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“We are all that we really have”

— Unknown

# Elizabeth Kovach

(Interview by Todd Irwin)

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TI: How did you get started screen-printing? What got you hooked?

EK: I started screen printing in college after leaving the photo program I was in, which was really competitive and \*kinda\* snobby. The printmaking department was way more community focused & just way more fun. At some point during my BFA career, I learned that there was such a thing as “master printers” and I knew that’s what I wanted to do. I never really felt like I thrived at making artwork, but boy do I love a learned skill.

TI: What’s the origin of your moniker, Salty Broad? Are you an angry printer?

EK: Earth is challenging these days, it makes me cranky.

TI: What don’t people understand about screenprinters or the screenprint process?

EK: Sometimes people ask me for a print quote and are shocked by the number I send over, but I’m pretty sure those people think that I’m on a computer and push ‘print’ and all the perfect prints come rolling out of a machine with no human interaction. I think some people can’t wrap their heads around the process without SEEING screen printing in action. It’s detail-oriented, time-consuming and often monotonous, but I love it!

TI: Is there anything about the screen-printing/commercial print industry you would change?

EK: The ‘gig poster’ community that I’m a part of needs more DIVERSITY. PERIOD.

TI: Any good “war” stories you can share? Shit clients, jobs from hell, etc?

EK: I got clamped in a press once! I was working at The Bird Machine (hi, Jay) and we had just got a new (old) semi-automatic press. I was still getting used to some of the functions, one of which was a button that raised the head of the press up & down, which you could disable. Well, I didn’t disable it and I was cleaning ink off the screen at the end of a run and my hip hit the button, the head came down, and I found myself under the weight of it. Maybe I’m great in pressured situations, but without much of a reaction and the help of adrenaline I pushed it up and got myself free. Had a minor black eye from my glasses being pushed into my face and ink in my hair but totally fine. Now I ALWAYS disable the lift function when I’m tearing down.

TI: What led to the creation of your new hybrid gallery-printshop, Paper Hat?

EK: I had been printing my husband/partner’s (hi, Ryan) work for years but we were working in 2 separate places. He was at home and doing all my pre-press work, and I was studio neighbors with Crosshair (hi, Dan). It just made sense for us to share a studio. We looked for a long time & found a great space but it was bigger than we needed so we decided to make half of it a gallery. It’s great to get people in the space and honestly, as a self employed person, I’m a bit starved for human interaction, so it benefits me greatly.

TI: Can you describe your current set-up?

EK: Walk in the front door and you’re in our gallery! We have tons of natural light from windows running down the side of the building. Past that, you’ll

find Ryan's office and then my print setup. I've got an American Daytona, a couple of imperfect print racks, and my ink is attractively organized by color. We've got a couch! We've got plants! We've got big tables! There's a perfect little windowless office in the back that has our washout booth & exposure unit. It's the nicest studio we'll ever have.

TI: Do you have any good lunch options around there? (Wicker Park/Logan Square area of Chicago)

EK: Paper Hat is about equidistant from Margie's Candies & The Freeze sooooo that's a fun summer treat/problem.

TI: Can screenprinting (the act of, or, art-making in general) save the world?

EK: I actually think about this a lot, because I wonder if I'm spending energies doing enough to help others... But, I think art & commercial printmaking are just forms of communication, which is what we need to save the world. So, yes, maybe indirectly, screen printing can save the world.

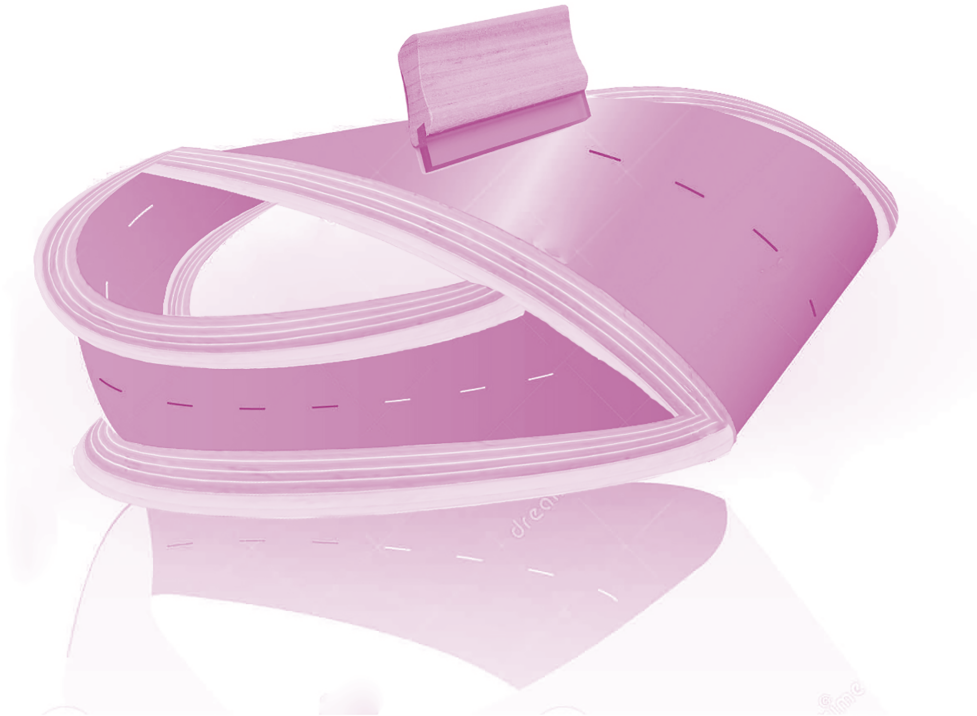
TI: Tamale boat: yea or nah?

EK: Had to Google 'Tamale Boat'. Seems plausible.



# Möbius Screen

by Anna Tararova



**A Möbius Screen is a screen with only one side and only one boundary.**

∞

A squeegee traveling along the screen returns to its starting point having traversed both sides of the screen without ever crossing an edge.



# Laura Brown

(Interview by Josh Dannin)

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JD: Laura Brown, we first met in Athens, OH in 2014. We went to a cafe, and I accidentally drank a large mocha. I was awake for the next 48 hours. What's been up since then?

LB: That was a magical time and trip! I have very fond memories of my 24 hours in Athens. Since then, I went to grad school (not in Athens), moved back to Minneapolis, and I have been working on figuring out how to be an artist in this new phase of life. Also, I started going to therapy for all the grad school stuff, and now I am a person who talks about how helpful therapy is.

JD: Describe your art practice in the form of a haiku.

LB: No.

JD: What's your Pantone Color of the Year?

LB: 806 AKA Fluorescent Pink, but that's more like the Pantone Color of My Life.

JD: CHEER! Tell us about how it began, and your plans moving forward.

LB: Thank you for writing the name correctly! It's all caps, exclamation point. When I was in grad school, I saw so many students get to graduation and realize that they were suddenly going to be spit out into the world without access to a studio, possibly without community support for making work or continuing their education. I also know plenty of adults who are interested in engaging with their creativity more, so I could see the appeal for a place that brings together education and resources for creative folks across the spectrum of art-curious to practicing artists.

I was already pretty disillusioned with academia, but I love teaching and mentoring others. I have always had a feeling I would prefer to work for myself anyway, so a vision emerged of a place that could serve as a workspace for me, as well as a classroom, library, small event space, a teeny residency. It is currently in a studio building in Northeast Minneapolis, but in the next three years, I would really like to move it to a storefront space or the ground floor of a duplex to be more accessible and flexible in its offerings. The name came from my history as a high school cheerleader (a fact about me that people are often surprised to learn).

I am also working on developing the CHEER! Fund (working title), which fulfills my desires to 1. create a line of CHEER! swag and 2. be generous in a tangible way. So half the proceeds of sales of totes, pins, magnets, etc. will go to fund artists who need an infusion of cash for various reasons.

JD: Your Postcard Club seems to have picked up speed as well. How'd that come about? Do you factor stamp selection into your designs?

LB: Yeah! That's pretty exciting. That started, like most things, as an experiment (see: Sister Corita). I know that if I am going to be self-employed in the 21st century, I need those multiple income





streams. I started with a pre-sale at the end of 2018, but I wanted a way for people to join on an ongoing basis, and Patreon seemed like the best mechanism for that. After over a year, though, I am only beginning to really engage with the platform. Most of the deliverables are either tangible things I send in the mail, or through my Instagram account (@laurabrownart), though I am really trying to make more time for writing and posting directly on Patreon. Each month, I send out a new postcard, usually letterpress printed, but sometimes I screen print them. They are related to what is going on in the world, or a season, or my own life. I don't really think about the stamps because there are pretty set designs for postcard stamps and I send out enough that splurging on specifically designed stamps (i.e. Ellsworth Kelly) would cost way too much. I do love how the postal markings interact with the printed text and images, though!

JD: How do I get a Laura Brown head sticker?

LB: You have to join my Patreon! ([patreon.com/laurabrownart](https://patreon.com/laurabrownart)) In addition to the postcard-in-the-mail level, I have a \$2 level, which is like saying, "I like what you're doing, keep doing it!" Both levels of support get you a sticker.

JD: Minneapolis seems to have a great printmaking community and art scene in general. What's the deal? Does it extend over into Saint Paul as well?

LB: In Minnesota, there are a lot of programs built in to benefit the good of the general population (though it should also be said that we have some of the largest racial disparities in education and opportunity in the country, so there's more work to do). We have good state healthcare that is relatively easy to access, and a lot of rights for tenants, for example. I experienced the high contrast to this during my three years of living in Texas. What that means for artists and arts organizations is that there is a lot of money set aside for us by the

state, as well as a number of private foundations. The whole Twin Cities has a lot going on in terms of art and specifically printmaking, book arts, publishing, which is really exciting! There are a ton of resources like Highpoint Center for Printmaking, Minnesota Center for Book Arts, and there are a lot of printmakers making cool things.

JD: How does your printmaking and quilting work overlap?

LB: That started in grad school. I wanted to figure out a way to combine them in technique, but I knew if I used traditional materials I would get criticized for it (for good reason, probably?). So I started screen printing on big pieces of Tyvek and sewing them together to make big "signs" that referenced construction signs. That allowed me to really open up and think more fluidly about my work and how it relates across media. I used to keep things really separated for no real reason, and now I just embrace my textile

loving side and let it talk to my print and book arts making sides.

JD: Go-to Spotify mood playlist:

LB: There's one called Black Power Mixtapes, which I like to put on when I'm hosting an event at the studio. It has a good energy, appeals to lots of people, and there are no surprise explicit lyrics.

JD: Here at Power Washer Zine, we're sandwich fanatics. What do we eat in the Twin Cities? Which city has a sturdier roll?

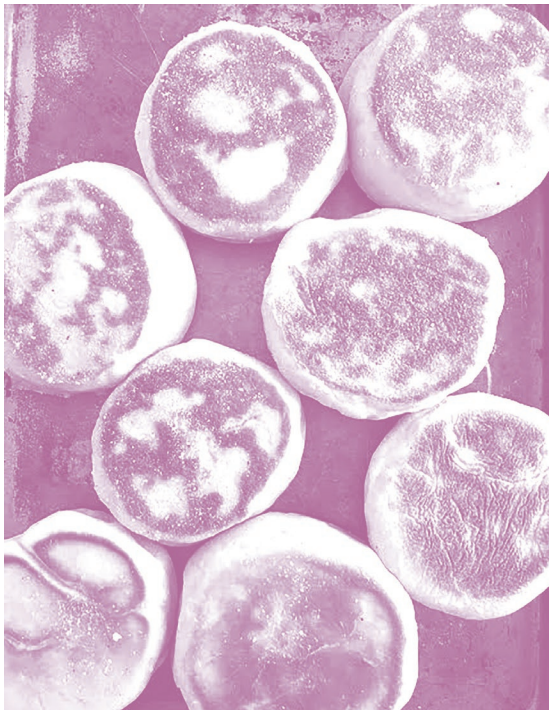
LB: Minneapolis, and specifically Matt's Bar, is home to the Jucy Lucy, a burger with molten cheese inside. Now there are a lot of places that serve them. There is a lot of good food, and several really good burgers, in the Twin Cities: The Anchor Fish and Chips (also their Toasty is amazing, it's a ham and cheese, toasted with onions and tomatoes), Saint Dinette, a place called Dipped and Debris (a name that's not great and I can never remember). I have really been getting into making sourdough English muffins lately, and I have to say, they're pretty good.

JD: What are you feeling optimistic about in March 2020?

LB: I honestly feel heartbroken about a lot of things in the world right now. BUT. . . winter is coming to an end here, which always has the effect of skyrocketing the general communal mood. The last few years have been full of transition and change for me personally, so I am glad to feel more settled than I have in awhile. I am three months into this self-employment experiment and I'm paying my bills, so that's something to celebrate.

JD: Please share some words of wisdom with our readers.

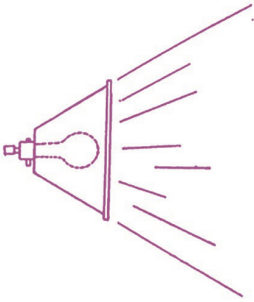
LB: Keep going! Also, get off your phone and go play outside.





# The Allegory of the Screen

by Todd Irwin



(truth)



(belief)



(prisoner)



(illusion)

## Brainstorm

(Interview with Briana Feola  
and Jason Snyder by Josh Dannin)



JD: First thing's first: Where would a highly critical sandwich lover find a good hoagie in New Hampshire?

BS: Well first of all to get a good HOAGIE you guys have to go to Philly. To get a good sub in New Hampshire I'm actually having a tough time. There aren't many. I've been baking bread for about 7 years now so honestly I buy my own deli meat and go after it myself because good bread is like the whole damn thing. If I'm in Portsmouth I'll go to Ceres or if I'm in Kittery I'll go to Beach Pea.

JD: You two have been running Brainstorm since 2008. How did this all start?

BS: We started collaborating in college around 2006. Graduating right into the recession the job market was absolute garbage so we just kinda kept making things together on the side as a passion project. We took whatever jobs we could find to get a grasp on adulthood and paying bills and living somewhere. Living that hustle life we started selling these collab posters at local craft fairs in Philly, NYC, Baltimore because there was this post-recession handmade Etsy.com DIY movement happening and we kinda rode that wave.

JD: I saw that you once had a live/work studio in Philadelphia, complete with a homemade kitchen screen washout setup. I'm from Philly! I miss it. What brought you to the great state of New Hampshire, and did Brainstorm exist anywhere else along the way?

BS: Every now and then we get pangs of missing that loft life and the filth of North Philly. Brainstorm existed in a

bunch of spaces and almost every time we moved it was driven by business and studio growth. I'm sure all the printers reading this know that printmaking is a medium of square footage. You just need space because all this shit just keeps piling up the more you make. We did spare bedrooms, two car garages and basements in NJ, the loft in Philly, and two mill spaces in NH. Coming to NH specifically was to escape the city and find the small town Main Street vibe that Portsmouth and Dover and ultimately the whole Seacoast really have. That and mill spaces were plentiful and cheap. Maybe not so much now but I could rant about rent prices at another time.

JD: How has living in New Hampshire impacted your work?

BS: NH and New England in general just got us closer to the outdoors. So much of our work was developing around science, nature, travel, and being outside that having a HQ in Philly didn't match the lifestyle we were chasing.

JD: Tell us about your collaboration as a married couple. Do you two work on everything together, or do you each specialize in different parts of the process?

BS: Creatively, yeah, we work on everything together. All of our design and print work has both of our hands on it. Sometimes it's much more one than the other but there's really nothing that is just one person. We gave a Creative Mornings talk on Symmetry and it covers a lot of how we work tighter <https://creativemornings.com/talks/briana-feola-jason-snyder/1>

JD: What role does your shop dog play in day-to-day studio operations?

BS: I'd say Maple's main role, aside from being on watch and keeping out strangers at all costs, is to remind us to get up and move your ass every so often. Little cattle dog needs her runs and we

can't just hunch over the drawing table or laptop for 8 hours straight like the old days because she'll be on you. So she's great for getting us out for mid-day walks and getting her, and us, home for dinner at a reasonable hour.

JD: You produce beautiful screenprints, and also a variety of other things – murals and illustrations, design work, and more. How has printmaking influenced your process as makers beyond the screen?

BS: Screenprinting always has us both thinking in layers and how to simplify. After 10 years it's just kinda the default mode. Even if we're doing a mural we'd be thinking 'are these many colors necessary?'

JD: You've worked with an impressive list of clients, from Patagonia to Airstream. What's been your most memorable collaboration to date?

BS: The Airstream gig was cool because we got to travel the country for 6 weeks, and trips are pretty memorable. Designing merch for the 25th anniversary Lollapalooza show felt great because Radiohead headlined so in a way, through the magic of osmosis, I like to tell myself that we made merch for Radiohead.

JD: Favorite New Hampshire pastime?

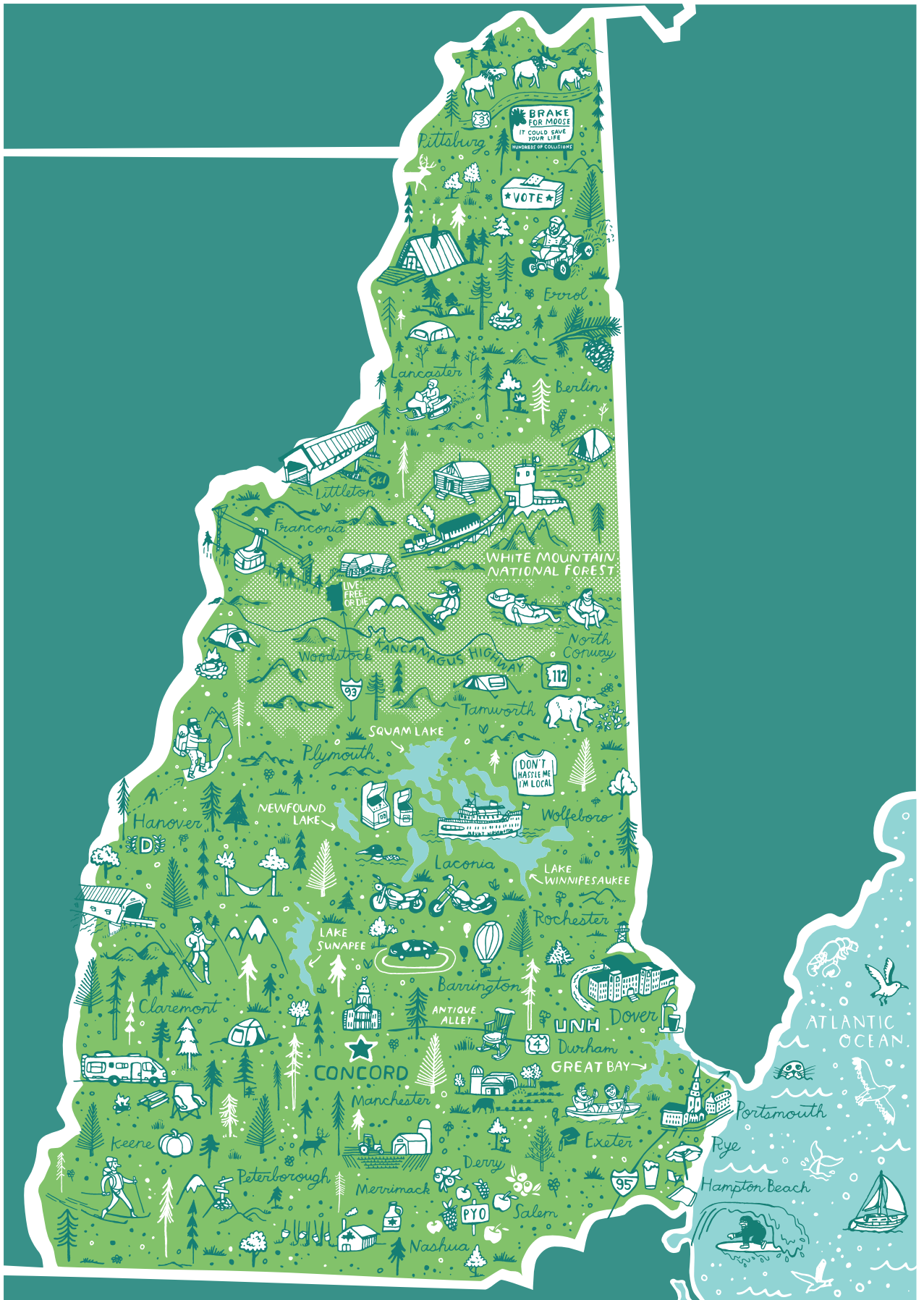
BS: Complaining about the quality of bagels while enjoying a craft beer on a standup paddle board.

JD: Bingo with Brainstorm! What's the winning number?

BS: 069, that's dinner for two with a view.



New Hampshire Map spread by Brainstorm →



# NEW HAMPSHIRE

# Helena Blanco

(Interview by Todd Irwin)

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Todd: As someone who works in a range of media (printmaking, ceramics, photography) what are your biggest influences? Where do you find your creative energy?

Helena: Desde que tengo memoria el simple hecho de ser mujer me hacía querer dibujar/pintar/modelar mujeres. Mi mayor influencia está probablemente en internet y en la cultura pop mexicana y gringa. Me gusta mucho seguir a mujeres en Instagram y ver que en todos lados estamos intentando saber quiénes somos. Hago retratos rápidos sobre todo en cerámica.

Since I can remember the simple fact of being a woman made me want to draw/paint/mold women. My biggest influence is probably on the internet and in Mexican and USA pop culture. I really like to follow women on Instagram and see that everywhere we are trying to know who we are. I make quick portraits in ceramics.

T: What's the screenprinting scene like in Mexico? What studios or artists should we follow?

H: Hace unos meses hubo un programa del gobierno donde participé y era un curso de serigrafía combinado con corte y confección de un mes donde te daban todos los materiales y al final te pagaban una modica cantidad \$\$\$\$. Curiosamente casi no he visto talleres de serigrafía online. Lo que más he visto son los de risografía que es una combinación de serigrafía e impresoras normales. Mis amigos de (ex) @anuariocomics (@cumbiasborrascosas, @vladconcelos, @oyegalle) es lo que mas usan para sus fanzines. Ejemplo de esa técnica en ig: @s.a\_\_\_\_\_r.a @cancanpress y @casadelahuizote. Si vas a la ciudad de México, el lugar para encontrar materiales



y talleres es fuera de la estación de metro Chabacano en la colonia Obrera. Es como un paraíso de serigrafía.

A few months ago there was a government program I participated and it was a screenprint course combined with a sewing course where they gave you all the materials and in the end they paid you a small amount of money \$\$\$\$. Curiously, I have hardly seen any screen printing workshops online. What I have seen most are those of risography which is a combination of screen printing and normal printers. My friends at (ex) @anuariocomics (@cumbiasborrascosas, @vladconcelos, @oyegalle) use that technique for most of their fanzines. Example of that technique in ig: @s.a\_\_\_\_\_r.a @cancanpress and @casadelahuizote. If you go to Mexico City, the place to find materials and studios it's outside the metro station Chabacano in La Obrera. It is like a paradise of screenprinting.

T: Do you have a studio you use to print stuff for your Heleh brand? Or is it completely DIY? Can you describe your setup?

H: Normalmente imprimía en la casa de un amigo pero hace poco compre todo

Lo necesario para poner mi propio mini taller en mi casa en Guanajuato, México. Sigue siendo muy chiquito y me falta mucho por aprender, pero mientras tanto estoy feliz con mi pulpo de 3 brazos y mis colores primarios.

I usually print at a friend's house but recently I bought everything I needed to put my own mini workshop in my house in Guanajuato, Mexico. It is still very small and I still have a lot to learn, but in the meantime I am happy with my 3-arm octopus and my primary colors.

T: Which would you rather print, t-shirts or underwear?

H: Jaja, no pueees las dos cosas. Lo que pasa con los calzones es que teníamos una visión mi amiga Ximena (@goxim) y yo. Creíamos que iban a tener un éxito increíble pero la realidad es que la gente prefiere camisetas -\_- confiábamos en que todas las chicas querrían ponerse lo que a nosotras nos gustaría ponernos. Es decir, a las chicas super poderosas y otros dibujos chistosos.



Haha, both. What happened with the panties is that we had a vision, my friend Ximena (@goxim) and me. We thought they were going to have incredible success but the reality is that people prefer T-shirts -\_- We thought every girl would want to wear what we would wear. And that was powerpuff girls stuff and other funny drawings.

T: We are fans of your Instagram stories and face filters. How do you create them? Are there any commonalities between that form of digital augmentation and the object-orientated work you create in real life?

H: Solamente he creado un filtro con la ayuda de mi amiga Daniela (@venusdormida) que partió de un dibujo a mano de unas chicas sobre delfines y por encima dice NO SOY UN ANGEL. Esa frase la vi en un coche y desde entonces la he usado mucho. Me llaman mucho la atención esas frases que los mexicanos ponen en sus coches con vinil. Me gusta que no tenga que ver nada con los dibujos y que solamente yo sepa de dónde viene esa frase. En mi trabajo casi siempre convino frases con dibujos y esta no fue la excepción. Me gustaría aprender a hacer los filtros yo sola pero hasta ahora no lo he intentado.

I have only created a filter with the help of my friend Daniela (@venusdormida) that started from a hand drawing of some girls riding dolphins and above it says I AM NOT AN ANGEL. I saw that phrase in a car and since then I have used it a lot. I am very interested in those phrases that Mexicans put in their cars with vinyl. I like that it has nothing to do with the drawings and that only I know where that phrase comes from. In my work I almost always put phrases with drawings and this was not the exception. I would like to learn to make the filters by myself but so far I have not tried.

T: Is time a flat circle or a straight line?



H: No se si sea un círculo, pero de plano no tiene nada. El tiempo es y ha sido siempre todo el tiempo, por eso a veces recordamos cosas que no han sucedido. Lo podemos sentir.

I don't know if it is a circle, but it has nothing to do with flat. Time is and has always been all the time, that's why sometimes we remember things that have not happened. We can feel it.

T: Has traveling led you to any comparisons or commonalities between artists around the world? Having lived and worked in the US, what perspective(s) might benefit Americans during the current crisis? (we tried to remove our president but it didn't work)

H: Definitivamente a cambiado mi percepción de muchísimas cosas. Y hablando específicamente de Estados Unidos, se que le molesta a mucha gente que lo diga pero: El simple hecho de referirse a ustedes como "Americanos" nos hace a un lado a todos los habitantes del continente. Creo que la manera en como dices las cosas afecta cómo piensas y eso sería un muy buen primer paso para enfrentarse con lo que viven a diario. Todos se excusan con que no hay otra palabra pero eso dice mucho de la sociedad en la que viven y nos contagian. Cuando estudié en Chicago hice una ilustración en serigrafía que hablaba de esto. Era una sirena que decía "Mi nombre es América, desde la punta de mi cola hasta el final de mi cabello".

También en los viajes que he hecho me he dado cuenta que en México hay muchísimo más movimiento alrededor de las artes y los artistas. Es más divertido. sobre todo en la CDMX, pese a que se pretende descentralizar todo eso. En otros países quería encontrar esa misma comunidad divertida y era mucho más difícil de encontrar, sobre todo en París.

It has definitely changed my perception of many things. And specifically speaking of the United States, I know that it

bothers many people but: The simple fact of referring to you as "Americans" puts aside all the habitants of the continent. I think the way you say things affects how you think and that would be a very good first step in dealing with what you live on a daily basis. Everyone says that there is no other word but that says a lot about the society in which you live and that affects us. When I studied in Chicago I did a screenprint illustration that talked about this. It was a mermaid who said "My name is America, from the tip of my tail to the last strand of hair on my head."

Also in the trips I have made I have realized that in Mexico there is much more movement around the arts and artists. It is more fun. especially in Mexico City, although it is intended to decentralize all that. In other countries I wanted to find that same fun community and it was much harder to find, especially in Paris.



# The Larry Report

by Todd Irwin



ONCE A LARRY  
ALWAYS A LARRY

If you have worked in any number of printshops then you know a Larry. If not by name, then by the way they hand a squeegee off to be cleaned without saying a word. Or from their way-too-casual studio footwear, as if to say, "I'm not lifting anything heavy today, or ever." We have heard stories of Larrys who put white gloves on just to pull a squeegee once and then walk away. Some Larrys have never reclaimed a screen. A typical Larry will assert some form of studio hierarchy rooted in sexist and classist notions of "loyalty" and "talent" as a way to divide the printmakers around them. Larrys always seek praise but are the last to show up when the going gets tough. Literally, a Larry will only appear in the final hour to say "good job" but then have a complete meltdown about some inconsequential shit just to maintain

their narcissistic dominance over the proceedings. We have seen it time and time again. But listen, this shouldn't deter you from enjoying a fully realized screenprint lifestyle. The existence of Larrys is actually a life-affirming one. Considering the doctrine of eternal recurrence, we know that time is a circle and everything we have done, or will do, will be done again. Accepting this cosmic repetition is paramount in confronting the things in life that we regret and despise. Fully facing Larry-like tyranny is one constant that gives life meaning. Resistance is required and pacifism is acute power. Through eternal opposition we find endless satisfaction in overcoming the absurd. Press on, printmakers.





## Doug Eberhardt

(Interview with Jon Irving at  
PULLPROOF Studio, Pittsburgh, PA)

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JI: Alright, Doug, down to brass tacks.  
Question one: Hot Dog, sandwich or not?

DE: I would say that I've gone back and forth throughout my life. Someone once told me to use the verb "to sandwich" something, is to smash something between two things, and I approach that question always thinking "is this sandwiched between two things?" And I think the hot dog is sandwiched between the hot dog bun.

JI: Controversial. So, three slices of deli meats - sandwich or not?

DE: They are sandwiched between the top and bottom slice so, yeah, I'd say it's a sandwich.

JI: It's 2020, hypothetically someone's interviewing you, and they ask if you ever played in a ska band, how would you answer that question?

DE: Ha! It was a different time, you know...all I'll say is.. Yes I've played in a ska band. Am I proud? Yeah, you know I'd say I am. I wasn't really ready for these ska questions.

JI: Would you like a real question?

DE: No! No, I will say that when I think of myself as a younger ska-kid, it was a weird tight-knit subculture. And when you meet someone who is steeped in that subculture, it's very excit-

ing, and you have all these things to share. There's something really similar to printmaking, when you run into someone and you say "oh my god, let's talk about print matrices and the tooth of paper" or you're like "this band has ONLY bari saxophones, all their songs are deep and woody, I love it!" Right?

JI: I can see that crossover. What is your current playlist in your studio?

DE: Ok, now that's an embarrassing question because it's not cool. I'm one of those people that has no taste anymore - it's either comedy or science podcasts, or if I have to write a syllabus it's lo-fi hip-hop garbage. I don't listen to very much ska anymore these days. I went and saw the Aquabats this past summer - it was the best show I've ever seen.

JI: I saw them like 10 years ago, and most

of the kids there were 12, and there were tables of chaperones around the perimeter of the venue. It's the only time I've gotten kicked in the face at a show - an 8-year-old was crowd surfing and just booted me in the head.

DE: You know what, the average demographic when I went this summer was a husband and wife, and their 10-year-old. The Bat Commander has a gut now, but he's fit. He was doing hand-stands and backflips and stuff.

JJ: He is unreal. I have a question from the Doug Eberhardt Superfans - what happened to King of Schlubs?

DE: Oh that's a good question. That was a comic book I was trying to make, but I dropped the ball. It's so hard to balance all the things we want to do as artists, but I'm working on a screenprinted comic book right now called "Fresh Air" about Voidboy. If you look around my site you'll see a little ghost guy. That's Voidboy.

JJ: Who is this Voidboy?

DE: Voidboy is a few things. Voidboy is also a fictional alter ego that's an exaggerated version of me (a lot like the King of Schlubs). Voidboy is naive, optimistic, and curious; I think of him like a ghost that just died this morning and is seeing the afterlife for the first time. He's also scared, sad, and confused because dying (living) is difficult sometimes. I have so much respect for artists who make comics, because it takes so much vigilance; when I think about making comics, the feeling I get is being locked in a basement. Locking yourself away from the world so you actually dedicate the time that it requires.

JJ: Can you tell our faithful PW readers more about your sci-fi landscape screenprints? They're strangely serene, but also a little bit post-apocalyptic, and a little bit pre-civilization.

DE: My Unnatural Landscapes are about the environmental and economic politics of rural America. This series has large brutalist shapes invading pastoral settings. The monolithic shapes represent factories, power plants, anxiety, and hopelessness. I've lived in rustbelt cities and small rural towns my whole life. I've seen some pretty sad and dark stuff. Poverty, drug overdose, a lot of emotional despair. I'd like to be more politically outspoken about what I've seen. Art is a great tool for that.

JJ: So what's your favorite drawing tool, and your least favorite drawing tool?



DE: I'm really torn about that because right now, I'd say that my favorite drawing tool is this fancy Wacom Cintiq tablet that I just bought. It is just so efficient to be like "Ctrl-Z, Ctrl-Z, Ctrl-Z", back and forth, to erase and add. I was such a Sharpie guy when we were in school together. I was a paint marker guy. I was so DIY about everything I did, but I've changed in a lot of ways. I'm more careful and deliberate and patient than I was. Drawing things by hand - mechanical pencils are the best. I love a good pen, AND I love a bad pen, and all the pens in the middle are terrible.



JI: I remember I stole - I say stole - I TOOK a pen from a bank once, like a TD Bank, it was one of those awful chunky plastic ones that had a 1/2" diameter. For some reason, that fakakta pen wrote like a dream. I went back on 3 other occasions to...

DE: snag a pen?

JI: ...snag a pen.

DE: "Can I help you sir?" "No...no...I'm good...these pens are free huh?"

JI: It's a pretty greasy move. OK, tell me about your favorite squeegee. What durometer is it? What do you do to give it preferential treatment over the other,, lesser squeegees?

DE: This is embarrassing, but have you ever been familiar with a word, but you don't hear people say it out loud? Sometimes I'm like...durometer...or...durometer?

JI: It's cool, this is going to be typed out so it doesn't matter, you can say it however you want.

DE: Ok, perfect. You could probably edit this last part out then.

JI: Sure, will do.

DE: Yeah I was at SGC, and I was watching some demo and I suddenly got interested in squeegee durometer. Screenprinting gets a bad rap, and it's annoying. Especially if you go to SGC, and people are like "screenprinting...ohhh...neat"

JI: Yeah, but...SGC is full of chuckleheads who want to make mezzotints. C'mon...there's only 10 of you, and you're all here - of COURSE we gotta talk about mezzotints.

DE: Well, I was printing these giant prints, and I was struggling to print them, and I realized that if I started messing with the durometer I'd have an easier time. So I moved down to 60, and I got these giant prints to clear more evenly.

JI: You ever go down to 40? It's like printing with a lasagne noodle. Not my thing.



DE: Ha! Never. I bought these metal squeegees that come apart into little pieces, basically you can snap them together to make a squeegee of any size - like a Lego-squeegee. Then I just get bulk rolls of the rubber and cut it to size. My students have to use the wood ones, and they abuse them. I don't let them touch my metal ones; I recommend them, they're awesome.

JI: Cool - favorite cryptid?

DE: Yeah I was going to say Bigfoot, but have you heard of the Flatwood Monster?

JI: What the hell is a flatwood monster?

DE: It's sort of local to where we are now, it's from West Virginia. The monster is documented, there are photos of it... because it's just a sculpture. It's sort of an alien, it's worse than a jackalope, because it's a cobbled together wooden alien.

JI: Sounds like a slow day in West Virginia.

DE: Oh yeah. Back to Bigfoot, something about Bigfoot that I like is that he seems like he has a sense of humor. He doesn't want to be found, and I like that he's kind of a loner. I can relate to Bigfoot. He's lumbering around, he loves nature. He's also got big feet.

JI: Speaking of feet - perfect footwear while screenprinting?

DE: Footwear? I can't tell you what's good, but I can tell you what's bad. I was screenprinting in some flat Vans or Adidas...you're an Adidas guy occasionally right, samba-boy?

JI: Always!

DE: I was printing in some Sambas, and my back was absolutely killing me.

JI: That might be one of the reasons I

feel like a piece of shit every single time I'm screenprinting.

DE: Well we're also not tall people, so all the bending over destroys my back sometimes. So getting a little height on the screen is better for the body or back. In the winter - screenprinting in your boots, that's where it's at.

JI: The correct answer is Crocs, it's just Crocs.

DE: Yeah, the best shoes have to be the ones that people in the kitchen wear.

JI: Floodcoating: a hoax?

DE: I always flood, and I always pull towards myself. There's a lot of things in screenprinting where I'll see someone do it in a way I would never do myself, and...it's fine. Like pushing the ink instead of pulling it. I see people, especially t-shirt printers, pushing ink and it works for them.

JI: Pittsburgh is supposed to be a big pierogi town, and I thought that every street corner would have someone slingin' perogies - not true at all. Is chowing down on Mrs. T's a big no-no in this town?

DE: Mrs. T's was probably the first pierogoi I ever ate, until I came here to Pittsburgh. I'm from Buffalo and everyone self-identifies with the chicken wing. We don't call it a Buffalo wing there. If you ask for a chicken wing, you're going to get Medium. And we never dipped them in ranch, that was kinda taboo.

JI: When did Ranch become a thing? Some people will even dip breadsticks into Ranch.

DE: You know what, 10 years ago I'd say that's disgusting. Now I'm like - so am I.

😊

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