the opportunity to investigate processes with some of the participating artists at the event and interviewed one of the jurors, Director of the Board of Atlanta Printmakers Studio, Chris Neuenschwander. Part of interviewing informed me of ways to make the process of woodblock carving easier, which I used in my own carving and to assist other artists, and how to make the event more accessible by the general public. After seeing the positive impact hands on events had with the community at Print Big, I was inspired to create our many art stops that we had at Southern Steam Prints. This research was critical in order to help me begin organizing and planning different aspects of Southern Steam Prints.

Figure 1. Print Big 2015 at Kennesaw State University
Figure 2. Volunteer rolls ink at Print Big 2015

Figure 3. Mono-printing Station at Print Big 2015
The second part of my pre-event research included the creation and printing of an eight foot by four foot woodblock as part of ART 3430: Print, Paper, and Book Arts III. I applied to KSU’s Print Big’s juror’s call for entry and created this woodblock within their theme of “Home and Shelter.” I chose to respond to the theme from a personal perspective. My home growing up was a foster home and I wanted to convey the theme of my house being a shelter. I created a piece that utilized portraiture and typography, using photo source imagery of my foster brothers and sisters. I worked on this up until the event, and finished in time, a feat that amazed everyone, including myself. At the end of the spring 2015 semester, with help from three of my peers, I was able to print 8 trial runs of the woodblock that helped me master the art of woodblock design, creation, and printing and secured sponsorship from Southern Rental Systems in Statesboro, GA (Fig. 4-5).

Figure 4. Woodblock Printed at Southern Rental Systems 2015
Development of Arts Administration Skills

In addition to having a great community turnout at Southern Steam Prints, preparing for the event allowed for me to develop and demonstrate arts administration abilities, which include events planning and management skills, fundraising and financial stewardship skills, and public relations, graphic design and website development skills. Event planning and management was accomplished by meticulous development of every aspect of Southern Steam Prints, including the schedules, supply lists, budget planning, and volunteer organization. Through this I have gained a much better understanding of how to execute the events professional artists plan, jury, and participate in, as shown in the manual I created (Appendix 1).

Funding and financial stewardship skills were addressed by securing sponsors to provide food, and negotiating the donation of the Bomag Roller rental. Local sponsors were approached by one of our volunteers and asked what they could give in order to assist us with the costs of the event. We received donations from Walmart, Panera Bread, Bi-Lo, and Moes, through our fundraising, raising over $800. Southern Rental Systems
graciously donated the steam roller for the entire weekend, after some negotiation. All business that contributed to Southern Steam Prints received a thank you note the day after the event (Appendix 2).

Through this project, I gained graphic design and web development skills. I had to develop a logo, which had to be approved by Georgia Southern Marketing. The logo took many trials and errors, but ended up being an image of Gus, Georgia Southern’s mascot, riding a steamroller, and print out the words “Southern Steam Prints” (Fig. 6).

Figure 6. Southern Steam Prints Logo

I had to create a website in order to be used for publicity and artist recruitment. Previously, I had never created any websites with this complexity, and in doing so through Squarespace, a website building tool, I have gained a much better knowledge of website design and maintenance. The website included theme information, event information, application processes, and more. It can be viewed in the Appendix, or accessed at www.southern-steam-prints.com (Appendix 3).
Another way publicity for this event was gained, was through reaching out to the local school and community newspapers to see if they were interested coverage of Arts Fest, and Southern Steam Prints. The Georgia Southern University website, *The Statesboro Herald*, and *The Connect Statesboro*, all published articles (Appendix 4-6) about the Southern Steam Prints before April 23rd, and on the day of, my volunteers and I were approached several times for interviews about the event. There is still more being published about Southern Steam Prints and what we accomplished.

**Skill Mastery and Image Development**

Large scale relief prints are created when an artist take a piece of wood and carves away the negative space of an image so that what remains is the image the artist wants to print. This is called working reductively and it requires a high amount of imagery development and pre-planning. The method is a true test of wood carving skills and, if working in groups, collaboration. As the artist carves, a steady hand and a keen eye come to play in the cleanliness of the marks carved into the wood. The artist also has to work negatively and in reverse in order to create an image that will properly transfer their image to the cloth or paper. Through my research, I have explored several methods of woodblock carving, including, hand tools (Fig. 7), rotary or Dremel tools (Fig. 8), or a new method, laser cutting (Fig. 9). Southern Steam Prints became an interdisciplinary project, when Georgia Southern’s Engineering Department assisted with the laser cutting of woodblocks used at the event. One issue addressed using a laser cutter is that it does not carve very deep. Everything carved by the laser also had to be carved by hand, but was easier after using the machine. At the conclusion of this capstone project, I have used a combination of all of these methods in the creation of my own personal woodblocks. As
an artist, the extensive work with the different processes of creating these woodblocks has helped me evolve into a knowledgeable woodblock printmaker.

Figure 7. Hand Tools

Figure 8. Rotary Tool

Figure 9. Woodblock in Laser Cutter

The theme for Southern Steam Events was History: Personal, Historical, and Art history. In my theme write up on the website, it says, “History is very important to define who we are as a culture and as individuals. This theme is very broad to encompass a multitude of works. Your work can be inspired by cultural history, art history, personal
history, fantasy history, or any story that can be used to describe how we came to be where we are at today.” For my own woodblock, I worked within the parameters of personal history, showing a personal story of how I have evolved over the past five years (Fig. 9). Other artists chose to approach the topic in a variety of different ways, which allowed for a multitude of types of works.

Figure 9. In process picture of printing my woodblock

**Southern Steam Prints Event**

The main event of Southern Steam Prints was the steamroller printmaking demonstration. The event included invited artists submitting a proposal to fit within the theme of history, and carving a four foot by four foot wood block, and printing it as part of the demonstration to teach the community about printmaking, in a big way. After the
wood blocks were carved by the artists, they were printed by a steamroller, instead of a traditional printing press, which is the traditional method of printing. While the block is being inked, petroleum jelly can be mixed in with the ink to extend it, without affecting how the ink binds to the cloth. The ink should be mixed to a consistency where it just barely will drip if picked up by a palette knife. This means the ink has good tack and length, which leads to a solid, even print with bright colors. The cloth or paper, which was supplied by the artist, was then covered in blankets to act as a cushion between the roller and the print, providing a soft pressure to capture the detailing of the design on the woodblock. This mimics an etching press, like one we use in our print studio. Additional blocks of wood, about four feet square, were put on the edges of the blankets to help the Bomag roller move onto the woodblock without shifting the cloth. We used available blankets and masonite boards as the shift prevention blocks.

All the participating artists were given a time block to print in, so all volunteers were focused on inking and printing one board at a time. The local Statesboro community was represented by the Charter Conservatory Liberal Arts and Technology School, who carved their own block about the History of “Rock and Roll” (Fig. 10) Another one of our artists was Zak Kelley, student accepted into the Master of Fine Arts Program at GSU, who used different aspects of art history and personal history to place himself in the shoes of famous figures from well-known artworks (Fig. 11). The prints created were kept by the artist, except for one chosen to be put on display at the Center of Art and Theatre.
While the steamroller was the centerpiece of the event, additional hands-on educational opportunities allowed the community to be more involved in printmaking. Such stops included a mono-print station that involved rolling ink on foam cutouts and other flat shapes to build up an image that can be printed on a small scale press (Fig. 12),
a paper making station, where people are taught the processes of creating hand-made paper (Fig. 13), and several opportunities to interact with an artist demonstrations, such as carving woodblocks or screen printing (Fig. 14-15). These stations were run by volunteers that were, for the most part, recruited from the Paper, Print, and Book Arts program. In total, there were 70+ volunteers, coordinated by senior level students from the advanced printmaking courses. To keep everyone in order, and to avoid confusion, a day of event “game plan” (Appendix 7) which had supply lists, schedules, name and number, and answers to frequently asked questions was given to leaders to use at their stations.

Figure 12. Mono-print Station
Figure 13. Paper Making Station

Figure 14. Woodblock Carving Demonstration
Beyond the creation of printmaking, the Artist's Sale Booth was set up to sell the prints of current Print, Paper, and Book Art Students, not only to help students financially, but show the public how profitable the art of printmaking can be (Figure 16). This booth was run by volunteers as well, and ended up turning a good profit for the individual artists that participated by providing work to sell.

Figure 16. Sales Tent at Southern Steam Prints 2016
Finally, the SOUTHERN STEAM PRINTS MANUAL (Appendix 8) is a complete guide that provides all the steps necessary to plan and create a large-scale printmaking event. My goal with the manual is to encourage this event to become annual at Georgia Southern University, since I will be providing the steps that the next person in charge will need to take. The manual should also help other schools get their own printmaking events started, in order to encourage large-scale printmaking on a greater national scale. Through this, the goals of Southern Steam Prints will continue, and everything that I have learned from the amazing Print, Paper, and Book Arts program can be applied to my professional career, which I hope will include arts festival event consultant.

Conclusion

In conclusion, Southern Steam Prints was the first ever large-scale printmaking event on Georgia Southern campus, which featured steamroller printmaking, several art stops that taught printmaking methods, a sales tent, and several interactive printmaking demonstrations on display. The goals of this event included creating community involvement in printmaking as a high art form, valuable skill mastery from print techniques, and development and demonstration of arts administration abilities, which included events planning and management skills, fundraising skills, and public relations, graphic design and website development skills. All of the above goals were addressed and completed in my thesis project, and printmaking was introduced to the Georgia Southern and Statesboro community in the “largest way” possible.
Appendix

Appendix 1: Southern Steam Prints Manual

Appendix 2: Thank you note for Donations

Appendix 3: Website: www.southern-steam-prints.com

Appendix 4: The Georgia Southern University, “Southern Steam Prints Brings Steamroller to ArtsFest”

Appendix 5: The Statesboro Herald, “ArtsFest set for Saturday”

Appendix 6: The Connect Statesboro, “#LongLiveArtsFest”

Appendix 7: Southern Steam Prints “Game Plan”
Appendix 1: Southern Steam Prints Manual

The Southern Steam Prints

Manual

A How-To Guide to Steamroller Printmaking Event Planning

Written by
Allison Mueller

Under the Mentorship of
Professor Patricia Carter
I would like to thank my mentor Professor Patricia Carter for help with every aspect of my project.

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What is Steamroller Printmaking?

Steamroller Printmaking is exactly what it sounds like; prints that are created with a steam roller. It is a fun, engaging way to create large-scale, woodblock relief prints. Relief prints are created when an artist take a piece of wood and carves away the negative space of an image so that what remains are the forms the artist wants to print. This is called working reductively and it requires a high amount of imagery development and pre-planning. The method is a true test of wood carving skills and, if working in groups, collaboration. As the artist carves, a steady hand and a keen eye come to play in the cleanliness of the marks carved into the wood. The artist also has to work negatively and in reverse in order to create an image that will properly transfer their image to the cloth or paper. Through my research, I have explored several methods of woodblock carving, including, hand tools, rotary or Dremel tools, or a new method, laser cutting, all of which I have worked with. After the image is carved, ink is rolled onto whatever is raised in order to create the image. Cloth or paper is placed on top, which is covered with blankets to protect the print and increase the pressure. The artist will need to place boards at the ends of woodblock, on top of the blankets, in order to keep everything from shifting as the roller drives over. Finally, after the steamroller finishes driving over it all, you have a print.

Approaching Community Education

One of the best things about steamroller printmaking is that it attracts public attention. This gives anyone who is hosting one of these events has a great opportunity to teach their community about printmaking. For my event, I approached community education by
working with Statesboro’s ArtsFest, in order to try to get a bigger turn out. See if there are any art festivals going on in your community that your event might be able to become a part of, in order to reach a larger audience. Another way to try to get the local community involved is to approach schools other than your own, if you are working with a university, to participate in the event. As part of Southern Steam Prints, we were able to recruit Charter Conservatory Liberal Arts and Technology Grade School. They carved their own woodblock and came to the event to print it with us. Getting more people from the local community involved will allow you to have more people come, which will allow for more people to learn about printmaking. It can also help you get more people willing to help you with planning and organizing it.

**Getting Started: Schedules, Supplies, and Suggestions.**

When starting to plan your printmaking event, you will need to have a detailed schedule to keep you on track for everything that you will have to do over the planning time. For mine, I was allotted a semester of time to plan, and broke it down into weeks, with a list of tasks for each week to accomplish. Being the procrastinator I am, this schedule helped me recover if I ever fell behind in my planning, and helped me keep looking forward.

Below is my schedule that I created for my event, to show a sample schedule.

**Week One: January 11-15**
- Finalize Call for Artist, Submission forms, and theme write up, need GSU and honors program logo
- Secure event location: Public Safety, Live 25
- Reconnect with Southern Rental Systems- send email to confirm date
- Finalize date and projects with Classes participating

**Week Two: January 18-22**
- Start finding funding: grants and sponsors
- Start first supply list of must haves without knowing numbers
- Get Website up and ready for submissions
- Share juried event with professors, to gain more submissions
- Order my supplies and start on my design
Week Three: January 25-29
- JAN 27 first draft of board due
- Connect with departments about creation of my board
- First draft of Phi Kappa Phi Poster
- Powerpoint for classes
- Post fliers for artist submission, due February 29th

Week Four: February 1-5
- Present to Print one classes
- try to secure gallery space for the works
- Reach out to professional artists
- continue drafting of board design

Week Six: February 22-26
- Determine date to carve my board
- confirm funding and juror
- kits for high school
- start organizing submissions

Week Seven: February 29-March 4
- February 29: Artist Submissions Due
- Juror selects top artists
- Contact Artists by March 4th

Week Eight: March 7-11
- Second Draft supplies list based off of numbers needed
- Secure food donation or source
- Hopefully Carve my board this week

Week Nine: March 14-18
- SPRING BREAK: ALLISON UNAVAILABLE
- Chance to buy extra supplies

Week Ten: March 28-April 1
- Check in with Artists
- Confirm sponsors and funding
- make sure all supplies are in
- organize duties of volunteers

Week Eleven: April 4-9
- Do whatever needs to get done

Week Twelve: April 11-15
- Relax and breathe
- send thank you notes
- update website with photos
Week Thirteen: April 18-22
  ● Write up Guide for Print events
  ● Confirm all honors requirements

Week Fourteen: April 25-29
  ● Finish final draft of guide
  ● submit thesis project

As far as supply lists go, it helps to keep a spreadsheet of any and all supplies that you think you will need, their prices, and either who is providing them or how they will be paid for. Even if you don’t end up getting all of the supplies, having a detailed list before you purchase anything will get you a more accurate budget and allow for more wiggle room, as you shop. Also, do not be afraid to look around for supplies that can be borrowed or donated. Below is my list of supplies, although we ended up cutting out some of our ideas for art stops, and didn’t get all new supplies like we hoped.

<table>
<thead>
<tr>
<th>MATERIALS, Equipment and Supplies Needed for EACH Event Station:</th>
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<tr>
<td><strong>Publicity</strong></td>
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<tr>
<td>Supplies:</td>
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<tr>
<td>Website</td>
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<tr>
<td>Posters (100)</td>
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<tr>
<td>Post Cards (1000 5” by 7”)</td>
</tr>
<tr>
<td>Banner (8’ by 2’)</td>
</tr>
<tr>
<td>Utilitech 100-Pack 4.02-in Nylon Cable Ties</td>
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<tr>
<td>Bostitch 24-Pack 3/8-in Grommet Kit</td>
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<table>
<thead>
<tr>
<th>Southern Steam Prints Relief Boards (Allison)</th>
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<tr>
<td>Equipment:</td>
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<tr>
<td>Buttons</td>
</tr>
<tr>
<td>Item Description</td>
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<tr>
<td>------------------------------------------------------</td>
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<tr>
<td>T-shirts for Volunteers /Participants (100)</td>
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<tr>
<td>Bomag Roller Rental</td>
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<td>Tables (8)</td>
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<tr>
<td>glass/ plexi to roll ink on (4)</td>
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<tr>
<td>Compression Blankets (8)</td>
</tr>
<tr>
<td>Vaseline (12)</td>
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<tr>
<td>Rollers (2)</td>
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<td>12in Brayers (10)</td>
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<tr>
<td>Vegetable Oil (5)</td>
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<td>Gojo (1 gallon tub)</td>
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<tr>
<td>4ft by 4ft Boards for Schools</td>
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<tr>
<td>Carving kits for Schools</td>
</tr>
<tr>
<td>● dremel bits</td>
</tr>
<tr>
<td>● hand tools</td>
</tr>
<tr>
<td>● Bandaids</td>
</tr>
<tr>
<td>● 5 cloth sheets</td>
</tr>
<tr>
<td>● 5 t-shirts per team</td>
</tr>
<tr>
<td>● exhibition at CAT</td>
</tr>
<tr>
<td>● 1 hr steamroller time</td>
</tr>
<tr>
<td>● ink on site</td>
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<tr>
<td><strong>Papermaking Station (Zachary Kelley)</strong></td>
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<tr>
<td>Hose and Sprayer</td>
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<tr>
<td>Tables (4)</td>
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<tr>
<td>Paper Pulp (10lbs Cotton Linters)</td>
</tr>
<tr>
<td>Item</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Pigments (white, yellow, blue)</td>
</tr>
<tr>
<td>Tubs (3)</td>
</tr>
<tr>
<td>Manila Paper (500 sheets)</td>
</tr>
<tr>
<td>Mould and Deckle set (5)</td>
</tr>
<tr>
<td>Sponges (15)</td>
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<tr>
<td>12 pack Sharpies</td>
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**Monoprint Station (TBD)**

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<td></td>
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<td>Drawing Paper 9X12 (500 sheets)</td>
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<td>Resa</td>
<td>Robert</td>
</tr>
<tr>
<td>Small Press</td>
<td>Loan</td>
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<td>PPBA</td>
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<tr>
<td>Newsprint</td>
<td>X</td>
<td>See above</td>
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<tr>
<td>Clothespins (lots)</td>
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<td>X</td>
<td>PPBA</td>
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<tr>
<td>Nylon Twine (1 roll) &gt;50ft</td>
<td>$6.00</td>
<td>Walmart</td>
<td>Jason</td>
</tr>
<tr>
<td>Rubber Brayers 4” (5)</td>
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<td>Graphic Chemical</td>
<td>Robert</td>
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<tr>
<td>Foam cutouts</td>
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<td>X</td>
<td>Allison</td>
</tr>
<tr>
<td>Random Items and Textured things</td>
<td>X</td>
<td>X</td>
<td>Allison</td>
</tr>
<tr>
<td>Water Based Inks ()</td>
<td></td>
<td>Graphic Chemical</td>
<td>Robert</td>
</tr>
<tr>
<td>Rags (25)</td>
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<td>Goodwill</td>
<td>Jason</td>
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<td>Tables (2)</td>
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<td>Arts Fest</td>
</tr>
</tbody>
</table>
### Event Planning: Management Skills

Now, if you were anything like me, you haven’t planned many big community events before, and that’s okay. The best piece of advice I can give anyone who is about to be in charge of something is, “fake it ‘til you make it.” You might have no idea what you are doing and be completely lost, but if no one else knows it, then you can accomplish so much. And the longer you play the position of the leader, the more you become the leader. Make sure that you have a team of people you can fall back on that you can delegate tasks to. Part of my event involved many art stops that if I tried to control them all at once, I would have lost my mind. I had a set group of people that I would go to if I needed something done, which made getting ready for the event so much more do-able. I even got to a point where I had a friend follow me around, write down what I said, and answer my phone for me. It was nice but only necessary the day before. The more you delegate jobs, the easier your job becomes and the more successful the event will be.

**Fundraising**
Now, hosting a steamroller printmaking event is not cheap, as you can imagine. In fact, the total costs can run in the thousands easy if you are not careful. I’m not going to list off simple ways to raise money like bake sales and car washes, since you probably already know how to do those. If you are working with a university, try to see what research project funding you can apply for through them, and of course, there is always asking for donations. I was actually quite surprised the sheer amount of contributions we got from local businesses. We received donations from Walmart, Panera Bread, Bi-Lo, and Moes, raising over $800. Southern Rental Systems graciously donated the steam roller for the entire weekend, after some negotiation. The moral of the story is, do not be afraid to ask, because some local communities might be more willing to help than you think.

Once you do get a sponsor, make sure you send a thank you note! Especially if you want to try to make your event an annual thing, and may have to come back and ask for donations again the next year.

**Public Relations and Publicity**

When it comes to make your event public, it is best to first approach the methods that will reach the most people quickly. Some of the ways that I got the event out there was through Facebook, the university’s art department, and local newspapers. Again, it goes back to faking it ‘til you make it. Convince people that your event will be the biggest and best thing to happen to your community, and people will want to say that they got the story first. After reaching out to the local press, within a week, I had three separate articles that were either about or mentioned Southern Steam Prints! Other than that, poster and postcards are a quick way to get the news out, although they can be pricey
depending on how many you distribute. Just try to get your event out there, either in paper or on the internet.

**Graphic Design and Website Development**

Through this project, I gained graphic design and web development skills. I had to develop a logo, which had to be approved by Georgia Southern Marketing. The logo took many trials and errors, but ended up being an image of Gus, Georgia Southern’s mascot, riding a steamroller, and print out the words “Southern Steam Prints.” When approaching your logo, especially if you do not have a graphic design background, make sure that you make it simple, but cover everything you want your event to represent. For example, in mine, which is on the cover, I used our school’s mascot, a steamroller, and the words “Southern Steam Prints” along with our ArtsFest logo incorporated on the roller. If you are not skilled in Photoshop, draw it by hand or hire a graphic designer, although that can be expensive. I also had to create a website in order to be used for publicity and artist recruitment. Previously, I had never created any websites with this complexity, and in doing so through Squarespace, a website building tool I highly recommend, I have gained a much better knowledge of website design and maintenance. The website included theme information, event information, application processes, and more. If you want to reference it to look at the set up and categories covered, it can be viewed at [www.southern-steam-prints.com](http://www.southern-steam-prints.com).

**Organization: Before and During**

With everything that will be going on during the planning of your event, it's not always easy to stay on top of things. One of the ways I mentioned earlier was to create timelines and spreadsheets in order to keep everything you need and have to do to prepare for your
steamroller event. I can’t stress enough how important these are to keep everything organized, but those lists are only good up until the day of the event. In order to keep everything running smoothly, you will need a game plan. Mine, which is included in the appendix, had supply lists for each station, leader names and numbers, a page of frequently asked questions and who to contact for an answer, and an hour by hour schedule that makes sure we stay on schedule. Make sure as you are creating your schedule you give the artists plenty of time to ink their blocks and print. Through my experience, when making these prints, it always takes longer than expected to get each print ready. When planning your time blocks, I would recommend allowing at least fifteen minutes for the first print, and ten minutes for each print after that. If an artist wants to make 5 prints, they need at least 55 minutes to print their woodblock. This can vary with number of volunteers, but it is safe to say that a small group of people can meet this deadline, with a little bit of wiggle room. Finally, make sure you allot more time than you think you need for setup and break down. It's one of the easiest things to forget, but can end up tacking on a lot of extra time if you are not careful. Clipboards will become your best friend, and make sure that you have extra copies of any plans you have. When everything is hectic and artists are printing, it's easy to lose your “game plan” and get knocked off course.

**Curating an Exhibition**

The final part of planning Southern Steam Prints was curating an exhibition of the prints created by our artists. While this is optional, the prospect of being part of a juried group show will appeal to many artists, and make you more likely to have more submissions. After the event, ask each of the artists for one of their prints to display. While you don’t
need a formal gallery to display them, try to see if there are any art galleries or centers that would be willing to display the works. Galleries plan their exhibitions in advance, sometimes even years ahead, so make sure this will be one of the first things you will want to do when planning your event. When I looked for a gallery for our prints, I unfortunately found out that all the ones in the local community were booked for the next few months, but I was able to work out with the curator a solution where the prints will be displayed on a railing that overlooks the gallery, so they will be more accessible, without needing their own particular space. Lesson learned, get creative! With the prints being so large, there are many more places that they can be hung so they can be viewed by the public.
Appendix 2: Thank you note for Donations
THANK YOU!

DEAR

Thank you so much for your help with making Southern Steam Prints so amazing. We truly appreciate your donation for our event. From all of us at Southern Steam Prints, we would like to extend our thanks!

Sincerely,

ALLISON MUELLER
SOUTHERN STEAM PRINTS DIRECTOR

Appendix 3: Website
Appendix 4: The Georgia Southern University, “Southern Steam Prints Brings
Steamroller to ArtsFest

Southern Steam Prints Brings Steamroller to ArtsFest

APRIL 26, 2016

Betty Foy Sanders Department of Art student Allison Mueller is gearing up to introduce printmaking to the community in a big way — using a steamroller — during this year’s ArtsFest on April 23 from 11 a.m. – 4 p.m. on Sweetheart Circle at Georgia Southern University.

Southern Steam Prints is the first event of its kind at Georgia Southern. For this event, Mueller issued a call to artists to design and carve 4-by-4-foot and 4-by-6-foot wood relief blocks. On the day of the festival, the blocks will be linked together, inked and printed by driving over the blocks with a Bomag® steamroller, provided by Southern Rental Systems.

The theme for the inaugural Southern Steam Prints event is history — local, national and personal. So far, five blocks have been selected for printing. Works to be printed include art by students at the local Charter Conservatory for Liberal Arts and Technology, and art by professional and student artists.

"When people outside of the art community think of art, they usually think of painting, drawing and color pencil. Most have never heard of printmaking," said Mueller. "But for me, printmaking is one of the most interesting, process-heavy ways to create art."
To give festival-goers a hands-on opportunity to learn the printmaking process, Mueller has worked with professor Trish Carter, fellow art students and Statesboro-Bulloch County Parks and Recreation to develop and organize two other Print Zone ArtStops for the festival. So not only will visitors have a chance to become involved in the process of creating the large-scale prints with Southern Steam Prints, they also will have the opportunity to pull handmade paper and create monoprints. Visitors also will have an opportunity to purchase handmade prints and books created by students in the Department of Art's Print & Paper Society at the festival's Artist Market.

Mueller is a senior B.F.A. 2-D Studio major from Milton, Georgia. The Print Zone/Southern Steam Prints event is part of her honors thesis project, which focuses on educating the public on the historic process of printmaking.

The College of Liberal Arts and Social Sciences (CLASS) is the largest of the eight colleges that make up Georgia Southern University, and it plays a central role in every student’s core of knowledge. CLASS, also described as the University’s College of the Creative Mind, prepares students to achieve academic excellence, develop their analytical skills, enhance their creativity and embrace their responsibilities as citizens of their communities, their nations and the world. CLASS offers more than 30 undergraduate degrees and several interdisciplinary minors from its 11 departments and five academic centers. CLASS offers eight master’s degrees, two graduate certificates and one doctoral degree. For more information, visit class.georgiasouthern.edu.

Georgia Southern University, a public Carnegie Doctoral/Research University founded in 1906, offers more than 125 degree programs serving more than 20,500 students. Through eight colleges, the University offers bachelors, masters and doctoral degree programs built on more than a century of academic achievement. Georgia Southern is recognized for its student-centered and hands-on approach to education. GeorgiaSouthern.edu.
Appendix 5: The Statesboro Herald, “ArtsFest set for Saturday”

http://www.statesboroherald.com/section/1/article/73969/

ArtsFest set for Saturday
Same place, new host

BY Al Hackle
ahackle@statesboroherald.com
912-489-9454

In its first year hosting the ArtsFest on Georgia Southern University’s Sweetheart Circle, the Statesboro-Bulloch County Parks and Recreation Department has received a lot of help from friends.

After all, someone has to bring the bows and arrows for ARChery, the musical instruments for the petting zoo and the steam roller for making “large-scale” prints.

Saturday’s 10 a.m. until 4 p.m. festival will be the 34th annual and will continue many traditional attractions, obviously with some new twists. The event map numbers 26 art stops, but some offer multiple activities. Almost all are free. Souvenir T-shirts for mailing cost $5.

“We ask that parents dress kids for a mess because the fun art stops may use materials that may not be washable,” Kimberly Sharpe, events coordinator for Statesboro-Bulloch County Parks and Recreation, said in a news release.

Art stops offer painting with brushes and fingers, clay and sand art activities and digital art for mobile devices. The Humane Society of Statesboro and Bulloch County hosts the Paint-a-Pet stop, but the Instrument Petting Zoo is the GSU National Association for Music Education chapter’s idea.

Georgia Southern art students and students from other departments are still involved.

A group called Southern Steam Prints is hosting the large-scale prints stop. Wooden panels, 4 and 8 feet across, carved in historic themes by artists and school groups, are to be pressed for prints by a steam roller from Southern Equipment Rentals.

Also on the map are 10 vendors in the Artists Market, plus eight food and beverage vendors.

A transition year

After the university’s Betty Foy Sanders Department of Art announced at the beginning of the year it would cease hosting the event, the county recreation department put the current effort together in less than three months.

“Has it been a lot of hard work? Yes, but it will pay off in the long run,” Broni Gainous, Parks and Recreation’s marketing and communications coordinator, said in an interview. “When we see those kids’ happy faces, it will all pay off.”

Sharpe lined up the art stops, the Artists Market, food vendors and other details such as fun inflatables, Gainous said. Meanwhile, Tim Chapman, executive director of the Averitt Center for the Arts, offered to schedule local talent for the community stage and quickly filled all the time slots. Several musical groups are slated to play, including the Southern Saxophones and the GSU Clarinet Ensemble, but there’s also a dance academy, an improvisation group, a taekwondo school and Statesboro High School theater students.
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Partners and sponsors

University officials agreed the festival could still be held in the tree-canopied park inside the university’s oldest entrance from U.S. Highway 301. The former host entity, Georgia Southern’s art department, has provided information and furnished some materials.

So the 2016 ArtsFest has been organized "with the help of ... all of our community partners, our sponsors," Gainous said. "We couldn’t have done it without the help, that’s absolutely for sure."

Besides the university, its art department and the Averitt Center, other organizations helping include the Bulloch County Schools, Charter Conservatory, the Statesboro Regional Art Association, Statesboro Regional Library, the GSU Office of Leadership and Civic Engagement, GSU Music Department, GSU Theatre Department and the GSU Paper and Print Society.

The GSU Museum is extending its hours to coincide with ArtsFest. The $2 museum admission provides access to the two current exhibits, one on the history and science of cameras and another on the archaeology of Camp Lawton, the Civil War prison camp.

Dabbs, Hickman, Hill and Cannon CPA and the Kiwanis Club of Statesboro are "title sponsors," Gainous said. Other sponsors include the Statesboro Regional Art Association, East Georgia Regional Medical Center, Premier Dental Wellness, Lions Club of Statesboro, Georgia Southern University, Pladd Dot Music, Lori Grice Photography, Shane’s Rib Shack, Northland Cable-Cable Ad Concepts and Chick-fil-A.

The National Weather Service forecasts a "partly sunny" Saturday in Statesboro with a slight chance of showers after 2 p.m. If the past is an indication, 4,000 to 5,000 people, mostly families with young children, are likely to attend ArtsFest.

"We’ve already seen a positive outcome from it, and that’s just simply people saying, ‘Thank you for keeping this alive,’” Gainous said.

Herald reporter Al Hackle may be reached at (912) 489-9458.
Appendix 6: The Connect Statesboro, “#LongLiveArtsFest”


#LongLiveArtsFest

When Georgia Southern’s Betty Foy Sanders Department of Art announced in early January that they would discontinue ArtsFest — an annual event celebrated by the community for over three decades — organizations and families alike were dishearten by the news. Luckily, their mourning was short-lived when the Statesboro-Bulloch County Parks and Recreation Department (SBCPRD) later publicized their willingness to pick it up and host it themselves, keeping it alive and afloat for 2016.

According to the January news release, the decision from the university’s art department to drop the festival was due to a change and growth in the department’s mission and curricula. Years ago, Georgia Southern offered a B.S in Art Education. ArtsFest, a remnant of the degree, simply no longer aligned with the department’s current mission and programming. For a few days, it looked as though the long-running community event had reached the end of its lifespan.

However, key staff members of the SBCPRD met with the GSU Art Department to determine if they would be able to handle the responsibility and costs of hosting the event themselves. The GSU Art Department was able to provide them with internal directions, maintenance and services, information regarding approximate costs, and helpful advice on how to run the festival.

“The Department Chair and staff were very nice to share how the event worked. We then took our needs to one of our community partners, the GSU Leadership and
Community Engagement Division,” Broni Gainous, marketing and communications coordinator for the SBCPRD, said. “The executive director of that division, Todd Deal, took our requests to Interim President Dr. Jean Bartels. Graciously, Dr. Bartels agreed to our requests, which made our ability to host ArtsFest much easier.”

With Deal's help, the SBCPRD was given permission to use Sweetheart Circle, the traditional venue for ArtsFest. They were also granted the use of a stage owned by the arts and theatre department, along with the use of parking, bathrooms, tables, chairs and trashcans — requests essential in allowing the SBCPRD to better accommodate its estimated turnout of 4,000-5,000 people.

“We will remain at Sweetheart Circle, which we think is the perfect venue for this event, and we hope to remain in this location for many years to come,” Gainous said.

Although the SBCPRD was excited to have the opportunity to keep ArtsFest alive, they were well aware that they would be unable to successfully host without help from the rest of the community. A number of organizations — such as the Averitt Center for the Arts, Bulloch County School System, Statesboro Regional Art Association, Charter Conservatory, Statesboro Regional Library and multiple GSU organizations and departments — jumped at the opportunity to ensure ArtsFest could be celebrated this spring.

“We sent an email to everyone who has partnered in the past, as well as the community partners we felt had an interest in art. We got an overwhelming response: A lot of people were very interested in being involved,” Kimberly Sharpe, an event supervisor at SBCPRD, said. “All were more than willing to host Art Stops, provide organizational assistance and help recruit volunteers.”
ArtsFest will be held April 23 from 10 a.m.–4 p.m. and will feature various Arts Stops, allowing children to experiment creatively with digital art, face painting, clay, musical instruments and more.

In addition, the Averitt Center recruited and organized all the community stage acts for the festival. GSU Southern Saxophones, GSU Clarinet Ensemble, Statesboro Youth Ballet, Southeast Bulloch High School’s Jazz Band and Pladd Dott Music School of Rock are among the many acts visitors can expect to see.

Gainous continued to emphasize that, although there’ll be a few minor adjustments due to timing and planning constraints, the festival will still offer Statesboro-Bulloch county residents the same family-oriented fun they’ve enjoyed in previous ArtsFests.

“We understand the purpose of ArtsFest has always been to unite the community in celebrating the importance of the performing and visual arts through the creation of art, experience of cultural performances and the tasting of culinary delights," Gainous said. "We strongly agree with that mission and will strive to maintain the high reputation of ArtsFest by not deviating from that mission. We hope one benefit that will come from SBCPRD taking lead on this event is that we can better convey to the public that ArtsFest is a community event — not a GSU-only event.”
Appendix 7:

Arts Fest Game Plan
April 23, 2016
Call Anyone But Allison

- What time do I have to be here? Jessie
- Where do i go? Jessie
- Question about papermaking? Zak Kelley
- Question about Monoprinting? Austin Cates
- How do i sell my work? Jessica or Jennie
- I'm hungry and thirsty? Jessie
- Where is the Moes? MacKenzie Willard
- I really need to talk to Allison. No you don't, call Jessie.

Only call Allison if you are dying, the steamroller is broken, or the world is ending.

Allison- 770-335-****
Jessie- 770-861-****
Zak Kelley- 706-312-****
Austin Castes- 678-471-****
Jessica- 770-756-****
Jennie- 770-597-****
MacKenzie Willard- 912-309-****

EMERGENCY NUMBERS/ALLISON USE ONLY
Trish Carter- 912-486-****
Southern Rental Systems- 912-681-****
Jason Whitfield- 912-618-****
Public Safety- 912-478-****
Hope Carroll- 864-986-****
Jesse @ Moes- 803-556-****
Southern Steam Prints

Allison Mueller and Jessie Voiles (needs 3 assistants at all times)

- Steamroller
- 2 plexis to roll ink on
- Ink Bucket
- 4 tubs Vaseline
- Rollers and Brayers
- Vegetable Oil
- Newsprint
- Gojo
- Gloves
- Blankets
- Footboards
- Cable Ties
- Rope
- Clothes Pins (get from Monoprints)
- Thank you Poster
- Paper to cover tables

MonoPrints
Austin Cates and Lorie Elrod (needs 2 assistants at all times)

- Purple and Orange Press
- 2 Sharpies to write names
- 500 sheets drawing paper
- Various Rollers
- Plexi glass to roll on
- Plexis for kids to roll on
- Popsicle sticks
- Paintbrushes
- Cups
- Ink Scrapers
- Twine
- Clothespins
- H2O Bottle
- Foam Cut Outs
- Newsprint
- Wash Bucket (holding supplies)
- Sponge
- Scrapers
- Paper to cover tables

Papermaking

Zak Kelley (needs 3 assistants at all times)
- 2 paper pools
- Prepared paper pulp
- Mould and Deckle sets
- Manila paper
- Sponges
- Sharpies for names
- Buckets
- Paper to cover tables

**Artist Market Tent**

Jessica and Jennie (needs 1-2 assistant at all times)
- Art to Sell
- Paper to cover tables
Weights clothes pins
Squarecard reader

Jordan and Ray Station
Jordan Surell and Ray Petit

Paper and Plates
Newsprint
Ink
Cardboard
- Spray Bottle
- 2 pair Gloves
- Ink gun
- Plexiglass

Dr. Dave Station
Dr. Dave (needs 1 assistant at all times)

- Screen
- Paper
- Ink
Schedule by Time:

- 8:00 am
  - Allison arrives at Print Studio
    - Move rollers to hall
    - Move boards to hall
    - Thank you poster
    - Confirm sponges and scrapers in monoprint
- 8:30 am
  - Get 5 more tables
  - Sweetheart circle check
- 9:00 am
  - **Morning shift people meet @ Print Studio**
    - Leaders get game plan
    - Leaders get aprons
- Volunteers get jobs
  - Supplies move to Sweetheart Circle

- 9:30 am
  - Test steam roller
  - Hang thank you poster
  - Leaders in place
  - Trish setup Carving Station

- 10:00 am
  - Arts Fest Begins
    - Allison prints first side woodblock
  - 10:30 am
    - MacKenzie Picks up Moes
  - 11:00 am
    - Zak prints his Woodblock
  - 11:30 am
    - Tables assign lunch breaks as they see fit

- 12:00 pm
  - Southern Steam Prints Lunch Break until 12:30
    - Film crew arrives, gets set up
  - 12:30 pm
    - Greg and Charter Conservatory Woodblock Print

- 1:00 pm
  - Trish Finish Carving Woodblock
  - Afternoon Shift Change

- 1:30 pm
  - Trish Woodblock Print

- 2:00 pm
  - President Bartell drives steam Roller
  - Filming Finishes

- 2:30 pm
  - Southern Steam Prints Break

- 3:00 pm
  - Allison Print Back Side of Woodblock

- 4:00 pm
  - Arts Fest Ends!

- 4:30 pm
  - Move all supplies back to print studio
  - Break down tables

- 5:00 pm
  - Finished