

Welcome to IMPACT Printmaking Journal Issue Two, Autumn 2020.

A warm welcome to the [second issue of the journal](#)

First of all, a sincere wish that this note finds you all safe and well, and that you remain connected to families and friends.

Pandemic-related issues have affected all of our lives since February, and Covid 19 has precipitated a rush of new experiences and emotions: anxiety for the present and the future, yet appreciation for small moments of joy. Our International print community has had to postpone eagerly anticipated gatherings: such as [SGCI in Puerto Rico](#), the [IMPACT Printmaking Conference in Hong Kong](#) and the [International Mokuhanga Conference in Nara](#). They will go ahead in the next year or two, and will be all the sweeter for restoring our sense of community and exchange.

Moreover, many printmakers have adapted rapidly to video conferencing and, for better or worse, the joys of online teaching. Having direct access to artists and speakers has been a powerful experience, despite the glitchy beaming of proxy faces and voices from each other's homes. Now we can attend meetings in different time zones in pajama-clad comfort, if we wish. We can shun three-hour commutes, and steal extra time for sleeping. I've enjoyed my virtual travels to Indiana, Alabama, Liège and Leeds over the past few months, and can't wait to visit for real in the future.

The research and articles in this issue happened because of the hard work of authors and reviewers alike. They touch on a wide range of printmaking techniques: from lockdown-friendly [low-fi](#) approaches, through observations of how nature has created reflective strategies for [irridescence](#), all the way to advanced research on how printmaking can be used to create incredibly beautiful [photoluminescent glass](#).

In this issue we are lucky to read about research which illuminates printmaking history in new ways: how [soft-ground transfer](#) papers might have been used and mis-categorized; and how the introduction of [letterpress](#) to New Zealand played a role in preserving Māori language.

Last, but not least, we have some writing which gives us a privileged insight into artists' working practices: in the form of [self-reflection](#), through detailed description of [portraiture](#), and through two artists having [warm conversation](#).

It is increasingly clear to me how essential the arts are to a sense of wonder in the world. For those who would like to connect with us at the Centre for Fine Print Research, please have a look at the [website](#), where we have archives of [talks](#) and presentations, and perhaps consider joining one of our conferences, such as the [Touch Symposium](#) which will be running on 9–10 December. Or send me an email at [wuon-gean.ho@uwe.ac.uk](mailto:wuon-gean.ho@uwe.ac.uk)

It would be lovely to hear from you! I hope you remain healthy, and that we meet soon.

Wuon-Gean Ho, Editor.

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