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an international association of artists

Spring 2017

# The Boston Printmakers e-newsletter

*In this Quarterly e-newsletter:*

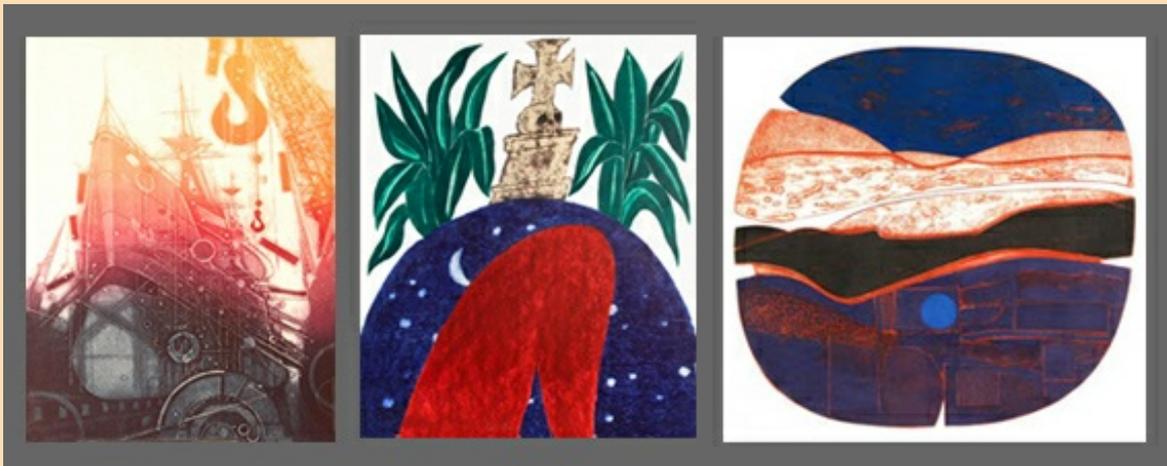
Spring Quarterly 2017

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

Dear Members,

The Boston Printmakers is entering our 70<sup>th</sup> year, and the members' exhibition title *Marking Time* seems particularly consequential. In celebration of this milestone, I would like to recognize the membership for its high level of participation in exhibitions and programs throughout the years. You keep this organization vibrant and forward moving, and I want to thank you all wholeheartedly.



Above, left to right: Collographs by Donald Stoltenberg, Carol Summers and Clare Romano

Anniversaries are also a time for reflection, and during this 70-year period when printmaking has advanced exponentially, we can look back on the many pioneers who have contributed. Since I usually reach out to our emeritus members to encourage them to submit to our members' shows, I sadly learned that we lost five luminaries this past year: Donald Stoltenberg, Carol Summers,

Richard C. Bartlett, Vivian Berman, and Clare Romano. Three of the five were pioneers in collagraphy who either wrote books on the medium or were represented in books that were written. All were masters who contributed many innovative techniques to the printmaking field through their profound, productive careers.



Above left: Collagraph by Vivian Berman  
Above, right: Richard C. Bartlett at WGBH

While remembering these legends in this newsletter and prior members' news, I feel privileged to share the story of one of our founders, Richard C. Bartlett. I hope you will appreciate learning about or remembering his contribution to our organization through this [abridged] essay by David Acton from *60 Years of North American Prints*:

*The founding spirit and first president of The Boston Printmakers, Bartlett's influence on the organization was brief but profound. The son and namesake of a Boston painter, he was born in Brockton, Massachusetts, on January 8, 1924.... In 1941 Bartlett enrolled in the professional course at the School of the Museum of Fine Arts, but World War II interrupted his education. He became a bombardier-navigator in the Eighth Air Force of the Army Air Corps and flew thirty-five combat missions over Europe. [In] 1945, Bartlett returned to the Museum School, [where] he was drawn to printmaking. As he and his fellow students became skillful they were encouraged to take advantage of the American printmaking establishment, such as it was. For two generations a handful of national print exhibitions had become the customary vehicle for establishing reputations in the field. [M]ost were organized by artists' clubs—like the Chicago Society of Etchers, the Brooklyn Society of Etchers, or the California Society of Printmakers—which sometimes sent the exhibitions on nationwide tours.... Bartlett and his colleagues sent their work to national shows, and occasionally won prizes. In their lunchtime conversations they bemoaned the scant opportunities to show their prints locally. They agreed that Boston should be the home of a printmakers' organization and the site of a national exhibition.*

*Arthur W. Heintzelman of the Boston Public Library, the city's most esteemed printmaker, encouraged the young printmakers, pledged his personal support to their scheme, and offered use of library facilities for organizational meetings. His influence is apparent in the detailed program of the Boston Printmakers' first general meeting. Carefully planned and announced in the newspapers, it took place on the evening of Friday, October 27, 1947, in the Wiggin Gallery of the Boston Public Library. The agenda considered the graphic arts in practical ways... [it] began with three thoughtful talks about the nature of the original print: "What the Artist Looks for in a Print..." "What the Dealer Looks for in a Print..." and Heintzelman reflected on "What the Collector Looks for in a Print." Present that evening...were several professional printmakers, dealers, and collectors from around New England.... The student printmakers took the floor for the second half of the meeting to describe their vision. They emerged as the founders of the Boston Printmakers, and committed themselves to the considerable work required to launch and sustain such an ambitious project. The colleagues who first conceived the organization were elected as its officers: Bartlett as president... They articulated a three part mission for the group: to provide opportunities for the printmakers of Boston and New England to show their work; to acquaint the public with fine prints*

*and their stature as original works of art; and to create a permanent meeting place for the organization.*

Richard's and his classmates' vision was well conceived. The Boston Printmakers still retain many of their ambitious goals and maintain the relationship with the Boston Public Library, where our archive and print collection are held. Ironically, Richard lived in Cotuit, the town where we will have the *Marking Time* exhibition this summer, and works by Vivian and Carol will be included in the show.

I hope you find the lives of these distinguished emeritus members inspiring. I wish that we all have such long, celebrated, artistic careers,

*Renee Covalucci*  
President

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## ***On Vivian Berman***

By Lois Tarlow

These have been bittersweet days as the tributes to Vivian have arrived. It is the loss, and then the touching, treasured memories that underscore an extraordinary friend, artist, and leader. Here are some of the closely held memories from fellow Boston Printmakers, friends, and colleagues, a few of the many who held Vivian dear.

"Vivian Berman joined The Boston Printmakers in 1967 and the Executive Board in 1970. She served as president from 1971 until 1980. She instigated many permanent changes that enabled the organization to grow and exhibitions to increase in importance. Most significantly, in 1972, Berman persuaded the Board to accept that a single juror of national prominence would make selections for the show and award prizes at annual exhibitions. She has remained a board member as an active and important participant in every aspect of The Boston Printmakers' activities."

*David Acton, quote from 60 Years of North American Prints*



Above, left to right: Vivian Berman, collograph by Vivian Berman

"What can I say about the loss of my loving and generous friend and professional companion of 55 years? We met in 1961, our art backgrounds were similar, and we both lived in Lexington, and we worked well together. Despite family obligations we went to night painting classes with Donald Stoltenberg. He became interested in intaglio printmaking. New materials made the traditional acid plate-making optional. Painters like us loved it. Vivian also had a background as a superb calligrapher and book jacket designer at Cooper Union. Her incredible prints were moody and intriguing: sea, clouds, and land convey a

profound sense of solitude and contemplation. Because Vivian's life was so full of people, activities, family, and events that admirers often asked about the lack of human evidence in her prints. I remember her saying, "That's where I hide."

Helen Citron Boodman

"I've known Vivian since my earliest connection to The Boston Printmakers in the 1970s. She was always a gracious, warm, and generous colleague, who always worked very hard, especially during her presidency, to make the Boston Printmakers a thriving and important national printmaking organization. She and I often joked about our mutual lack of talent in the digital world. Her collagraphs, prints, and paintings were and are always a pleasure to behold. Her presence will be sorely missed."

Sidney Hurwitz



Above: Two collagraphs by Vivian Berman

"How to put into words the extraordinary, artistic spirit who was Vivian Berman? Words can't begin to encompass her warmth, her infectious enthusiasm, her loyalty to friends and family, and her passion for art and art making. Her career spanned more than seven decades, and was marked by both personal artistic achievement and a devotion and dedication to printmaking and to the Boston Printmakers. She was funny, intelligent, curious, a caring friend, and my partner for years in The Boston Printmakers' activities. Like so many, I loved her, and I will gratefully remember with a smile this very special person we were privileged to know."

Marjorie Javan

"Before I even knew Vivian, I was aware of her groundbreaking use of calligraphy. To me, she was already a legend. I have always admired her work, and was happy to meet her in the late seventies or early eighties when we both served on the Board of Directors of The Boston Printmakers. We continued to serve on the board until I resigned last year. Over those many years, Vivian and I became close friends. She always greeted everyone with a big smile and a warm hug. Vivian also went with a small group of friends who travelled all the way to Hanoi to attend the opening reception of an exhibition I curated called As Seen by Both Sides. Travel was difficult, but Vivian never complained, and always had that ever present smile. She will be missed by many, so please add my name to that long, long list."

C. David Thomas



Above: Two collagraphs by Vivian Berman

“It’s difficult to summarize my thoughts about Vivian; I’m still processing that she is gone. I first met Vivian years ago when I joined the Board of The Boston Printmakers. Every month the group would meet – first dinner, then the meeting. I got to know her through almost ten years of monthly meetings, plus all the gatherings of work the group did between the meetings. Vivian welcomed me to the group and to the Boston area printmaking with humor and warmth. She had a wicked sense of humor, expressed sometimes subtly, sometimes not. She had definite opinions, and was not shy about voicing them whether they were popular or not. If work needed to be done, she was always the first to volunteer, and that was that! She would be there. Watching her with a tape gun was a scary experience! When she was downsizing her studio, I gave her a hand. We laughed a lot as we ‘discussed’ what was crucial, necessary, or desired versus what could be passed on to other artists. What would be a difficult time for others, Vivian approached with her usual determination. Her matter-of-fact attitude was one thing, but paired with her smiles, laughs, and stories – she was a wonderful spirit. Throw in the exceptional beauty and scope of her art and you have an amazing person. I miss her.”  
Carolyn Muskat

“The first time I met Vivian Berman was the mid 1970’s and I was a new member of The Boston Printmakers. It was her welcoming kindness and gracious warmth that left such a strong impression upon me. She greeted me with a warm smile and introduced me around. She made me feel as though I belonged and my discomfort evaporated. Years later, in 2003 when I joined the Board of The Boston Printmakers, it was Vivian’s warm smile that once again greeted and accepted me into the group. She was the knowledgeable, reserved voice who always shared her sagacious wisdom at the moment when we needed it the most. I am so glad to have known her and to have called her my friend.”  
Eric Goldberg



Above, left to right: Collagraph by Vivian Berman, Vivian Berman

“For me, personally, Vivian Berman “showed me the way” to become a productive board member of the Boston Printmakers, and now President of the Board. She basked in the company and comradery of artists. She enjoyed the work that we encountered while planning large public events. She always showed up, and added grace and her positive outlook to every event. She knew the work we were doing was important, and she celebrated it with her perpetual smile. We will miss Vivian's warm, caring nature and spectacular energy, and will always remember what she did for The Boston Printmakers. Without Vivian's vision in the 1970s, we may not have become the organization we are today.”

Renee Covalucci

<http://www.legacy.com/obituaries/bostonglobe/obituary.aspx?pid=183276888>

<http://patch.com/massachusetts/lexington/obituary-vivian-berman-88-lexington>

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## ***Interview with Katherine Kadish***

by Stephanie Stigliano

*Stephanie Stigliano: Thank you for agreeing to this interview. How did you start making prints?*

Katherine Kadish: I started making prints at Carnegie Mellon University; Professor Gardner taught us etching, engraving, lithography, and woodcut. I gravitated toward woodcut at the time, perhaps because of the physicality of the gesture.



*Night River with Stars, 2015, monotype, 25" x 35"*

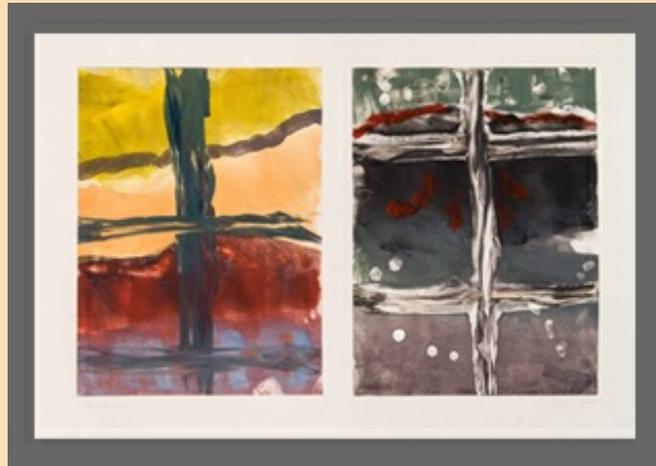
*SS: You have exhibited widely and internationally. Can you tell us about your travels?*

KK: In 1966, after traveling in Egypt, Greece, Germany, France, Spain, and Italy, I lived in London for a couple of months. I finished my Master's thesis there at the British Library and looked at a lot of art. I rented a studio with an artists' collaborative with a diverse group of artists; finding special inspiration from Roz Hatton, who was a bold abstractionist. From 1986-1987, I worked in Nanjing, China for nine months, rented a studio at the Nanjing College of Art and exhibited at the conclusion of my stay. My time in China reinforced my tendency toward gesture. I put together an exhibition of mostly younger Chinese artists I met during my time in Nanjing; this exhibition traveled throughout the United States. In 2000, I went to Korea for a couple of months. I was introduced to artists, did some lecturing and identified two artists...a father and daughter, Ha Dong-Chul and Ha Won, as printmakers to visit the US. Through this initial visit I organized an exhibition and developed an artists' 'international exchange, which inspired the development of printmaking co-ops in Dayton, Cincinnati and Columbus, Ohio. Through the Ohio Arts Council, these artists were invited to visit Ohio for a month and to exhibit their work and conduct demonstrations of alternative printmaking processes at each venue.

The Dayton Printmakers Co-op, Tiger Lily Press in Cincinnati, Phoenix Rising and The Columbus College of Art in Columbus, Ohio were the participating groups.

*SS: You make monoprints and paintings. Can you comment on the differences and similarities?*

KK: In painting, I respond to the size of the canvas and I like to increase the scale by bringing together anywhere from two to nine canvases. In making monoprints, there is an immediacy and fluidity which has helped my painting. Now I'm allowing the canvas and the paint to speak to me in a new way, due to the freedom I feel when making prints.



*Double Window 1, 2016, monotype, 30" x 42"*

*SS: What is your working process?*

KK: I never work from sketches. The last editions I did were in intaglio and that was in the late 1970's; I prefer to develop my ideas in a series. I use layering of color both in printmaking and painting, especially in the most recent monotypes. I let my inspiration, concept and idea guide me. I start with color... so how I mix the paint on the palette begins the process.

*SS: Can you tell us about the scale of your work and why that is important?*

KK: I like to work in body-size gestures. I should also say that I am legally blind and I think that, progressively, this may have influenced the scale of my work. However, it's not the primary thing. I was always more interested in shapes, masses of color and areas of dark and light. I'm not interested in the bird in the tree.



Katherine Kadish in her studio

*SS: Can you tell us about the triptychs and the references within the works?*

KK: I've either omitted frames altogether and allowed the painting to move around the edges of the stretched canvas or added three-dimensional elements I've collected over time like shutters, screen doors, trellis, etc. The idea of a passage from one space to another is important to me.



*Arched Window, 2016, oil on canvas, 63" x 34"*

SS: *You speak of transitions, journeys and that sunset is your favorite time of day. What does that mean for you?*

KK: I have been sensitive to nature since I was a child. I love shadow and light, water and wind, and the implication of time passing. Sunset is a melancholy time of day partly because it's the last light and we know that dark is coming soon. Also, colors at sunset are lush and intense. Oranges and pinks are stronger, greens are more intense in relation to them, and white stands out in a most peculiar way.

SS: *Thank you for taking the time to share your thoughts with us.*



*Sundown, 2015, monotype, 25" x 35"*

<http://www.katherinekadish.com/>

Photographs courtesy of Bill Franz, Dayton, OH

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## ***A Complete Printmaker: Clare Romano***

by Stephanie Stigliano

A printmaking legend has left us. How sad I was to hear of the death of Clare Romano. She and her husband wrote one of my first go-to books about printmaking: *The Complete Printmaker*.

After I graduated and was on my own, without the social support of a cooperative studio, I needed advice—*The Complete Printmaker* was there! It had all the answers I needed. This book served an entire generation of printmakers who needed technical advice before the invention of the Internet. It is hard to remember, but research used to be much more difficult—involving many trips to the library or waiting for inter-library loan, visiting private libraries and taking notes, making phone calls or writing letters and hoping for a response. Like many other artists, I'm sure, I felt like I knew the authors personally, despite never having met them. They were my long-distance teachers. So I am very thankful for their generosity in sharing techniques, their clear, articulate directions and inclusion of a wide variety of topics covered in both *The Complete Printmaker: Techniques, Traditions, Innovations* (John Ross/Clare Romano/Tim Ross, 1972) and *The Complete Collagraph: The Art and Technique of Printmaking from Collage Plates* (Romano/Ross, 1980). She will continue teaching for a long time! Thank you, Clare!



To read about Clare Romano, please visit:

<http://www.northjersey.com/story/obituaries/2017/02/03/printmaker-clare-romano-formerly-inglewood-dies/97442444/>

## **Problem Solved!**

By Stephanie Stigliano

Speedball Drawing Fluid and Screen Filler are a marvelous pair of products. By using the two together it is possible to get lively, gestural screen prints. However, recently I ran into a problem while teaching screen printing. The drawing fluid we used was contaminated. It would have been easy to blame someone else. But that wouldn't help solve the problem! Somehow the chemistry had changed (the color looked suspiciously like someone had added diazo powder). It wasn't behaving properly. A failed demonstration in front of teenagers certainly provided a catalyst for more research and experimentation.

Sugar lift solution seems a lot like drawing fluid, so I thought I'd start my experiments with that. Starch resists and stencils have been used to print fabric in many cultures for centuries, so I wanted to try those, too. What were the necessary properties of drawing fluid? It must be non-toxic, inexpensive, and able to be washed out with cold water. I tried what I had on hand: my homemade sugar lift\*, Elmer's School Glue, gum Arabic, Nori paste (rice flour), wheat paste (raw and cooked), corn starch, Maskoid (a resist for watercolor), olive oil and the old-fashioned glue, mucilage. \*\*

Maskoid was very difficult to remove from the mesh; olive oil didn't work either. Wheat paste didn't work too well, but cornstarch mixed with water worked very well. Gum Arabic, Elmer's school glue, mucilage and the homemade sugar lift solution all worked as well as the commercial drawing fluid.



The fresh, painterly look of the drawing fluid brings spontaneity to the flat layers of ink. It contrasts well with the look of photo-processes and cut stencils. Despite a false start, their prints came out fine. My students like the extremely thin lines they can create with .005 Microns, but they will have to wait until we start our next project: copper plate etching, to get lines that delicate.



Above left to right: Posters by Minkyung Catherine Koo, Sayoung Nicole Park, Walnut Hill School for the Arts, Natick, MA

**\*Sugar lift solution:**

- 10 parts Karo
- 3 parts water based paint-basically enough to color it so you can see the solution
- 3 parts dish soap

**\*\*Mucilage:**

- 6 tablespoons white vinegar
- ½ oz. unflavored gelatin ( 2 packets)
- Mix together and let sit until spongy—5 minutes.
- Put the jar over steaming water and stir to dissolve. It sets as it cools; it can be re-softened by putting the jar in a steaming bowl of water.

Do you have any special experiments or solutions to technical problems you would like to share?

Please send them to [bpnews@bostonprintmakers.org](mailto:bpnews@bostonprintmakers.org).

Depending on how many submissions I receive, I will include selected ones in the next few issues of the Quarterly.

*Submission requirements:*

Up to 500 words; please send copy pasted into an email or as a Word attachment. Send digital images as jpeg attachments (any size).

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## ***Volunteers Needed***

By Stephanie Stigliano

You are part of The Boston Printmakers, a group of talented artists who share information, contacts and opportunities with each other. The intrinsic generous nature of printmakers is what drew me to the print studio instead of the painting studio. Everyone was friendly, energetic and helpful. There was always someone working in the studio early in the morning, throughout the day and often through the night. Do you miss those days of easy camaraderie? You can find them again when you volunteer for The Boston Printmakers. Bring whatever skills you have, help us be more efficient and effective as an operation. With the two upcoming exhibitions, the *Biennial* and *Marking Time*, there are lots of ways to help without an extensive time commitment. Our meetings are open to members. You will enjoy meeting the folks on our Board, having a bite to eat and seeing our work in action. I encourage you to come to the April Annual Meeting\* and show your current prints. It is an easy first step to getting more involved. Lend a hand!



Our evening meetings are on the first Tuesday of the month and we often meet at Lesley University College of Art and Design in Porter Square in Cambridge, MA.

Please contact [bpnews@bostonprintmakers.org](mailto:bpnews@bostonprintmakers.org)

Send your name, phone number and note any particular interests or skills you have.

\*The April Annual Meeting will be held at Full Tilt Studio, 65 Sprague Street East, Studios 5 & 6, Hyde Park MA. Sunday, April 23rd, from 12 noon to 3pm.

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