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an international association of artists

Winter  
2016/17

# The Boston Printmakers *e-newsletter*

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Winter Quarterly 2016/17

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## ***Letter from the President***

Dear Members,

I am honored to write you as your new president, and want to thank Liz Shepherd for her years of service at the helm of The Boston Printmakers. Liz saw us through two North American Print Biennials and Arches Student Shows, making many needed improvements along the way. Liz also attracted new members to join the board of directors. She opened her home and print studio as venues for annual meetings and events. It will be hard to match her as president. I will have to rely on the commitment of the board to continue in their roles, and in the direction Liz has pointed us. The full complement of 2016 officers is: Sharon Hayes, vice president; Susan Denniston, treasurer; and Bob Tomolillo, secretary.

Liz also oversaw numerous members' exhibitions if you recall, and most recently "2016, A State of Mind" at the Lamont Gallery in Exeter, N.H. Thanks to the 80+ members who have entered work in this show! Congratulations to Bob Tomolillo who proposed the theme, found the venue, and gave a gallery talk titled *The Print's Powerful Potential: Boston Massacre Redux*. Also thanks to Sandra Cardillo and Christiane Corcelle who worked on the members' show committee with Bob. If you weren't able to see this spectacular show, please look at the slideshow of "[2016, A State of Mind](#)" on our website. Bob will report more on the show in this issue.

By the way, have you seen our new website! Christiane Corcelle updated it to be visible and functional on any device, and gave it a whole new look. Visit [bostonprintmakers.org](http://bostonprintmakers.org) often and enjoy years of content, remembered in the numerous slideshows and newsletters. I would also like to recognize the membership for providing such interesting members' news, and to thank Stephanie Stigliano for her great work. Stephanie has maintained an ambitious schedule for posting news, and also has put together quarterly e-newsletters. This quarterly issue contains articles and information on Anderson Ranch, a remembrance of Carol Summers and more. Please be sure to keep your emails up to date to receive all of your members' information and

newsletters.

For our 70<sup>th</sup> Anniversary Year, we will have two major exhibitions for members' participation. You already received notice of ["Marking Time: Celebrating the 70<sup>th</sup> Anniversary of The Boston Printmakers."](#) As members you may submit a representative work from any point in your career. We hope to have an exceptional number of entries for this exhibition. [The Cotuit Center for the Arts](#) is an exciting summer destination, and we are looking forward to having a show on Cape Cod. PLEASE NOTE the calendar shift of the 2017 North American Print Biennial. The prospectus will be announced [January 2017](#) and the exhibition will open [January 2018](#) at Lesley University College of Art and Design in Cambridge, Mass. The juror is Judith Brodie, curator and head of the department of modern prints and drawings at the National Gallery of Art, Washington D.C. We will keep you up to date with additional exhibition and anniversary year events as they develop.

Let's make 2017 a true celebration of this venerable organization!

All my best,

[Renee Covalucci](#)

President



Renee, in Guanajuato, Mexico

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## ***Anderson Ranch Fellowship***

by Charles Coates

As a gracious recipient of the Boston Printmaker's fellowship lottery, I attended a workshop at Anderson Ranch to learn Watercolor Monotype from Master Printer Sue Oehme. Of Anderson Ranch's workshops, I picked Oehme's to further my knowledge of using watercolors in printmaking and to explore a way of combining painting with printmaking.

Sue Oehme is the founder, director, and master printer of Oehme Graphics, and previously a master printer at Tyler Graphics. Oehme is also the innovator for the watercolor monotype printmaking technique she often teaches at Anderson Ranch.

Through this five-day workshop, Oehme instructs on the many nuances of the watercolor monotype process. Oehme explains that artists such as Katherine Bradford, Dorothea Van Camp, and Jeffrey Keith each use watercolor monotype in a different way to achieve unique effects. Each morning we learn a new technique by first observing artist prints using that method from Oehme's massive print collection. Oehme then teaches us how to incorporate the following techniques into our work.



Above, left to right: Katherine Bradford's watercolor monotypes; Oehme demonstrates various applications of watercolor onto vellum plates

Oehme uses four standard components in watercolor monotype: Arches 88 paper, gum arabic, highly pigmented watercolor (Holbein or Windsor & Newton work best), and an etching-press. Gum arabic acts as a release agent, so buffing it onto the surface of your vellum or collagraph plate is the first step. High-quality watercolors are essential because there must be enough dry pigment on the plate when you run the print through the press (with low-quality watercolors, the pigment will be faint). Arches 88 paper is ideal because there is no sizing, and instantly soaks in water when passing through the bath and absorbs dry pigment on the plate when going through the press.

With these four components in place, creating watercolor monotypes is versatile. Since the pigment must be dry on the plate before printing, there is no rush- you can casually work on a plate for days, or you can quickly churn out one plate after the other. Stencils on top of your bottom plate add additional layers of complexity while blocking out areas beneath them leaving that covered area fresh for the following ghost print.



Above, left to right: Two vellum plates and stencils with dry watercolor pigment to create a single print on paper; Oehme assists with pulling a two plate with stencil watercolor monotype

Oehme regularly teaches at Anderson Ranch, so I highly encourage anyone interested in printmaking, painting, or working on paper, to attend her workshop. Oehme's enthusiasm will match your own when you first pull your prints!

Anderson Ranch is also a safe place to experiment with a new body of work or grapple with new themes and processes. Since Watercolor Monotype lends itself to speed and gestural brushstrokes, the process is ideal for plotting themes and visual cues for your new series. Thank you, Sue, and The Boston Printmakers!



Above: Watercolor Monotype with ghost print

*A reminder to our members:*

Our Anderson Ranch Printmaking Scholarship will again be offered again this year! Information and entry forms will be coming up toward the end of December! Be ready! Please stand by for further information and deadline dates!

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## **2016: A State of Mind**

by Bob Tomolillo

Heartfelt thanks go out to all artists who contributed print-work to the members' show at Phillips Exeter's Lamont Gallery. After working for more than a year with The Boston Printmakers' team, culling through entries and editing text, I thought I might have dulled my senses to the 148 works submitted; however, upon viewing the prints expertly placed within the gallery space, some hanging from the ceiling, some on pedestals, some asymmetrically presented, I was surprised by the dynamic display of technique-laden imagery used to illustrate the topics of the day. Americans have just experienced one of the most contentious presidential elections in our history—the likes of which we may not see again in our lifetimes—and the issues explained through our print-work complemented the amplified atmosphere of the election season.



Above, left: Audience at the Lamont Gallery reception, right: print by Debra Olin

The Lamont Gallery staff was first-rate and deserves credit for accommodating such a large group of artists. Gallery director Lauren O'Neal notes, "The range of work, the diversity of printmaking techniques, and the variety of interpretations of the subject matter allow visitors

from all backgrounds to make connections with the work.” The premier New England art magazine, *Artscope*, published a feature article about the exhibition. Author Linda Chestney asks the question, “Why is it that certain facets of our life become bigger than life? Why do some issues eat at the core of who and what we are—and cause us to passionately focus on it—to make change? When we grasp the gravity of why ‘this’ (whatever it may be) is important to us, why do we tenaciously persevere to make a difference? Quite simply—because it matters.”



Above, left: Leah DePrizio with her sculptural print; right: print by Robert Patierno

With the exhibition, The Boston Printmakers’ membership signals a strong collective voice that understands the powerful potential inherent in prints to explain the ideas, customs, and concerns of our culture in the broadest of terms. Our participation "in print" demonstrates our strong, vibrant democracy and ensures our ability to express our hopes and desires—and, ultimately, that which encourages change for the greater good.

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## ***Remembering Emeritus Member Carol Summers December 26, 1925 – October 27, 2016***

by Renee Covalucci

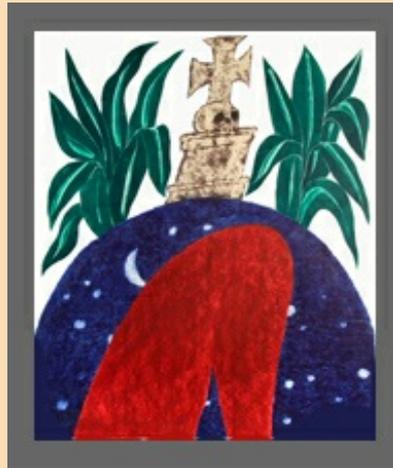
The North American print community has lost a great artist and friend with the passing of Carol Summers. Born in New York, Carol is well known for his unique and colorful woodblock prints that are reminiscent of dyed fabric batiks. He served in the Marines during World War II, and then studied painting and printmaking at Bard College. During his lifetime, Carol lived and worked in Italy, India, Mexico, and Santa Cruz California, each place visibly influencing his work.



A Boston Printmakers travel group had the pleasure to spend a week with Carol in [Guanajuato](#).

[Mexico](#) and to live in his B&B, a converted ex-hacienda with a world-class collection of day-of-the-dead art. We will never forget Carol's generosity and inspiration for the prints we completed there in 2010, which was made into an artists' book by Karen Kunc. Carol had many passions—art, life, culture, history—and was able to infuse them seamlessly into his prints. If you didn't have the pleasure to meet Carol Summers in person you may enjoy viewing this quintessential demonstration posted online: <https://www.youtube.com/watch?v=bH4irQV5180> .

We will continue to celebrate his life and art, and send heartfelt condolences to his family and friends. Carol's print, *The Grave of Santa Ana's Leg*, will be included in The Boston Printmakers 70<sup>th</sup> Anniversary Show [Marking Time](#) August 5 – September 16, 2017.



*The Grave of Santa Ana's Leg*  
Image courtesy of Davidson Galleries

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## **Empathy**

by Stacey Durand and Stephanie Stigliano

We are printing the following feedback from Stacey Durand, the Gallery Manager of Lamont Gallery which hosted our recent exhibition, *2016, A State of Mind*, because it so clearly illustrates our mission at work in the world (<http://www.bostonprintmakers.org/about-us/mission>). The letter is addressed to Bob Tomolillo and the subject is his print, *EMPATHY*, shown below.

"We have received quite a wonderful response to this exhibition! Recently a homeschool group of 3rd and 4th graders came into the gallery with their teacher and their art teacher. They will be making relief prints in class this week and wanted to see some examples of printmaking. They spent over an hour in the gallery and the teacher asked them to pick a print that spoke to them, do a drawing of it and then write a reflection on it. There was a student who was immediately drawn to your print. The teacher was really surprised and interested because this student is dyslexic and is usually drawn to large, bright abstract work. She was enthralled by the letters and text in your print and it was really interesting to see. A few hours after they left, this student's mother called me; she bought the print for her daughter for a Christmas gift! So your print will be going to a very nice family and a little girl will be starting her art collection."



Bob Tomolillo's Statement:

"The idea of my lithographic drawing originates from a distant notion developed into a personal research topic relating to the formation of letters in the English language. The shapes of letters in our alphabet have no reference to objects or places in the way Egyptian hieroglyphics formerly elicited an emotional response from the reader and made a direct connection to life that existed at that time. I began to ponder the shapes of letters from the alphabet as they related to common objects. I then created a visual play, animating a mass of unconnected letters embarking on a metaphorical journey, marching as pilgrims might, congregating around a sacred site. What word in our language would best facilitate a process toward peace? Empathy, I thought, has the greatest potential to effect change in our behavior.

Empathy: the capacity to understand or feel what another person is experiencing from within the other person's frame of reference."

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