

## **FAQ**

### **WHAT ARE THESE?**

These are called blockprints - woodcuts and linocuts (also known as linoleum blockprints).

### **WHAT'S A LINOCUT and A WOODCUT?**

A woodcut/linocut is a way of creating art by first carving an image out of wood or linoleum (not the vinyl of today but cork, wood pulp, and linseed oil, compressed and held together with burlap). The carved image has to be inked using a brayer (roller), paper is then placed on the surface, and then hand-cranked through a press or hand-burnished with a flat object such as the back of a wooden spoon. This has to be done every time for each image and color made.

### **ARE THESE STAMPS?**

No. Like a stamp, they're relief prints; meaning the surface gets printed. Unlike stamps, they're not made of rubber from a mold, but are carved into a harder material and require much more pressure to get the image.

### **WHAT'S AN ORIGINAL PRINT?**

An original print is an image made directly from a plate that the artist has carved or etched. Unlike a Giclee reproduction (which is an inkjet copy), the original print is the actual intended art - the artist has just chosen this method instead of a paint brush, pencil, etc., to make the piece.

### **HOW LONG DOES IT TAKE YOU TO CARVE A BLOCK?**

That all depends on the detail and size. I work fairly quick and have done smaller blocks - 3"x2" - in a few hours, while my biggest block - 5'x3' - took me 2 months to carve.

### **HOW DO YOU GET DIFFERENT COLORS?**

Different colors are achieved by carving multiple blocks. These have to be inked separately, and pressed separately, one color on top of another. In addition, I hand-paint with watercolor some of the prints.

This is also why the prints are priced differently - it takes a two-block print twice as long to make as a single-block print. The more color you see, the higher the cost of the work.

### **DO YOU MAKE YOUR OWN FRAMES?**

Yes. My frames are an 8 to 10 coat process I developed. I also do my own mats using the blockprint method.

### **WHAT DO THE NUMBERS MEAN AT THE BOTTOM OF THE IMAGE?**

The numbers indicate the size of the edition (how many pictures were made) and how far along in the edition before being sold out.

For example: 73/100 The number on the right is the edition size - 100 were made. The number on the left, 73 lets you know there are approximately 27 prints left before the edition sells out. My largest editions are 250, my smallest 15.

### **DO YOU HAVE DEALS FOR MULTIPLE PURCHASES?**

No. My work is not mass produced and is fairly priced for the time that goes into a handmade product. Since we're cutting out the middle man (the gallery), I'm able to sell for less by doing the selling myself. Despite the rising costs of booth fees, materials, gas, and hotels, my prices have remained the same since I began doing art fairs full time in 2003. It's my desire to hold to these prices as long as I can - each year being a better deal for the customer. However, I can't guarantee this and in the future may have to raise them. It's important to me that anyone who wants my work can afford it.

### **ARE YOU A MUSICIAN?**

No. I've dabbled with piano, trumpet, and harmonica, but I don't consider myself a musician. Music has been a big part of my life, however, and I consider it the perfect marriage to be able to make art and listen to music at the same time. I listen to all types of music and have no individual favorites - the genres I listen to seem to change with my moods and the locations I'm in.

### **DO YOU DO SPECIAL REQUESTS?**

I've kept my music choices almost exclusively to the legends (Hall of Fame). I do commissions, but due to the lengthy process of creating a block for a single image, the cost is much higher than what you would pay for what's already being offered. CD commissions start at \$600.

**Statement:**

Initially trained as a painter, I first became interested in relief prints when I discovered the woodcut novels of Lynd Ward and Frans Masereel, as well as other WPA artists, in the mid 90's. I was mesmerized by their strong contrasts of light and shadow, black and white. I quickly delved into the work of the German Expressionists and Mexican Socialists, and perhaps have been influenced in some way by all.

My blockprints are carved out of wood or linoleum - a compression of cork, wood pulp, and linseed oil. I print each block on an obsolete Showcard sign press, and the larger prints I burnish by hand. The choice of paper and cutting style are important in trying to create the correct feel for the subject matter.

My ideas are a result of my interests in narrative; story, poetry, lyric, and personal experience.

**Music Series:**

The narrative aspect of lyrics was a natural progression for me in developing artistic ideas. The blues legend, Robert Johnson, became an early study in Faustian narrative myth, while many other musicians had their own unique stories to tell. From there, it was simply the beginning of a series, or cycle of prints. I've worked in this method for the past 20 years as it allows me the opportunity to fully exhaust my ideas and flesh out the subject matter. I enjoy researching the history of the blues, country, jazz, and Americana, while the rock series is deeply imbedded in personal experience.

It was with purpose I created my small images the same size as a CD cover, the mat similar in size to an album, and the medium size prints scaled to resemble old music posters. The print bin creates the same recollection of browsing through albums in a record store. It's been my intention to foster a nostalgia or retro experience, while still making the art uniquely my own.

**Method:**

1) I begin each idea for a blockprint with a small thumbnail sketch. A final draft is then drawn to scale and transferred to the block. The drawing on the block is backwards as the eventual print will be the mirror image.

2) After the drawing is transferred, the wood or linoleum is carved using several V and U shaped gouges. There are a number of strategies when trying to break down an image into just black and white, but in the end, whatever is cut away will be white while the surface of the block will print black (or another color of choice).

3) Once the block is carved, the surface is inked, a paper is chosen, and then both are hand-cranked through the press. The blocks that are too large for the press are burnished on the back using a large wooden spoon."

4) Each multi-colored print has an individual block carved for every color. The print must align with the previous image and be pulled through the press multiple times. In addition, some of the prints are individually painted using watercolors.

5) The final print is then signed and numbered in a limited edition.

Kreg Yingst

selected resume

## EDUCATION

Eastern Illinois University 1996, MA in painting  
Trinity University (San Antonio) 1983, BA in painting  
University of Texas at Austin 1978-80

## SELECTED EXHIBITIONS

2008 *The Rest of the Story*; Artel Gallery; Pensacola, FL  
2007, 2006, 2004 Cinco Banderas Exhibition; Artel Gallery; Pensacola FL  
2007 *In Depth: Body of Work III*; Artel Gallery, Pensacola, FL (3 person exhibiton)  
2007 *Tone Deaf: Music for the Eyes*; Naked Art Gallery; Birmingham, AL (2 person exhibit)  
2006 *Black and White Again*; Artel Gallery; Pensacola, FL  
2006 *Recuerdos: Celebrating the Day of the Dead*; Flushing Meadows Town Hall, NY  
2006 *Alive Inside; The Lure and Lore of the Sideshow*; Purdue University, Lafayette, IN  
2005 *Sleight of Mind: Magic Realism in Contemporary Art*;  
Flushing Meadows Town Hall, NY  
2005 *Cinco Banderas Collection*; Pensacola Museum of Art, Pensacola, FL  
2005 Halsey Gallery, College of Charleston, Charleston, SC  
2004 University of West Florida, Pensacola, FL  
2004 Heuser Art Center, Bradley University, Peoria, IL  
2004 *19<sup>th</sup> Annual Combined Talents: The Florida International*;  
Museum of Fine Arts, Florida State University; Tallahassee, FL  
2003 Artel Gallery, Pensacola, FL  
2002 *Linda Kardoff and Kreg Yingst; Paintings*; College of Lake County, Grayslake, IL (2 person exhibit/catalogue)  
2002 Shimer Artworks, Shimer College, Waukegan, IL (2 person exhibit)  
2002 Triangle Gallery, Sinclair Community College, Dayton, OH (2 person exhibit)  
2001 Holy Covenant Gallery, Chicago, IL (solo exhibit)  
2001 Suburban Fine Arts Center, Highland Park, IL  
2001 Ann Nathan Gallery, Chicago, IL  
2000 Wabash College, Crawfordsville, IN  
2000 Northshore Gallery, Northbrook, IL  
2000/1999/97/96/92 College of Lake County, Grayslake, IL  
1999 Koreart Institute and Gallery, Glenview, IL  
1998/97/96/95/93 Graham Museum, Wheaton College, Wheaton, IL  
1996/95/94 *Art and Social Justice*; Colfax Cultural Center, Southbend, IN  
1996 *MA and MFA Show*; Tarble Arts Center, Charleston, IL  
1996 Arlington Contemporary Art Center, Arlington Heights, IL (solo exhibit)  
1995 Foster Korean Community Center, Chicago, IL  
1994 Regent College, Vancouver, BC  
1994 Gallery 451, Rockford, IL  
1994 *Utopian Visions*; New Harmony Gallery of Contemporary Art, New Harmony, IN  
1994 *Expressions of Faith and a Marginalized Existence*: The Center for the Arts and Religion, Dadian Gallery, Washington, DC

## AWARDS AND HONORS

2008 First Place Printmaking; St Louis Art Fair; St Louis, MO

2007 Purchase Award; Cinco Banderas; Northwest FL Arts Council  
2007 First Place Printmaking; St Louis Art Fair; St Louis MO  
2007 First Place Printmaking; Atlanta Art Festival; Atlanta, GA  
2006 Purchase Award; Cindo Banderas Northwest FL Arts Council  
2004 Purchase Award; Cinco Banderas Northwest FL Arts Council  
2004 Award of Excellence & Originality; Ann Arbor Street Art Fair, Ann Arbor, MI  
2004 Most Unique Work; New Orleans Jazz Festival  
2002/2001/2000/1997 Award of Merit - College of Lake County, Grayslake, IL  
2002/2001 Award of Merit - Suburban Fine Arts Center, Highland Park, IL  
2000 Purchase Award - College of Lake County, Grayslake, IL  
1999 Award of Excellence - College of Lake County, Grayslake, IL  
1994 Artist Grant; Fieldstead Fellowship; Los Angeles, CA  
1994 Jurors Award - Art and Social Justice, Southbend, IN

#### REVIEWS/PUBLICATIONS

Kreg Yingst, *Psalms, Poems, and Prayers*, June 2008 (book)  
Kreg Yingst, *The Blues in Black and White*, 2006 (catalogue)  
Amanda Pierre, *Des Moines Register*, June 2006  
Kreg Yingst: *The Magic Show in 52 Linocuts*; book; December 2005  
Mark Sloan, *Alive Inside: The Lure and Lore of the Sideshow*; catalogue 2005  
Danielle McClure, *Black and White*; Birmingham's City Paper, December 2004  
Combined Atalents: The Florida International, 2004 (catalogue)  
Steve Jones, *Linda Kardoff & Kreg Yingst: Paintings*, February 2002  
Kurt Brian Webb, *The California Printmaker*. January 2002  
Ellen Pritsker, *The Evanston Review*, November 2002  
Gwen Jader, *The Daily Herald*, November 2002  
Caron Smith, *News Sun*, Lake County, IL 10/28/2000  
Bruce Ingram, *Pioneer Press*, Cook and Lake County, IL 10/21/1999  
Lisa Bornstein, *South Bend Tribune*, 2/5/1995 & 5/19/1994

#### PUBLIC COLLECTIONS

Janus Corp.; Denver, CO  
Robert T. Wright Community Gallery; College of Lake County; Grayslake, IL  
Cinco Banderas Collection; Northwest FL Arts Council; Pensacola, FL  
Purdue University Galleries; Lafayette, IN  
Halsey Institute of Contemporary Art; College of Charleston, SC  
Ferro Investments; Joliet, IL  
Epic Stystems Corp., Verona, WI