



## THE STORY OF A PRINT SHOP: DON GORVETT AND HIS GALLERY



Exterior of Don Gorvett's new Gravure Gallery in Gloucester, MA

*Sean Hurley*

In October 2006, long time printmaker and former BP board member Don Gorvett opened Piscataqua Fine Arts in Portsmouth, New Hampshire. Featuring both studio and gallery space, it was a place where prints could be made and sold. Soon after the opening, I joined the operation as a student intern, helping to move Don's large French Tool Press into the space, the ground floor of an 1800's waterfront grain warehouse.

Over the next 3 summers, thousands of tourists streamed through the door, admiring the woodcuts on display and witnessing prints being made for the first time. We ran workshops in both woodcut and etching, teaching local students ranging in age from their teens to their late 70's. In 2008, the gallery featured a successful exhibition of Sidney Hurwitz's Thames etchings, as a prelude to his retrospective at Boston University. Our inventory continually expanded, including not only Don Gorvett's prints, but also work by

Conrad Marvin, Sidney Hurwitz, Alex deConstant, Vivian Berman, myself, and several others.

In September 2008, Piscataqua Fine Arts closed its doors in Portsmouth, but the business is not over. Don Gorvett has opened a new shop in Gloucester, MA called Gravure Gallery. Like the Portsmouth location, the new shop features both a gallery and studio space. We've also put the finishing touches on a separate studio in the Beacon Marina, just across town from the gallery. This new space will enable large workshop groups to make prints right on Gloucester's historic waterfront. Don is making new work all the time, and since graduating from school I've stayed around as manager and printer, affording me a place to make and sell my own work as well.

This promises to be an exciting year at Gravure Gallery. Visit us at 51 Main Street in Gloucester, MA, or check out our website at [www.DonGorvettGallery.com](http://www.DonGorvettGallery.com).

## PRESIDENT'S MESSAGE

Marc Cote

Six months have flown by and I have been overwhelmed with the accomplishments of our organization. The prints from the *Field Report* members show are on their way back to the artists. Big thanks go out to Carolyn Muskat and Jon Cartledge who coordinated the shipping of the show to its many venues. The exhibition garnered wonderful reviews and set the model for our next traveling members show *thINK*.

The prints for *thINK* have arrived and look terrific. Membership really captured the spirit of the show's theme, sending in images that are innovative and diverse, and accompanying those works with thoughtful, clever interpretations of the "recipe card." Board Members are putting the show into segments, so the exhibition can more easily travel to numerous and varied venues. The first stop will be at the Zullo Gallery in Medfield, MA for May and June of 2010. Please contact us if you know of a possible site for *thINK*, particularly outside the Boston area.

Soon, we'll be posting *thINK* as an online exhibition. Board Member James Baker has made a beautiful redesign of our website, and we'd like you to be a part of the upgrade. Send us links to your own websites, and we will add them to our Members list. Go to [www.bostonprintmakers.org](http://www.bostonprintmakers.org) for details.

On March 24, I'll be heading to Philadelphia with several other BP Board Members to participate in the Southern Graphics Council Conference. We are again sponsoring a Publishers Table and will have our new book 60 Years of North American Printmaking: 1947-2007 available for sale. We welcome visits or, if you have time, volunteers to man the table. Please bring a few show announcements, past or present, to drop off at our table and to say hello.

60 Years of North American Printmaking: 1947-2007, is everything that we could have hoped for. The essays by David Acton are superb—informative and personally poignant descriptions of award-winning printmakers and their works. Christiane Corcelle-Lippeveld's book design is wonderfully elegant. Finally, recognition for Renee Covalucci, who, in the book's other

sections, had the determination to chronicle and celebrate an arts group that is steeped in tradition but also daringly responsive to new innovations. At our book release party in November, we were pleased to see so many of the book's represented artists and their families. Many thanks to BP member Liz Shepherd for hosting the reception.

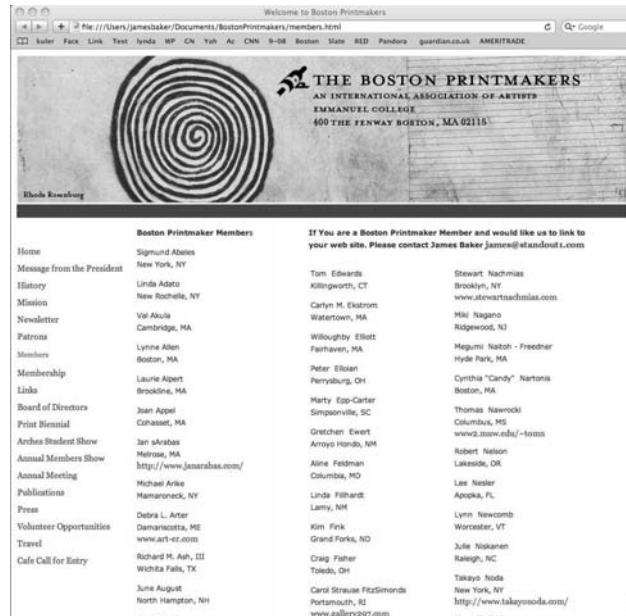
*Making Connections: Contemporary Cuban Printmakers*, hosted by The Boston Printmakers, in cooperation with the Laconia Gallery in Boston, was a huge success. The heart and spirit of these incredible images captivated art appreciators on the October 2nd First Friday South End, and drew many others into the Laconia Gallery throughout the duration of the show. Thank you Marjorie Javan and Candy Nartonis for organizing the exhibit.

Looking ahead to 2011, I am excited to announce that Jim Dine has agreed to be the juror for our next Biennial. An internationally acclaimed artist, Dine's works are included in the collections of the Guggenheim, the Museum of Modern Art, the Tate, the National Gallery in D. C. and Museum of Fine Arts, Boston (which has been designated an archive for Mr. Dine's prints). I am doubly pleased to announce that the Danforth Museum in Framingham, MA will host the 2011 Biennial and the Arches Student Show. We look forward to working with Museum Director Katherine French in bringing the exhibits to such a beautiful venue.

Our next international adventure will be this summer, to Guanajuato, Mexico. Details are on page 5 of this issue and I hope members enjoy the offering.

As always, I encourage all of the members to let us know about your projects, exhibitions, residencies, and awards. Though Jon Cartledge, the current newsletter editor, is stepping down, Board Member Marty Epp has volunteered to take on the job. Thanks Marty and thanks Jon for your very productive time.

All the best until next time.



Don't forget to send us links to your website for our Members page!  
Go to [www.bostonprintmakers.org](http://www.bostonprintmakers.org)

## A CROSS-COUNTRY DIGITAL COLLABORATION

*Bonny Lhotka, Karin Schminke and Dorothy Simpson Krause*

Since 1995, the three of us have worked together as Digital Atelier, combining traditional and digital printing technologies. To explore the emerging possibilities within the book printing industry, we agreed to create a book that celebrated and documented our work.

The coordination of all the elements of this project was complicated by the fact that Bonny Lhotka lives in Boulder, Karin Schminke in Seattle, and Dorothy Simpson Krause in the Boston area. So, the first step was a conference call to brainstorm ideas. We decided on an 11 x 14" hardcover book with invited essays and a section of representative work from each of us. The book would be a limited edition of 100, and boxed for added appeal and protection. We discussed customizing the pages, to add distinction and value, but decided that each of us should create a limited edition piece, to best represent our individual bodies of work. Finally, we agreed to offer the book by itself in a traditional, unlimited production run.



Digital Atelier Collector's Boxed Set;  
engraved aluminum box & bound book

Karin set about creating layout sketches for the book using Adobe® InDesign®, while each of us selected a pool of work from which to choose each section. The artwork and layouts were shared and discussed, via email and phone, to develop the strongest representation of work for each artist. Karin completed the layout templates, and each of us dropped images and text into our section of the book template and emailed them around for design “tweaking.” Then, the final art was gathered and shipped on DVDs to Karin.

Karin assembled the final document. It was output as PDF files and sent to Dot and Bonny for final edits. Since each of us has an HP DesignJet Z3200 Photo Printer, we were able to accurately proof colors of the art from our three remote locations. We each made color corrections based upon those proofs, before sending the images and proof prints with the PDF file of the book to the printer. This consistent set of proofs was compared to the press print, so that any corrections could be applied globally.

For the 74-page book we chose three different papers: a 100# text for images and essays, a pearlescent for endpapers, and a translucent for overlays. After printing, the book was case-bound with fabric, and foil stamped with the title on the cover and spine. Black anodized aluminum boxes were engraved with the book cover design, and a portfolio wrap was created for each print, with the work's artist and title on the front and a Certificate of Authenticity on the back.

For the three pieces in the portfolio, we chose to incorporate distinctive images, using techniques that reflected the diversity of our work:

*Beachflowers*, is from the Dorothy Simpson Krause series “Losing Ground”, a plea for awareness of our roles as stewards of the environment. With collaged photographs of potentially impacted areas, the series explores the effects of climate change. Krause printed the work on aluminum with an HP Scitex flatbed, using opaque white ink that obscures the reflectivity of the metal in some areas, and allows the metal's underlying glow to intensify color in others.

Bonny Lhotka's *Water*, is a phantogram - a print of a pair of images distorted to create the illusion of depth and perspective when viewed with (red-cyan) 3D glasses. A digital version of the 1930's Stereogram creates an artificial world from objects Lhotka created or collected at flea markets. An image that exists only as a vapor disappears to a flat surface when viewed without 3D glasses and creates a sense of wonderment in both the artist and the viewer.

In *Margaret's Meadow*, Karin Schminke wanted to create art celebrating the strong textures of a Midwest prairie. She made monoprints from found plants and scanned them to compose and colorize digitally. She then selected forms to be laser-cut from black paper and positioned on top of the colorful printed image, emphasizing the abstract elements of the scene, and creating drama with the contrast of sharp, black forms against the strong hues of the print.

In her essay for the book, Carol Pulin, Director of the American Print Alliance, writes, “The magnificent diversity of prints created by the artists who comprise the Digital Atelier still stuns me... the dense layering of the images and inks, the luminosity of colors and luscious feel reflect the intensity of the inspiration and ideas expressed by these printmakers.”

For further information on:

Book: [www.DigitalAtelier.com](http://www.DigitalAtelier.com)

Printers: [www.HP.com/go/graphicarts](http://www.HP.com/go/graphicarts)

Papers: [www.MohawkPaper.com](http://www.MohawkPaper.com) and  
[www.ThePapermill.com](http://www.ThePapermill.com)

Bookbinding: [www.AcmeBook.com](http://www.AcmeBook.com)

Aluminum Boxes: [www.PinaZangaro.com](http://www.PinaZangaro.com)

Box Engraving: [www.ULSinc.com](http://www.ULSinc.com)

## REMEMBERING SHEILA MARBAIN, MASTER PRINTER

*Katherine Kadish*

On October 6, 2008, the print world lost a remarkable woman who, in the view of the artists who worked most closely with her, was a true "National Treasure." A day after working as usual, she died suddenly of natural causes at age 81. Recognized by the Zimmerli Museum at Rutgers in a 1990 exhibition, *Sheila Marbain, Master Printer – a 25-year Retrospective*, she remained stubbornly oblivious to the hustle of our time and found her real pleasure in working in collaboration with artists. In the early 1990's she developed a unique process, which combined elements of her screen-printing technique with the spontaneity of monotype, calling it "silk monotype."



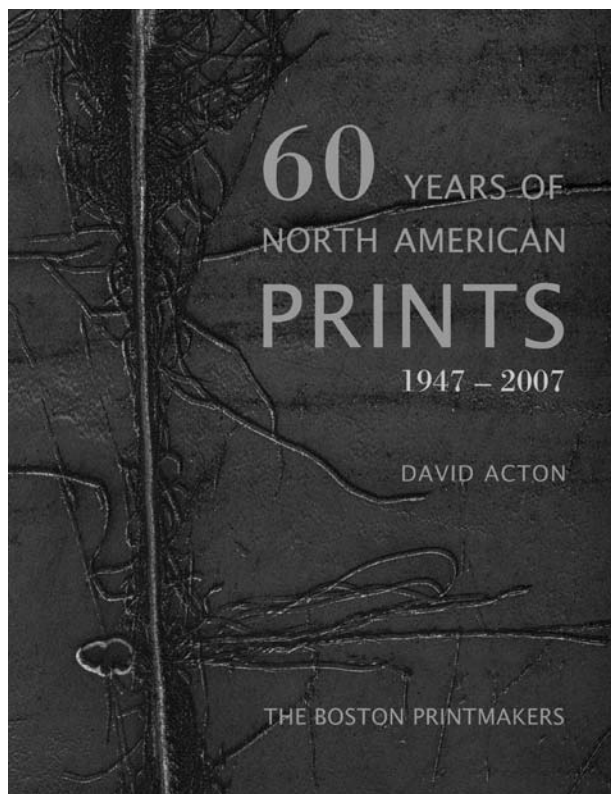
1927-2008 Sheila Marbain, photo by Samia Halaby

Born in London, in 1927, of Russian Jewish immigrants, her family came to New York in 1939. Sheila studied at Black Mountain College, in North Carolina, from 1948-50 under such artists as Josef Albers, Willem de Kooning and Ilya Bolotowsky. She returned to New York, and, in 1955, started Maurel Studios, a screen-printing shop, with her first husband. They worked in partnership until his death in 1963. She modernized and reopened the shop in 1965 and began years of challenging printing projects, some in three-dimensions, with such artists as Oldenburg (a remarkable soft drum set) and Lichtenstein (a Plexiglas airship). She also worked with Rauschenberg, Wesselman, Frankenthaler, Motherwell, and Segal, to name only a few.

She was always sensitive to the nature and bent of "her" artists, as she referred to us, seeing her role as the provider of technical expertise and encouragement. She was game for experiment. She hated presumption and rudeness, and was herself a model of good-humored grace. Her shop was an island of calm within the city. The things she valued were constant and clear: good art, work, friends and music, until the last.

## ANNOUNCEMENTS

Have you ordered your copy of 60 Years of North American Prints, by David Acton? Copies are selling fast! Order forms available at [www.bostonprintmakers.org](http://www.bostonprintmakers.org)



**11th Annual Boston Print Fair** will take place April 8-11, 2010 at The Cyclorama, Boston Center for the Arts, in Boston's South End. The print fair will offer an array of prints, photography, drawings, posters and other works on paper.

**Midcoast Printmakers**, in Damariscotta ME, have a well-equipped studio that is perfectly suited to artists who wish to vacation and print at the same time. Wonderful location, modest fees and qualified instructors. Ongoing classes in relief, lithography, monotypes and woodcut. For information please contact Debra Arter at [debarter@midcoast.com](mailto:debarter@midcoast.com)

**Muskat Studios** is offering workshops in Pronto Plate: Session I: March 20, 21; Session II: April 24, 25 and in Stone Litho: Maniere Noir method May 22, 23. For more information go to [www.muskatstudios.com](http://www.muskatstudios.com)

**Portland Museum of Art** in Portland, ME, will be exhibiting *American Moderns: Masterworks on Paper from the Wadsworth Atheneum*, June 24 - September 12, 2010. Exhibition will showcase over 100 works, tracing the rise of American Modernism from John Sloan through Ellsworth Kelly. For more information, go to [www.portlandmuseum.org](http://www.portlandmuseum.org)

## FORUM ON CREATIVITY: GUANAJUATO, MEXICO AUGUST 7-14, 2010

The Boston Printmakers will host an educational tour and studio workshop exploring the passion and creativity of this celebrated region of central Mexico.



Emeritus member and resident of Guanajuato, Carol Summers will be our host. Carol will provide his personal insight on Guanajuato and demonstrate his unique method of printing color woodcuts. His award-winning bed-and-breakfast inn, *La Casa de Espiritus Alegres*, is a museum to regional art, housing a vast collection of folk art from every state in Mexico.



Typical room at La Casa de Espiritus Alegres

At the nearby Piramidal Grafica print studio, member Karen Kunc will provide a 3-day, mentored workshop that will explore the possibilities of the woodcut and allow participants to respond to the beauty of Mexican Folk Art and to the surroundings. Techniques include methods that can be spontaneous, simple and direct, for both editionable and monoprint approaches.



Karen Kunc printing

Mexican Printmaker Hugo Anaya, manager of *La Casa de Espiritus Alegres* and co-owner the Piramidal Grafica studio has planned a full itinerary of local arts neighborhood visits, meals, studio time, and a gala reception for the final evening. Highlights include: el Centro Guanajuato, an excursion through the Pottery Trail to San Miguel de Allende, and a visit to the print studio in Salamanca.



Carol Summers cutting a block

*Forum on Creativity: Guanajuato* allows for conversation, personal growth and friendships, amid the good food, moderate mountain climate, and wonders of Mexican culture.

Registration opens March 5 for members and March 30 for non-members. \$1350 per person, double occupancy (does not include airfare).

A full information brochure, draft itinerary, registration materials, links to *La Casa de Espiritus Alegres*, and facts about Guanajuato can be found at [www.bostonprintmakers.org](http://www.bostonprintmakers.org). Questions? Contact Renee Covalucci at [rcovalucci@yahoo.com](mailto:rcovalucci@yahoo.com)

*The views expressed are not necessarily those of the newsletter staff or of The Boston Printmakers*

## Appreciating Printmakers in the Wild

Seth Read

To be the spouse of a printmaker can be a wonderful thing. As with any of life's adventures, the life of a printmaker-in-law is what one makes of it. Here are a few thoughts on perfecting a pleasant and practical printmaker paradigm, from a qualified non-expert.

As with any successful relationship, it helps to understand your partner. In my case, I knew little to nothing of art, let alone printmaking. However, with an open mind and willingness to learn (or be trained), I nurtured a glimmer of comprehension about what my printmaker is doing. Even if "art" translates to you as "naked people," being able to converse about the composition or technique used in depicting said naked people will enhance your printmaker's opinion of you.

Remember that printmaking can be difficult in many ways. In some cases, the challenges are technical, for others, the question of "what to do next, artistically" will be a stumbling block. In these cases, it's often enough to simply be a sounding board to keep your printmaker from emptying your refrigerator or wine cabinet. For some, the biggest challenge is the loneliness of the studio, and at those times, even my mug is a not-unpleasant distraction from the challenges at hand.



Artists have an internal drive to create new work. Like a storyteller or composer, the artist "needs" to create art. It's not about the paycheck. Many printmakers create art in multiples, and consistency can challenge sanity. My own printmaker has often wonders what kind of sane person would choose to do what she does. I politely do not answer, but know that the need to create and the needs of the print are reason enough.

In the role as of printmaker-in-law, these key ideas will help to keep your printmaker happy. Recognize that what your printmaker does is important. Understand enough to have a conversation with your printmaker. Keep your printmaker well supplied with food and drink. And, for the printmaker who works in editions, do this repeatedly.

## Crisis Brings New Frontiers

Bob Tomolillo

We are currently in the midst of one of those rare moments when the "art scene" is poised for change and we must collectively bear the responsibility for its outcome. This current economic collapse is as close to any revolution that we may face in our lifetime. In that spirit, we should challenge the art schools- the newest repository of the artistic elite- to emerge from the stale air of academic mediocrity and grab the tailwind of this economic upheaval.



As the market for art continues its downward trend, the long-awaited shake up of the status quo seems inevitable. They will go kicking and screaming, but go they must. Academicians caught up in artistic paralysis, brought about by the insecure economy, huddle nervously in hallways, lamenting the latest job casualty. Lo, we should all rejoice at the pressure that these institutions face. Unwilling to take a radical stance or forge new concepts, many art colleges are justly criticized for promoting obsolete ideas, developed from within a system incapable of recognizing and nurturing the passions of a young artist. We should no longer look to the well-entrenched institutions to dole out dictums concerning art trends. Art worthiness will develop out of a true concept realignment that fosters and promotes new voices of change.

I urge, however, that art colleges not give up their printmaking workshops just yet. Art will experience a renewal in the coming economy, hitching a ride on the back of the Wellness Industry to accommodate those creatively unrealized "latecomers" who have decided that it is better to shape and mould than exist in a colorless corporate world. Printmaking can lead the movement for change with its required control of a varied and diverse skill set. Reject the non-descriptive, vague and narcissistic term "artist" that is best left to describe the creators of those monumental canvasses crammed in the back rooms of museums. Ascribe to the realm of paper and ink, and let the press and plate serve as the process for this divination. It is true that harnessing its essence will not be easy, but only throughout the many missteps will its true nature and joy of discovery be realized.

## MEMBERS NEWS

### Linda Adato

Commissioned to create an edition of 25 prints by the West Shore Graphic Arts Society, Muskegon, MI. April, 2010.

*Print Americas 2009*, Silvermine Guild Galleries, New Canaan, CT. November 25 - December 23, 2009.

*Bridge: East Coast USA Meets East Coast Australia, SAGA 77th Members Exhibition*, Fyre Gallery, Braidwood, Australia. March 26 – May 10, 2010

### Lynne Allen

*Nature Morte*, solo exhibition, featuring new photogravures, neon, cast resin and glass, James Michener Art Museum, Doylestown, PA. January 16-March 28, 2009

### Joan Appel

Solo exhibition of monotypes at the Cape Cod Art Association, Barnstable, MA. December 1 - 21

### Charles Barth

[Charles Barth: A Kaleidoscope of Culture](#), a book of Barth's prints depicting the culture of Mexico has been published by James Snidle Fine Art Publications. Available at: [www.jamessnidlefinearts.com](http://www.jamessnidlefinearts.com).

### Grace Bentley-Scheck

*American Color Print Society 70th Members Exhibition*, The Plastic Club, Philadelphia, PA. November 1 – 29, 2009. Received Stella Drabkin Memorial Award.

Visiting artist at Colby College, Waterville, ME. April, 2009

Created an image for [Travel](#), an artists' book collaboration between artists from the Print Network of Southern New England and three poets.

Participated in symposium: *Exploring Creative Interdisciplinary Enterprises and Collaboration in the Arts*, Fairfield University, CT. October 23-24, 2009

### Annie Bissett

*New Prints 2009/Autumn*, The International Print Center New York, NY and Leonard Pearlstein Gallery at Drexel University, Philadelphia PA. November 2009 - February 2010

*Robert Blackburn Printmaking Workshop International Juried Exhibition 2009*, Robert Blackburn Printing Workshop, New York, NY. November 3 - December 5, 2009

*Los Angeles Printmakers 20th Annual Exhibition*, Los Angeles Municipal Art Gallery, Los Angeles CA. October 30 - December 29, 2009

### Martha Jane Bradford

Featured on PBS *art:21* blog post, "Creating on the Social Web," by Nettrice Gaskins. November 30, 2009.

*Virtual Art Initiative Show*, Harbor Gallery, the University of Massachusetts, Boston, MA. April 2010

*Salon Show* Clark Gallery, Lincoln, MA. December 2 – 24, 2009

Work included in Boston Printmakers publication [60 Years of North American Prints:1947-2007](#) by David Acton

*73rd National Midyear Show*, included digital collage "Persephone," Butler Institute of American Art, Youngstown, OH. June 28 - August 23, 2009.

*UWA 3D Art and Design Challenge*, included "Come Go With Me" at the University of Western Australia in Second Life. September, 2009. Received Second Prize.

*Imagine Festival* included "Orfeo's Oratorio" University of Texas at San Antonio, San Antonio, TX. October 9-15, 2009

New Media Consortium's *Ars Simulacra* sim includes "Orfeo's Oratorio" starting September 20, 2009

Artwork was featured in paper "Second Life: Performing the Real in Digital Arts," by Dr. Leman Giresunlu, professor at Dokuz Eylul University, Izmir, Turkey. Presented at *Arts 2009, International Conference on the Arts in Society*, Venice, Italy. July 31 2009.

### Harvey Breverman

*1st International Printmaking Biennale – Istanbul* travels to Ankara Cancaya Municipality Modern Arts Center, February 16 – March 15, 2009

*Concorso Internazionale Arti Grafiche Colombo*, Gessate (Milan) Italy, September 2009

*Etching and Monotype, National Arts Club, New York*, November 2009, travels to Pyramida Centre for Contemporary Arts, Haifa Israel, December 2009 – February 2010

*Bridge: East Coast USA Meets East Coast Australia, SAGA 77th Members Exhibition*, Fyre Gallery, Braidwood, Australia. March 26 – May 10, 2010

*30th Miniprint International of Cadaques* Taller Galeria Fort, Cadaques Spain June 26 – September 15, 2010

*The International Ex-Libris Competition – Istanbul 2010*, Istanbul, Turkey. August – September 2010

### Selma Bromberg

Solo show for Women's History Month, Mayor's Gallery, Boston City Hall, Boston MA. March 1st - March 31st. The opening will be March 10th from 5:00 to 6:30.

Group show for EES Arts, Scollay Square Gallery at Boston City Hall, Boston MA. March 1-31, 2010

**Dorothy Chabay-Dempsey**

*Field Report: Boston Printmakers Traveling Print Exhibition:* Moss Thorns Gallery of Art; Fort Hays State University, Hays, KS. September 1 - 30, 2009; Kellogg University Art Gallery; California State Polytechnic University, Pomona, CA. November 1 – December 19, 2009

*Los Angeles Printmakers 20th Annual Exhibition,* Los Angeles Municipal Art Gallery, Los Angeles CA. October 30 - December 29, 2009

*Small Wonders,* Maryland Federation of Art, Annapolis, MD November 27 - December 27, 2009

*24th International Juried Show,* Visual Arts Center, Summit, N.J January 15 - March 19, 2010

*Assistance League of Houston Celebrates Texas Arts, 2010,* Williams Tower, Houston, TX. January 14 until February 26, 2010

**Liz Chalfin**

Solo exhibition *Looking Back Moving Forward* reviewed in Art New England, Autumn 2009

*8th Janet Turner National Print Exhibition* Janet Turner Print Museum, Chico, CA. January 2010

**Ann Chernow**

Produced documentary *Years tine the Making*, about 50 artists over the age of 70. Won First Prize Feature Documentary in Asheville Sky Fest, North Carolina.

“Victory Theatre, 1942”. aquatint, acquired by the Metropolitan Museum of Art, as part of the portfolio “Times Square.”

“I Get Along Without You Very Well” lithograph, acquired by the National Museum of Art, Washington D.C., as part of “Vogel Collection :Fifty Works for Fifty States.” September 2009

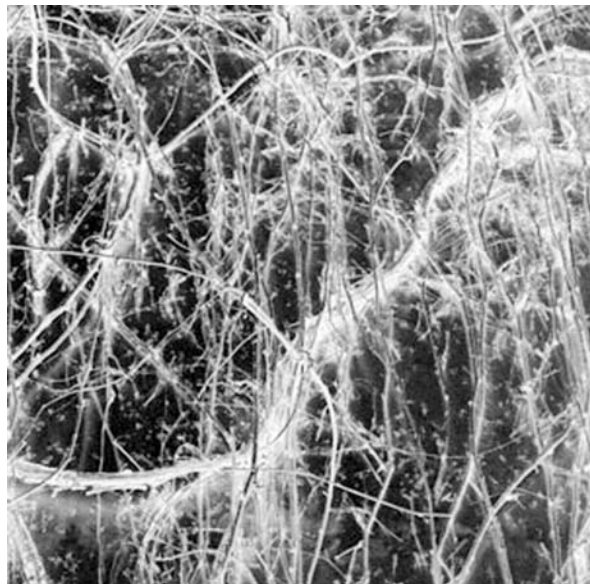
*Catherine Turner Print Competition* included “Small Town Girl” etching and aquatint, CSU, Chico, CA. December, 2009

**Brian D. Cohen**

Solo retrospective of 175 etchings and watercolors at The Putney School Gallery in Vermont December 4 - February 20, 2010.

**Renee Covalucci**

Co-curated exhibition *Woodcuts in Modern China, 1937-2008: Towards a Universal Pictorial Language*, Kalamazoo Institute of Arts, MI. January 23 - April 18, 2010; China Institute, New York, NY. September 16 -December 12, 2010



Beth Ganz, "Park Avenue Black 1" detail, archival digital pigment print, 40 x 50 inches, 2009

**Cathie Crawford**

*ThINK: Boston Printmakers Members Show 2010;* Zullo Gallery, Medfield, MA. May-June 2010

*Boston Printmakers 2009 North American Print Biennial,* 808 Gallery at Boston University, Boston, MA. February 15 - March 30, 2009.

Solo Exhibition, Wenniger Gallery, Rockport, MA. July 1 - August 12 2009

*101 PRINTS: A Sale to Benefit the International Print Center,* International Print Center, New York, NY. September 23 – October 17, 2009

*Field Report: Boston Printmakers Traveling Print Exhibition:* Moss Thorns Gallery of Art; at Fort Hays State University, Hays, KS. September 1 - 30, 2009; Kellogg University Art Gallery; California State Polytechnic University, Pomona, CA. November 1 – December 19, 2009

*Scrupulosity,* Contemporary Art Center of Peoria, Peoria, IL. May 9 - June 27, 2008

Two-Person Exhibition, Galesburg Civic Art Center, Galesburg, IL. June 27 - July 26 2008

*Festina Lente: Woodblock Prints by Catherine Crawford,* solo show, McClean County Art, Bloomington, IL. October 17 - November 29, 2008

*Post Age Stamp Exhibition,* Picture This, Peoria Heights, IL. 2008

*New Prints 2007 / Spring,* International Print Center, New York, NY. March 9 - April 21, 2007



*31st Bradley International Print and Drawing Exhibition*, Bradley University; Peoria, IL. March 9 - April 13, 2007

*Works of Art on Paper*, Long Beach Island Foundation of the Arts & Sciences, Loveladies, NJ. June 30 - July 26, 2007

Solo Exhibition, *Picture This*, Peoria, Illinois 2007

### **Raymond DeCicco**

Article "Natural Order Observed" is now available in the Fall/Winter issue of *Contemporary Impressions, Journal of the American Print Alliance*.

*5th Winter National Juried Exhibition: Exploring Contemporary Printmaking*, Marin Museum of Contemporary Art, Novato, CA. January 9-February 7, 2010.

*Prints USA 2009*, Springfield Art Museum, Springfield, MO. November 21 - January 10, 2010.

*ThINK: Boston Printmakers Members Show 2010*; Zullo Gallery, Medfield, MA. May-June 2010

### **Roberta Delaney**

Featured in article "Ekphrasis and Roberta Delaney's Bookwork" by Norma Steinberg. *Contemporary Impressions, Journal of the American Print Alliance* Fall-Winter issue, 2009

Exhibiting lithographs and books at the Library Company, Philadelphia, PA. March - October, 2010.

### **Holly Downing**

*Luminous Shadows: Mezzotints and Paintings*, solo exhibition, Quicksilver Mine Co., Forestville, CA. April 17 - May 25, 2009

Featured in *Printmakers' Secrets*, edited by Tony Dyson, A & K Black Publishers, U.K., 2009

\$10,000 grant from the Graham Foundation, Chicago, for production an artist's book, 2009

*Royal Society of Painter-Printmakers Summer Exhibition*, Bankside Galleries, London, England. August 19, 2009 - September 6, 2009

*Field Report: Boston Printmakers Traveling Print Exhibition*: Moss Thorns Gallery of Art, Fort Hays State University, Hays, KS. September 1 - 30, 2009; Kellogg University Art Gallery, California State Polytechnic University, Pomona, CA. November 1 - December 19, 2009

*2nd Qijiang International Print Exhibition*, China, 2009

### **Marty Epp-Carter**

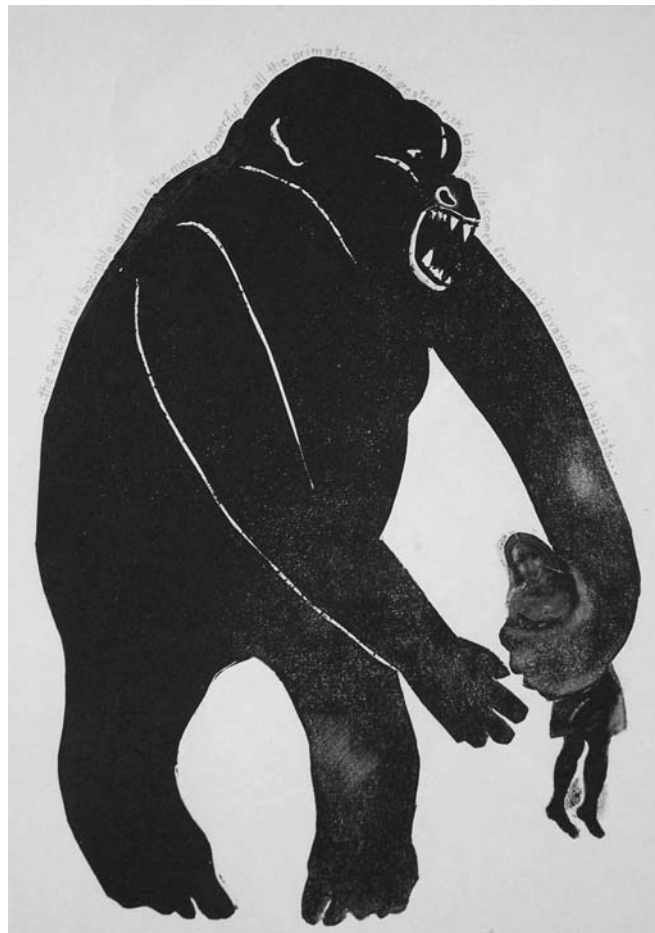
Graduated summa cum laude with an MFA in printmaking from Clemson University in December, 2009.

*Clemson PRINTS*, a five-person show at Anderson University, Anderson, SC. January 11 - February 19, 2010

This spring semester, Epp-Carter will be teaching Beginning Graphic Design at Clemson University and Beginning Drawing and Intro to Acrylic Painting at the Greenville County museum of Art, Greenville.

### **Beth Ganz**

Two-person show, Spheris Gallery, Hanover, New Hampshire December 12th - January 19th



Linda Hunsaker "Kong (Self-Portrait)," relief print, 2009

### **Randy Garber**

*Reverberations*, solo exhibition, Olpaka Gallery, Sage College of Albany March 5 through April 18, 2010. Catalog with essay by Patricia Phillips, RISD

*Listening: Transmit, Receive, Connect*, solo exhibition, Bromfield Gallery, Boston. May 2010

*(S)edition: Art as Activism*, Urban Institute of Contemporary Art, Grand Rapids, MI. December 11, 2009-March 5, 2010

**Raymond Gloeckler**

Awarded the Wisconsin Visual Artist's Lifetime Achievement Award. Presented in 2009 by The Museum of Wisconsin Visual Artists and The Academy of Sciences, Arts and Letters



Greg Pfarr "Snow Along The Deschutes River," etching

**Dirk Hagner**

2010 Delta Small Prints Exhibition Bradbury Gallery, Arkansas State University, Jonesboro, AR. January – February 2010

Solo exhibition, Chemers Gallery, Tustin, CA. March 2009

Janet Turner 8th National Print Competition California State University, Chico, CA February – March 2010

**Linda Hunsaker**

Los Angeles Printmakers Society 20th National Exhibit, Los Angeles Municipal Art Gallery, Los Angeles, CA. November-December, 2009

Small Works Show, El Zagan Art Space, Historic Santa Fe Foundation, Santa Fe, NM. December 2009

Sequel: The Picture Show, solo exhibition, El Zagan Art Space, Historic Santa Fe Foundation, Santa Fe, NM, July, 2010

**Carolyn Muskat**

Art Gone Green, Bunker Hill Community College Gallery, Boston, MA. November, 2009.

Garden Notes, two-person show, Muskat Studios Somerville, MA. July 8-August 28, 2010.

**Thomas Nawrocki**

11th Annual Renaissance 12 State Regional Art Exhibit, The Renaissance Center Visual Arts Gallery, Dickson, TN. August 21 - October 24th, 2009

Mid-America Print Council Juried Exhibition, The University of Southern Indiana, Kenneth P. McCutchan Art Center and The

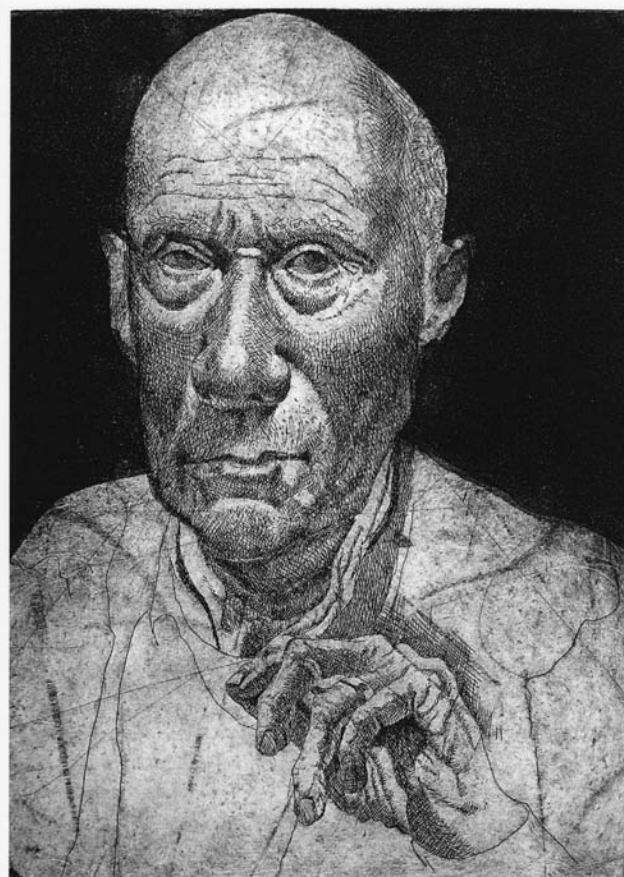
Palmina F. And Stephen S. Pace Galleries, Evansville, IN. September 13 - October 30, 2009

Mississippi University for Women Art Faculty Exhibition, Troy Plunk Art Gallery, Bulliner-Clayton Visual Art Building, Freed-Hardeman University, Henderson, TN. October 15 - November 5, 2009

American Color Print Society 70th Members Exhibition, The Plastic Club, Philadelphia, PA. November 1 – 29, 2009. Received Award.

20cm MAX - Miniature Print Exhibition, Old Town Gallery, Tustin, California. November 27, 2009 - January 16, 2010

Bridge: East Coast USA Meets East Coast Australia, SAGA 77th Members Exhibition, Fyre Gallery, Braidwood, Australia. March 26 – May 10, 2010



John P. Semple "Old Age Self Portrait," etching

**Debra Olin**

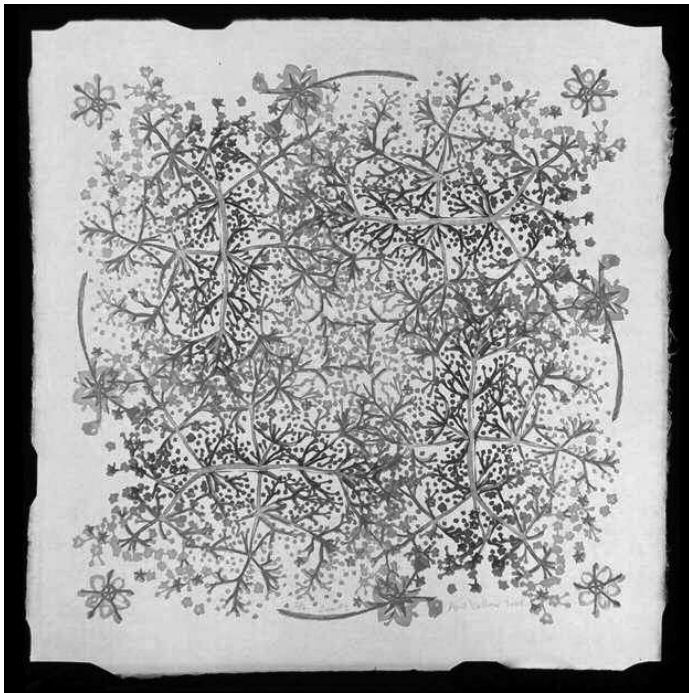
Garden Notes, two-person show, Muskat Studios Somerville, MA. July 8-August 28, 2010.

**Greg Pfarr**

Received a juror's discretionary award for etching "Steens Mountain" at LAPS 20th National Exhibition. December 2009.

5th Winter National Juried Exhibition included "Nisqually River, Mount Rainier National Park" at Marin Museum of Contemporary Art, Novato, CA. January 9-February 7, 2010.

"Snow Along The Deschutes River" was rented for the film Extraordinary Measures starring Harrison Ford and Brendan Fraser. The etching makes an appearance in the first 20 minutes of the film



April Vollmer "Zova Network," Japanese woodblock on washi, 18 x 18 inches, 2008

### **Rosalyn Richards**

17th Biennial Small Print Exhibition, Purdue University Galleries, West Lafayette, IN. March 8 - April 25, 2010

Exhibition of drawings at Tianjin Academy of Fine Arts Museum in Tianjin, China. December 15 - January 10, 2010

Bridge: East Coast USA Meets East Coast Australia, SAGA 77th Members Exhibition, Fyre Gallery, Braidwood, Australia. March 26 - May 10, 2010

The Print Fantastic Invitational, Theatre Art Galleries, High Point, NC. November 11, 2009 to January 15, 2010

Prints USA 2009, Springfield Art Museum, Springfield, MO. November 21 - January 10, 2010.

Art of the State: Pennsylvania 2009, State Museum of Pennsylvania, Harrisburg, PA. June 28 - September 20, 2009. Received Third Prize, Works on Paper

Qijiang International Prints Exhibition and Festival, Chongqing Artists Association, Chengdu, China. October 27-30, 2009

### **P J Rogers**

Solo show of 26 archival pigment inkjet prints, Cleveland Botanical Garden Guren Gallery, May 14-June 27, 2010

ThINK: Boston Printmakers Members Show, Zullo Gallery, Medfield, MA. May-June 2010

### **John P. Semple**

Prints USA 2009, Springfield Art Museum, Springfield, MO. November 21-January 10, 2010. Received the J. J. Peterson Memorial Award

Allied's 96th Annual Show, National Arts Club, New York, NY. November 13- December 1, 2009. Butler Institute of American Art Award

### **Dorothy Simpson Krause**

Produced 56 page artist's book HERetic: Joan of Arc. Includes text from "Le Ditie de Jehanne d'Arc" by Christine de Pizanan and images from the collection of Joan of Arc memorabilia of the Boston Public Library, 2009. View at <http://www.dotkrause.com/>

### **Caroline Thorington**

Star Prints, solo exhibition of Star Series lithographs at The Arts Barn, Gaithersburg, MD. Sept. 8 - Nov 2, 2009.

### **Apo Torosyan**

Showing film, The Morgenthau Story and giving presentation for The Lecture Series at Keene State College, Keene State College, Keene, NH. February 22-23, 2010

Showing film The Morgenthau Story and giving lecture at Saint John the Forerunner Social Hall, Boardman OH. March 11th 2010

### **Amy Worthen**

Featured in article "Two Lives/Two Cities," by Deanna Sirlin in the online art journal, *The Art Section*. October 2009

### **April Vollmer**

Wrote "Bridges, New York to Belgrade and Beyond" for *Contemporary Impressions*, the *Journal of the American Print Alliance*, Summer, 2009

Attended *Impact 7 Printmaking Conference*, Centre for Fine Print Research, Bristol, England. September 2009. Created exchange portfolio, "Surimono International" with artists from Nagasawa Art Park Program, Japan. Portfolio was exhibited at the Bower Ashton Campus of the University of the West of England.

Gave a presentation *Travels with Moku Hanga* at University of New England Art Gallery. October 4, 2009

Taught a two day workshop at Peregrine Press in Portland, ME October 3-4, 2009

Hands-on demonstration of Japanese woodblock printing, Bowdoin College, New Brunswick, ME. Fall 2009

Teaching workshop at Cabrillo College in Santa Cruz, Spring 2010

Teaching workshop at Lower East Side Printshop in New York. Thursdays, May 6 – June 10, 2010

Teaching workshop at Maine College of Art. July 23 to 27, 2010

*Hope Lives, Artists of the Lower East Side* The Educational Alliance, New York, NY. November 5 -December 17, 2009

*Spineless Wonders: Invertebrates as Inspiration.* Atrium Gallery, University of Southern Maine/Lewiston-Auburn College, Portland, ME. September 8 - December 18, 2009

*Natural Histories* Gallery 214, Brooklyn, NY. September 10 - November 8, 2009

*Artists Books and Prints* included three prints at Gallery 1, New York, NY. 2009



Joyce Zavorskas, "Duneplace," etching/aquatint, 2 x 6 inches, 2009

### **Joyce Zavorskas**

*Reflections, Copley Society Juried Winter Members Show* includes solar etching "Urn and Sun" at Copley Society, Boston, MA. February 18- April 16, 2010

Taught workshop in non-toxic etching, The Falmouth Artists Guild, Falmouth, MA. February 13-15, 2010

*Documenting the Familiar: Places with Wind*, solo show, Monotypes Cahoon Museum of American Art, Cotuit, MA. March 16-April 18, 2010

*Fall Juried Exhibition* included oil painting "Gravitational Pull." Provincetown Art Association and Museum November 30-January 10, 2010

*Erosional Landforms*, solo show, Gallery Ehva, Provincetown, MA. November 13-18, 2009

## HOW TO BECOME A MEMBER

Professional printmakers in the United States, Canada, or Mexico are invited to apply for membership in The Boston Printmakers. If you know someone of merit, please pass this information on to him or her.

To qualify for membership, an artist must either be accepted into two juried *Boston Printmakers North American Print Biennials* or submit slides directly to the Membership Committee of the Board.

The committee juries slides of prospective members in spring and fall. To be considered, please send 5 professional-quality slides of recent work, a resume, a numbered slide list, and a SASE to the Membership Committee, The Boston Printmakers at Emmanuel College, 400 The Fenway, Boston MA 02115. Notification of acceptance or rejection is sent within a month of the slide review.

## INVITATION TO OUR MEETINGS

All members of The Boston Printmakers are welcome at any monthly meeting of the Board. Please email Marc Cote at [mcote@framingham.edu](mailto:mcote@framingham.edu) for meeting dates, time and location. It is the usually the second week of the month.

## EDITORIAL INFORMATION

The newsletter is published twice a year. The deadlines for the Fall newsletter will be August 31st for Members' News and September 15th for articles.

All material is ©The Boston Printmakers unless otherwise noted. Feel free to quote us but please do have the courtesy to give us credit.

Send your Members News, Letters to the Editor, or suggestions for articles by email to: [meppcarter@mac.com](mailto:meppcarter@mac.com). (please put "BP Newsletter" in the subject line) or by regular mail to: Boston Printmakers Newsletter Editor, Emmanuel College, 400 The Fenway, Boston MA 02115. Actual show invitations, reviews, and clippings are not necessary unless they contain reproducible images of your work. High-quality photos and jpegs (300 ppi) of artwork, studios, workshops, or shows and installations are welcome.

Any material received after September 15 2010, will be published in the Spring 2011 newsletter.

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