



FROM MESH SIZE TO MEGAPIXELS: SILKSCREEN TO DIGITAL IN HOLLAND

Robert Tomolillo

On a recent trip to Holland I spent time with two silkscreen printers who were comrades of mine at the Printshop in Amsterdam. The Printshop, located on one of the major canals in Amsterdam, was at the center of Dutch art- facilitating all manner of traditional printmaking techniques to artists the world over. Although the Printshop has gone the way of most workshops from the same era, some thirty years later printers Zeger Reijers and Bernard Rykrok continued to practice their screen-printing craft, each having navigated through the changing modes of consumer demands. Several years ago things started to change: gone are the large screen tables, stores of fragile silk stretched over a vast catalog of frames, and enumerable cans of ink that led to the sacred mixing area which usually revealed an explosion of colorful drips on the table or floor. Both Bernard and Zeger have made a transition into digital printing.

Bernard operates from his first floor studio near the Rembrandts Plein and occupies a fraction of the previous silkscreen area. Now he types onto his computer screen and directs the three digital printers or Giclee printers to perform his bidding... "Giclee" he says is a dirty word in French. Verifiably, Giclee means to squirt, spit or spray. The digital printer sends impulses to the nozzles, which then spray the ink onto the surface. Bernard prefers to use the name Piezo-graphique to describe what he does. He was busy printing a portfolio of Escher's woodcuts, an edited selection of the Dutch master's work to be marketed abroad.

Zeger, located 25 miles north, has set up shop in a small corner of his first floor studio in Ijmuiden. He recently purchased a twelve color Canon 8100 digital printer. As a screen printer, I have seen Zeger perform surgeon-like stencil cutting when he produced prints for op-artist Victor Vasarely. He's worked on manual and automatic screen presses and has suffered through the years when lacquer-based links were the only alternative.



Artist Rob Scholte and printer Zeger Reijers, at Zeger's Ijmuiden studio.

Zeger is currently working with Dutch artist Rob Scholte who produces images that seem perfect for digital printing. Scholte is participating in a thematic venue based on Rembrandt's *Night Watch*. He purchased an antique tapestry depicting the famous painting and photographed the reversed side, exposing the threads and an abstracted version of the composition. The finished piece will be enlarged to some 12x15 feet.

Digital printing doesn't replace silkscreen, but it does possess many similarities. With the introduction of denser pigmented inks and the ability to print on 100% rag paper, the process gains more and more favor. The greatest advantage comes when generating an image, storing and manipulating the print. No messy inks or cleanup. However, the origin of the print image and its purpose remain issues yet to be resolved in the acceptance of the technique. While print collectors and gallery owners continue to evaluate digital printing, it will be the artist and printers who will ultimately define the importance of the process.

FROM THE PRESIDENT

C. David Thomas

It looks like we have made it through another old-fashioned New England winter. With all of the snow we have had, it reminds me of my childhood growing up in Maine. Now we can look forward to the beautiful spring crocuses and magnolias- then the warm summer beach weather.

This year promises to be yet another highly productive one for the Boston Printmakers. Several major projects are in the works. These include the recently completed trip to Viet Nam, the publication and release of *Sixty Years of North American Printmaking*, the opening of our members' exhibition *Field Report* at Gordon College on March 8, the opening of the exhibition *The Boston Printmakers Celebrating 60 Years* at the Boston Public Library on March 15 and a book signing by David Acton on June 10th, the sponsorship of another artist-in-residence at the Hanoi Contemporary Art Center in Viet Nam and a new scholarship to the Anderson Ranch Arts Center in Snowmass Village, Colorado.

From December 28th until January 12th eighteen members of the Boston Printmakers traveled to Viet Nam (see article by Susan MacDougall inside). It was a highly successful trip, which concluded with a series of printmaking workshops and exhibitions at the Hanoi Contemporary Art Center and a private gallery in Hanoi. All were well attended and covered extensively by the Vietnamese press. I want to thank all of those who came to Viet Nam with me and generously donated their time and energy to make this exchange such a tremendous success.

There have been several delays in completing the work on *60 Years of North American Printmaking* but it looks like we will make our spring deadline for the release of the book. Curator David Acton's extensively researched essays and Christiane Corcelle-Lippeveld stunning design make this a book that every printmaker, as well as

many other book lovers, will want on their shelves. If you haven't ordered your copy yet, please do so soon. The sales continue to be brisk and we plan to print only 1,000 copies.

This summer BP member Kim Fink will be attending the Anderson Ranch Arts Center workshop given by printmaker Phyllis McGibbon. This has been made possible by a \$1,000 scholarship given to The Boston Printmakers by the Anderson Ranch and an additional \$500 scholarship from The Boston Printmakers. Kim's name was selected from several other members who applied for this scholarship. Congratulations Kim. We hope to be able to offer this scholarship again next year.



David Thomas, president of BP, and Tran Khanh Chuong, chair man of the VFAA, exchange gifts

Our *Small Print* exhibition will open for the last time at Gallery 297 in Bristol RI, on May 11th. The opening is from 1:00 until 3:00 pm. If any of you are in the area, I urge you to see the exhibition. This exhibition has been traveling for the past five years to eight locations in the U.S. and Canada (see inside for list of venues and dates). Thank you to all of our members who have loaned their work for such a long time and to Board member Malgorzata Zurakowska for her hard work in circulating this exhibition.

Several of us have been meeting with members of Rick Rawling's design class at the Art Institute of Boston to freshen up our graphics. They have come up with some interesting ideas that will be presented to the full board of directors later this spring. If all goes well, you will see a new and more contemporary look in the fall newsletter.

We have begun planning for our Biennial exhibition in 2009. We are very excited that Roberta Waddell, Curator of Prints at the New York Public Library has agreed to be our juror. The exhibition will again take place at the 808 Gallery at Boston University in February-March 2009. Look for more specific information in our fall newsletter.

MANHATTAN GRAPHICS CENTER

Meredith Mayer

In the city known as the epicenter of the art world, there are surprisingly few studios catering to the needs of printmakers. Of them, The Manhattan Graphics Center draws perhaps the most heterogeneous, serious and loyal group of artists. Unique in its all-volunteer administration for twenty years, the Graphics Center is still run by its artists. (Although, we have recently added a part-time employee.)



The studio at Manhattan Graphics

On the second floor of an old industrial printing building in western Soho, MGC has houses three etching presses, three litho presses, an acid / aquatint room, dark room, silkscreen exposing room and silkscreen studio area. We have storage facilities for 140 regular users. Doors are open twelve hours a day, Tuesday through Friday and eight hours on Saturday and Sunday.

It is the mission of MGC to provide an accessible environment for the learning and practice of fine art printmaking. Semester classes in etching, lithography and silkscreen classes are offered each term. A selection of shorter workshops in western woodcut, Japanese woodcut, photogravure, monotype are offered as well.

MGC offers a creative environment to exchange ideas, and provides its members numerous opportunities to show their work in monthly exhibitions in our gallery. We have had exchange shows with printmaking studios in India, Poland and Scotland. MGC maintains a slide registry, and we also organize group portfolios. One of our shows, *Portraits in Words and Images*, was shown in the Harper Collins Gallery. Another, on 9/11, was acquired by the New York Historical Society and the New York Public Library.

Because of our dedicated volunteer staff, MGC is able to support most of its activities through class tuition and studio rental, managing to keep fees low. With the help of annual grants from foundations and the city, as well as individual gifts, we are able to fulfill our mission and remain an enormously popular home away from home for New York City printmakers of all ages.

VISIT TO FIRESTATION PRINT STUDIO

Ann McCall

Printmaking is alive and well here in Australia, as evidenced by the large membership of the Australian Print Council and a quarterly journal called *Imprint*, devoted to the art. Artists' books are popular; there are print competitions and master printers to do custom printing. Some commercial galleries are devoted exclusively to the sale of original prints. One has been handling my work for 20 years. Australia has become my home away from home.

I am just finishing up a 6-week visit in Melbourne, Australia where I spent many hours in a workshop by the name of Firestation Print Studio. The old fire station has been perfectly renovated to suit the members' needs, including 5-6 private studios which were at one time the fire-fighters' bedrooms upstairs.



Founded in 1992, Firestation provides classes open to the public in everything from work on a letter press, book-binding, life-drawing to periodic workshops in Monotype with Sarah Amos. While less prestigious and less well-equipped than Australia Print Workshop (also in Melbourne), it has the advantage of being open to all 24-7. The APW is frequently booked with one kind of event or another so there is not easy access. For strays from Canada such as myself or from anywhere in the world, it is always available.

Check out their website at: www.firestationprintstudio.com.au.

ASPHALTUM LIFT GROUND ETCHING PROCEDURE

Greg Pfarr

I developed this process in 1999 because I wanted to paint freely on a plate. It is a positive method allowing you to see the values on the plate that you will get when the plate is etched and printed. I have used the process to make prints in both color and black and white.

Conventional sugar lift grounds must be applied decisively. Once the plate has been painted on, it is difficult to remove areas and expect the plate to etch correctly. This asphaltum lift ground procedure allows you to paint washes, remove them, reapply them and scrape out for whites without affecting the plate's ability to etch values properly. I have used this process both to develop an image entirely in one painting session and as a way to start an image that I can re-work with other methods.



Greg Pfarr, *Steens Mountain*, asphaltum lift etching

Although selective etching of sugar lift paintings can achieve some value range, the asphaltum lift ground procedure that I describe here allows you to paint a variety of values--from light delicate washes to dark ones--on an etching plate, and to etch those values in one etch.

This process also has the advantage of producing plates that are more stable than plates that produce tonal areas with conventional aquatints. The tones do not lighten up after printing just a few prints.

It is helpful to be familiar with the lift ground procedure, although I hope that I have given enough information that anyone with printmaking experience can complete this process.

Materials

- Asphaltum powder lump (coarse or fine)
- Future Floor Finish, one 27oz bottle
- Fountain pen India non-waterproof black ink, two 2 1/2 oz. bottles
- Brushes
- Isopropyl Alcohol
- Photo Flow Solution (optional)

Process

1. First start with a clean, polished de-greased plate.
2. Take asphaltum powder (either coarse or fine) and paint with it on your plate using isopropyl alcohol or water as a medium. I prefer alcohol since it dries quickly. If you prefer a smoother, even wash, add photo flow. Plan to experiment a bit to see what kinds of effects are possible. Keep in mind that the plate you paint on is darker than the paper you will print on, so you need to visualize how the values you paint will look on white paper.
3. Let the image dry. Then heat the plate on a hotplate to about 350 degrees or until the asphaltum melts enough to fuse itself to the plate. Do this with good ventilation.
4. Let the plate cool off. Take a bottle of Future Floor Finish and add two bottles of India ink. Pour the floor finish over the plate, making sure to cover it evenly. You can also put it on with a soft brush. Set the plate vertically to drain off excess. Extra fluid can be re-bottled for future use. If you have applied the asphaltum wash over a previously etched plate, you will need to apply a second coat of future floor polish after the first one has dried.
5. Once the plate is dry, soak the plate in paint thinner for 30-60 minutes to dissolve the asphaltum powder. I use as little thinner as possible by putting the plate in a tray, placing a cloth on top of the plate, and pouring just enough thinner to saturate the cloth. Then I cover the tray. This reduces fumes. When the asphaltum is dissolved, use a soft cloth to wipe off all of the powder. You may need to scrub the image off with a toothbrush to remove all of the asphaltum. Do this with good ventilation.
6. Wipe the plate dry and put in an acid bath for several minutes to clean off any residue that may remain on the plate. This will allow the aquatint you apply to the plate to get a firm grip. After the acid bath, remove the plate, rinse it off with water, and dry it. Apply rosin or spray paint aquatint.
7. Now etch your plate for the darkest value in the image to get the full value range.
8. Before printing your plate, clean off the acrylic floor polish ground with either a cleaner and wax remover product (the same kind that you use to remove wax or floor polish on a floor) or use alcohol.

9. Ink up the plate and print it as you would any etched plate.

Greg Pfarr has been a member of The Boston Printmakers since the mid-eighties. He has exhibited his work in a variety of international, national and regional competitions and exhibitions. His prints are in the collections of The Print Collection at the New York Public Library, The China National Academy of Fine Arts, and the Portland Art Museum. He resides in Corvallis, Oregon. Greg's work can be seen at Pegasusartgallery.com and PrintArtsNW.

FROM THE HEARTLAND: THE FRONTIERS IN PRINTMAKING

James D. Butler

An international print conference titled *Frontiers in Printmaking* was held October 3rd - 5th, 2007, in the School of Art at Illinois State University, Normal, Illinois. The conference was held in conjunction with the sesquicentennial year of Illinois State University and was presented by Normal Editions Workshop, to celebrate its 30th anniversary of collaborative prints in all print mediums.



Printmaker Wayne Kimball demonstrates lithographic techniques at *Frontiers in Printmaking*

Frontiers in Printmaking featured discourse on various historical developments and explored future directions while focusing attention on the contemporary heritage of printmaking and related visual culture. The conference featured thirteen different print exhibitions, three panel discussions, six demonstrations on unique print techniques and seven presentations on print related topics. It was organized by Jim Butler, Richard Finch, Veda Rives, Meda Rives, and Sarah Smelser.

Rudy Pozzatti began the conference with a wonderful keynote address. Rudy called upon his nearly 60 years of experience to put

our present world of printmaking in the context of those previous years of considerable growth and activity in the field.

The panel discussions included:

International Printmaking: A Unique Overview. Panelists Todd DeVriese, Xiaowen Chen, Sean Caulfield and Akiko Taniguchi presented a survey of current printmaking activities in various parts of the world.

American Images in Print: Past and Present. Panelists Joni L. Kinsey, John Whitesell and Mark Klett explored uniquely American images, related media and their contemporary and historical contexts.

Making Books: Text/Context. Panelists: Buzz Spector, Eric Rohmann, Rachel Mehlis, and Jamie Stukenberg focused on various aspects of artists' books, including the transitioning cultural and physical circumstances of the book:

Technical demonstrations included Wayne Kimball, who spent a week on campus editioning an 11-run lithograph. Koichi Yamamoto created large-scale monotypes, Randy Hemminghaus demonstrated the printing of dry point, and Gregory Page explored the evolution of imagery through photopositive lithographic plates. Digital processes were included in the presentations of: Robin McCloskey (chine-collé techniques), Jonathan Higgins (photogravure) and John Whitesell (water-based techniques in serigraphy).

Special presentations by Xiaowen Chen, Vulindlela Nyoni, Akiko Taniguchi, and Sean Caulfield added to the conference's international discourse.

I.S.U.'s Milner Library exhibited works from the Circus Collection of prints and the Special Collections and Rare Book Room. David Keister traced the history of printmaking and the role of collaboration.

The book, *Marks from the Matrix* was published in conjunction with the conference. It catalogs the more than 200 limited edition prints published by the Normal Editions Workshop since 1976. Contributing essayists, David Keister, Mark Pascale, Buzz Spector, Veda Rives, and Jim Butler wrote insightful essays on printmaking and the accomplishments of the Workshop. Richard Finch and Veda Rives edited.

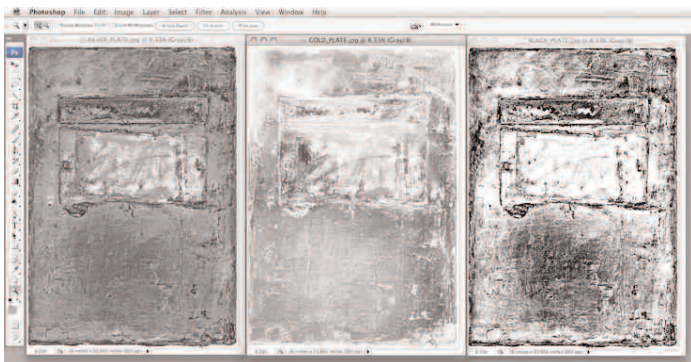
The consensus of opinion from the attendees was that the conference felt intimate with old friends getting together while meeting new friends. It was a conference with much information and many insights exchanged in an open and relaxed fashion.

CREATING “BLACK GOLD” AT THE UNIVERSITY OF THE ARTS BOROWSKY CENTER

Mike Booth (www.worldprintmakers.com)

In November 2007, Dorothy Simpson Krause was invited to be the von Hess Visiting Artist at the University of the Arts Borowsky Center, Philadelphia.

She used the Center’s Heidelberg Offset Lithography press. The printer could use metallic inks, so she decided to make the offset print with silver, gold and black inks and to inset into it a chine colle inkjet print on sheer paper.



Three separations prepared in Photoshop were used to create the three offset plates.

Krause began the metallic offset portion of the print by scanning a metal and plaster surface and reshaping it in Photoshop to match the press dimensions. She divided the Photoshop file into three “separations” which would become the silver, gold and black offset plates. At the Borowsky Center, Lori Spencer, the Master Printer, prepared the film and made the offset plates.

Krause chose an image file to inset from a series of work in process called *Climate Change*. Before leaving her studio, Krause printed the chine colle insets from her HP Z3100 inkjet printer onto sheer tissue.

At Borowsky Center, the silver plate was printed twice to create a heavy metallic layer. The gold plate was printed twice over the silver, to provide additional reflectivity and depth of color. After one strike of the black plate, a mylar template was made to mark the placement of the inset. With the help of Lori, Krause’ studio manager, Mary Taylor and graduate students, Andrew Huot (and his wife Beth), Regan Gradet and Melissa Jacobson, the landscapes were adhered with gel medium.

The following day, a second strike of the black plate was printed to cover the edges of the silk tissue. A fourth plate was made to add orange to the rivets in the image. A final touch of bright orange oil pastel was applied on top.

The final piece, “Black Gold”, references our dependence on oil and its damage to the environment. The image size is 24” x 17.5” on Arches hotpress 28” x 20”. An edition of 100, with 6 artist proofs is available at the Judi Rotenberg Gallery

ART OF DEMOCRACY PROMOTES POLITICAL PRINTMAKING ACROSS THE US

Jon Cartledge

The election season has more to offer in 2008 than an onslaught of 30-second TV ads and pre-recorded phone canvassing. The Art of Democracy coalition is asking artists to take their political opinions from the press bed to the gallery wall with a series of print exhibitions on “the state of the American political scene.”

The coalition began as a collaboration between The New York Society of Etchers, and San Francisco artist Art Hazelwood. From this alliance has emerged a series of exhibitions that will take place across the country, with venues in New England, the Midwest and the West. Art of Democracy will also be online with a Flickr site to showcase exhibiting works, as well as other submissions by artists from around the country.



Look for these shows in your area:

The National Arts Club, New York City, NY
Loyola University Museum of Art, Chicago IL
Atrium Gallery, Ball State University, Muncie IN
St. Louis MO
Milwaukee WI
Meridian Gallery, San Francisco CA
Delta Venus Café, Davis CA
San Francisco Center for the Book, San Francisco CA
Warnock Fine Arts, San Francisco CA
African American Museum and Library, Oakland CA
Front Gallery, Oakland CA
Library Gallery, University of Rhode Island, Kingston RI

For more information go to www.artofdemocracy.org

AFFAIRE DE COEUR IN VIETNAM: A PRINTMAKING RENDEZVOUS

Susan MacDougall

David Thomas brought us home to meet his Vietnamese family. His love affair with the people and place evident from the moment he introduced Lynh Pham to us at his home in Wellesley. Mounting emails preceded our departure. “Hey Guys. Wait until you see this. Hey guys... wait.” He sounded so much like an enthusiastic kid hoping everyone would like his hometown.

And we did.

My daughter and I are experienced travelers to Asia. Olivia and I have been to China (with Boston Printmakers), Korea (from which Olivia was adopted) and Japan. We bring the essentials including a healthy dose of flexibility. We're prepared. But we were unprepared to fall in love, having pledged our affections to Korea. More than one affair is really dangerous.

From the cacophony and chaos of Ho Chi Minh City to Hue to Hanoi (“just WAIT until you see Hanoi”), David's friends and family courted us. Just as he had suggested, the authenticity of the Vietnamese people, their remarkable generosity of spirit and the stunning, simple beauty of this little S strip of land drew us in.

From Mr. And Mrs. Pham Quang Minh's lively New Year's party with plentiful delicious food (ah... the food) and dancing, to the Zen art Gallery, our enthusiasm and understanding for the Vietnamese grew.

In Hue we were treated to a hometown tour (Perfume River, pagodas, tombs) by David's “adopted daughter,” Miss Hue. We were charmed by her pride of place and family as well as her evident respect for David. We were honored with an invitation to Hue's home and treated to Pho and whiskey by Hue's parents. This was a delicious evening of company, food, drink and humor.

The Vietnamese, in the words of Le Huy Tiep, our Hanoi host at the Vietnam Fine Arts Association, “fight fiercely and forget fast”. Our experience at the Vietnamese Fine Arts Association proof of this and their remarkable capacity for forgiveness.

We were welcomed to the Association for our workshops as visiting dignitaries (complete with requisite speeches and tea). We shared processes: Christianne Corcelle-Lippeveld demonstrated carborundum collagraph and Candy Nartonis and Nona Hershey demonstrated Pronto Plate lithography. Our host taught a plaster plate technique we had not seen. We were treated to a lesson in being flexible and witness to Vietnamese ingenuity in the face of material poverty.

Sitting next to artist Do Duc at our final exchange dinner, replete with remarkable fish, beer, toasts. Olivia and he fold origami, communicate as cohorts, despite a chasm of language and politics, and laugh like old family. The figures get smaller and smaller until they are so small they sit atop a toothpick. Then they are memory.

As though in a sweet old love affair, we are living dangerously, savoring this memory and maneuvering to return. It's really not very far to go. We're prepared.





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Photo by Renee Covalucci

1. Christiane Corcelle-Lippeveld demonstrates the carborundum collagraph technique
2. Nguyen Xuân Đông showing his work *Phong Ian Orchid* Woodcut

Photos by C. David Thomas

3. Gene Dorgan shares his photography with local children
4. Christiane Corcelle-Lippeveld gets scooter ride
5. Closing Ceremony with the Vietnam Fine Arts Association
6. Candy Nartonis and Ky Ober demonstrate Pronto Plates to members of the Vietnam Fine Arts Association
7. Boston Printmakers visit Khai Dinh Tomb. Left to right: Sloat Shaw, Susan McDougall, Liza Folman, Ky Ober, Candy Nartonis
8. Ky Ober has her portrait drawn by Ho Chi Minh City artist Mr. Huynh Phuong Dong

Photos by Christiane Corcelle-Lippeveld

9. Bikes of burden
 10. Ha Long Bay
- Photos by Susan MacDougall*
11. Renee and Le Huy Tiep in front of Renee's woodcut, *Dragon Sky*
 12. Olivia McDougall and Vietnamese artist Do Duc

MEMBERS NEWS

Linda Adato

Delta National Small Prints Exhibition, Bradbury Gallery, Arkansas State University, AR January 17-February 17 2008

Included in "Marquis Who's Who in American Art," 2007-2008

Award at *Audubon Artists 65th Annual Exhibition*, Salmagundi Club, New York City. September 10-28 2007

John Avakian

Different Voices: the Unique Print Monotype Guild of New England, Courthouse Center for the Arts, West Kingston RI March 7 to April 3 2008

Grace Bentley-Scheck

Society of American Graphic Artists 74th Annual Members Exhibition, Old Print Shop, New York, New York July 9 - August 17 2007.

Janet Turner National Print Competition and Exhibition, Janet Turner Print Museum, California State University, Chico CA February 2008

Americas 2000 Paperworks Competition, Minot State University, ND January 16- February 23 2007

Printmaking Now, Grimshaw-Gudewicz Art Gallery, Jackson Art Center, Bristol Community College, Fall River, MA, January 24-February 21 2008

Martha Jane Bradford

Clouds and Coal, solo show of digital drawings, Clark Gallery, Lincoln MA, January 8-February 27 2008.

Visit www.marthavista.com to see the new editions featured in the show.

71st National Midyear Exhibition included digital drawing Queen of the Night at The Butler Institute of American Art, Youngstown OH, July 14 - August 26 2007

Opened new virtual studio in Second Life. (www.secondlife.com) The Atelier Alizarin can be visited at <http://slurl.com/secondlife/Huntsman/180/50/126> The first floor features black-and-white digital drawings and the second floor a sculpture park and installations of 3-D art unique to Second Life

Ann Chernow

Selected Images from 30 years of Printmaking, solo show, Rockwell Gallery, Westport CT, February 13-March 26 2008

New Prints and Paintings, Dorothy Rogers, Santa Fe, New Mexico, October, 2007

American Beauties, The Santa Fe Film Festival Gallery, November, 2007

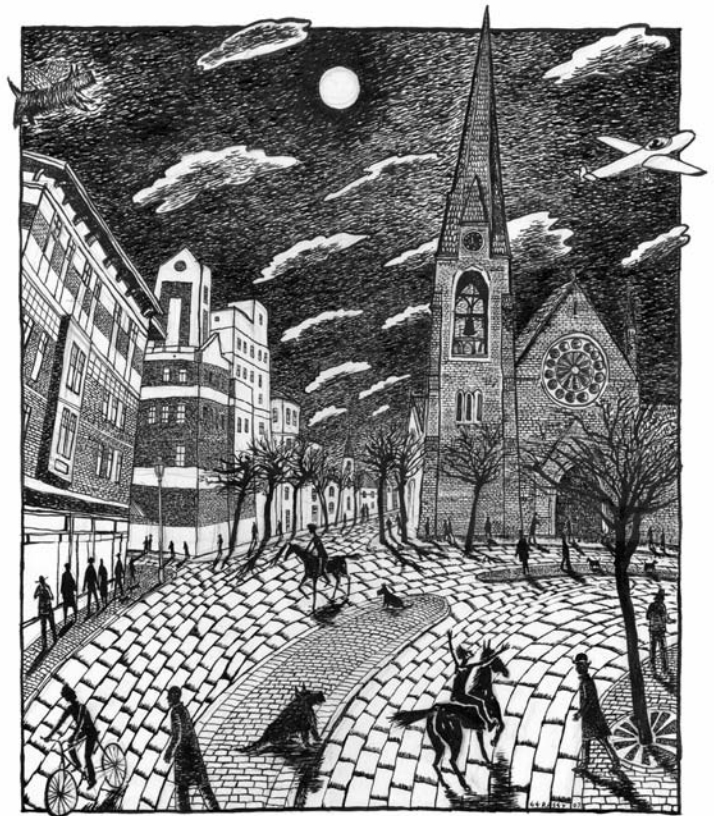
Janet Turner National Print Competition and Exhibition, Janet Turner Print Museum, California State University, Chico CA February, 2008

Linear Perspectives, Housatonic Museum of Art, Bridgeport CT, November-2007-January 2008,

Women/Women Norwalk Community College CT, April

Gallery Artists, Uptown Gallery, New York City NY March 2008

The Printer's Eye Fairfield Arts Council Gallery, Fairfield CT, January 4-February 29 2008



Alex Gerasev, *The Square*, ink on paper

Brian D. Cohen

Exhibition of artist's books *Pierrot Lunaire* and *The Fool's Journey*, at Green Mountain College, March 2008 and The Pennsylvania College of Technology, April 2008

Exhibition of children's book *The Bird Book*, at Fairbanks Museum, St. Johnsbury, Vermont through summer 2008

Randy Garber

Won a Puffin Foundation Grant to support new body of work.

Won *Juror's* award and had a solo show at Viewpoint Gallery, Schnectady, NY

Won the *Capelli-d'Angeli Foundation Award* that supports women artists with cancer

Los Angeles Printmaking Society National Exhibition, Riverside Art Museum, Los Angeles CA, September 18-October 25 2007

Won scholarship to attend the Vermont Studio Center for the month of March

What You Already Know, solo show, Bromfield Gallery, Boston, MA 2008

On Drawing: Surface, Line and Mark, New Art Center, Newton, MA 2008

Deaf Artists in Community, Dishman Art Museum, Lamar University, Beaumont, TX 2008

Art First, Princeton University Medical Center, Princeton, NJ 2008

Paper Quilts, Essex Art Center, Lowell, MA 2008

Alex Gerasev

Prints and Drawings, Hess Gallery, Pine Manor College, Chesnut Hill, MA February 6– March 5 2008

Frances Hodsdon

Frances Hodsdon and Friends, retrospective show “with people I have influenced or have influenced me.” Center for Maine Contemporary Art, Rockport ME, January 6 –February 23 2008

Anita S. Hunt

American Impressions: Contemporary American Prints 2008, Ben Shahn Galleries, William Paterson University, Wayne, NJ February-March 2008

Janet Turner 7th National Print Competition and Exhibition, Janet Turner Print Museum, California State University, Chico, CA, January - February 2008

Delta National Small Prints Exhibition, Bradbury Gallery, Arkansas State University, Jonesboro, AR. January-February 2008 Received a Purchase Award for University's Permanent Collection.

21st Parkside National Small Prints Exhibition, University of Wisconsin-Parkside, Kenosha, WI, January-February 2008

Sidney Hurwitz

Solo exhibition at Davidson Gallery, Seattle, WA December 2007

Two person exhibition at Pepper Gallery, Boston, December-January 2008.

Print acquired by Cleveland Museum of Art.

Judith Jaidinger

Sixty Square Inches, 16th Biennial North American Small Print Competition Purdue University, January 7-February 17 2008
Received Purchase Award for wood engraving “Between Hope and Fear”

Katherine Kadish

Printed by Hand invitational print exhibition, September-November 2007 at the Sycamore Street Gallery, University of Cincinnati, OH

Solo exhibition of paintings & monotypes at Page Bond Gallery in Richmond, VA, opening April 4 2008

A residency fellowship at the Virginia Center for the Creative Arts, April 2008

Catherine Kernan

Solo exhibition of recent large scale offset woodcut monoprints at Jason McCoy Gallery, NY, NY, June 17-July 25 2008



Robert Kipniss, *Clear Vase and Landscape*, mezzotint

Robert Kipniss

Solo retrospective exhibition at the Mississippi Museum of Art, January 26th to April 13th 2008

Solo painting exhibition at Harmon-Meek Gallery, Naples FL March 9th-23rd 2008

Karen Kunc

Sensory Source, Bemis Center for Contemporary Art, Omaha, NE March 2 2007-May 26 2007

Journey, Atrium Gallery, St. Louis, Missouri, 2007

Walter Gropius Master Artist Series, Huntington Museum of Art, Huntington, West Virginia, 2007

Exhibition at Emily Davis Gallery, University of Akron January 14 - March 1 2008

Exhibition at Malaspina Gallery, Vancouver, British Columbia, Canada June 2-15 2008

Visiting Artist, Grand Valley State University, Michigan January 21- 25 2008

Visiting Artist, University of Akron, Ohio February 4-8 2008

Visiting Artist, Utah State University, Logan February 19-20 2008

Visiting Artist, University of Colorado, Boulder April 1-4 2008

Artist in Residence at Donkey Mill Art Center, Holualoa Foundation for Arts and Culture, Holualoa, Hawaii Color Woodcut Printmaking, May 9-10 -11 2008

Artist in Residence at Anderson Ranch Art Center, Snowmass Village, Colorado Contemporary Color Woodcut, July 7 - 11 2008

Artist in Residence at Printmakers of Cape Cod Cape Cod Community College, West Barnstable, Massachusetts August 16-18 2008

Betty MacDonald

17th Annual Strathmore Juried Exhibition, North Bethesda, Maryland, February 23 – April 5 2008. Received Honorable Mention for her etching .

Gerald Marcus

Delta National Small Prints Exhibition, Arkansas State University, 2008

Westbeth Annual Exhibition, Westbeth Galleries, NY, 2008

Westbeth Printmakers, Westbeth Galleries, NY, 2008

Los Angeles Printmaking Society, Old Town Gallery, Tustin, CA 2007

74th Members Exhibition, Society of American Graphic Artists, The Old Print Shop, New York, 2007

Exhibition at College of Design, Iowa State University, 2007

Bruce Muirhead

[Robert Bruce Muirhead Prints 1969 - 2006 A Catalogue Raisonne](#) was published by The Amity Art Foundation, Inc. The book contains 122 reproductions an introduction by John Stewart and an essay by Jake Muirhead, www.amityartfoundation.org

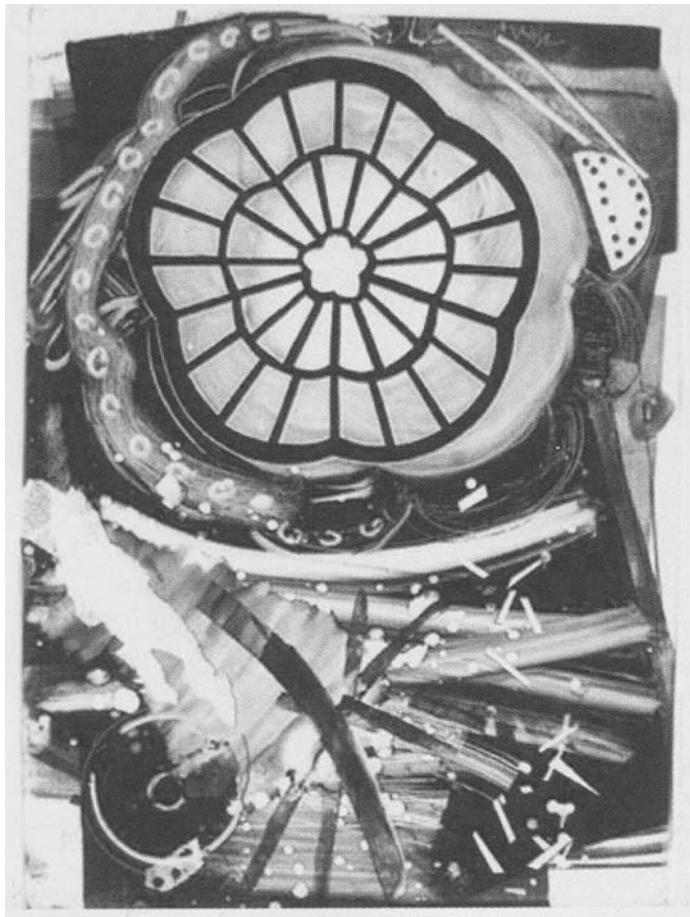
Megumi Naitoh

Clay & Print 2008 AIR (Artist Image Resource) in Pittsburgh, PA, March 5-April 6 2008

Dwight Pogue

Discovery and Collaboration: Dwight Pogue and Printmaking Students, Oresman Gallery. Smith College, Northampton MA November 5th-30th 2007

Drawings and Prints; Connie Pogue and Dwight Pogue, Grubbs Gallery, Williston Northampton School, Easthampton MA January 3rd-30th 2008



Thomas Seawell, *Window Rising Nowhere*, monotype

Florence Putterman

Exhibition of paintings at Lynden Gallery, Elizabethtown, PA August 2007

Mixed media works on paper exhibition at Impressions Gallery, Danville, PA

Interwoven Dialogues at Pennsylvania College of Technology, Williamsport, PA October-November 2007

Animal Fair at Gallery 705, Stroudsburg, PA November-December 2007

Paper Cuts at Projects Gallery, Philadelphia, PA September 2007

Valdosta National, Valdosta State University, GA, 2008

Brand 36 Works on Paper at Brand Library Galleries, Glendale, CA
October 2007 Received the Patron Award

Colorprint Society 64th Members and Awards Exhibition at the
Plastic Club, Philadelphia, PA November 2007. Received the
Graphic Chemical Award

Rosalyn Richards

Solo exhibition of paintings, drawings and prints at the Abington
Art Center, Jenkintown PA February 2-March 1 2008

Still Pulling: Printmaking in the Digital Age invitational show at
Wayne State University, Detroit MI

John Risseeuw

The Embedded Image: Current Work in Hand Papermaking,
invitational that included four letterpress/relief on handmade paper
prints and two paper casts from Paper Landmine Project at the
Craft Alliance Gallery, St. Louis, January 8-February 24, 2008.

Fresh Impressions: Contemporary Letterpress Printing, included four
letterpress/relief on handmade paper prints at Hoffman Gallery,
Oregon College of Art and Craft, Feb. 28-March 20, 2008.

PyraCantha Press, the book arts press at Arizona State University
that Risseeuw directs, had it's 25th Anniversary exhibit, *Lasting
Impressions: 25 Years of PyraCantha Press*, at ASU's Hayden Library
last fall.

The Illustrated Word- An Exhibit of Letterpress Broadsides, includes
two publications from the Press, "Gathering House" by Alberto
Rios and "Time Square" by Buzz Spector at the Maude Kerns Art
Center, Eugene OR, January 11- February 8 2008

Thomas Seawell

Images and Objects, two-person show at ArtCentre of Plano, Plano,
TX, September 7-October 6 2007

The Art Doors Project, solo show at Studio Gallery, Brookhaven
College School of the Arts, Dallas TX, March 6-April 11 2008

Four Degrees of Separation, group show at Mercer Gallery, Monroe
Community College, Rochester NY, February 29-March 28 2008

John Paulus Semple

Dia de los Muertos included "Harvest in Bosnia" and "Self Portrait
at 65" at the Jan Dempsey Art Center, Auburn Alabama, October
15- November 15 2007

Prints USA 2007, Springfield MO, November 17-January 6, 2008

Amaryllis Siniosoglou

IX F.I.R.A. Forum International de la Reliure d'Art, includes an
artist's book at Gutemberg Museum, Friburg, Switzerland 2007

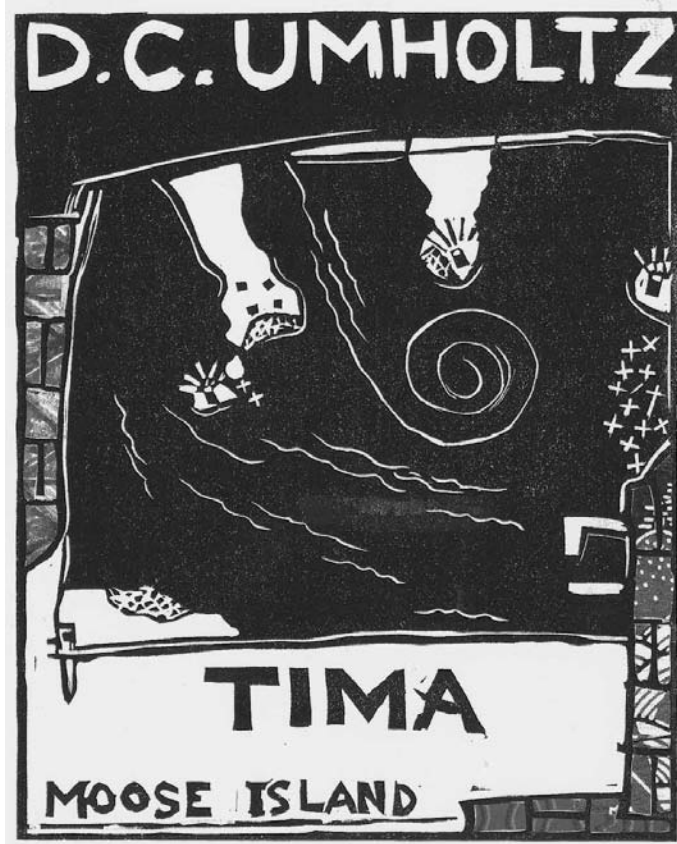
Exhibition at William James Gallery, Athens, Greece 2007

Gallery 7 Artists 06-07, Italian Institute, Center of Byzantine Art,
Rethimno, Crete 2007

Exhibition at the Averoff Museum, Metsovo, 2007

Lois Tarlow

Lois Tarlow, 10-year retrospective at Carney Gallery, Regis College,
Weston, MA January 22 - March 22 2008. Gallery talk 11 am,
March 12th



David Umholtz, linocut

Caroline Thorington

Drawn from the Crowd, solo show at the Montpelier Arts Center,
Laurel, MD. September 7 through October 27 2007

Received 2008 Creative Projects Grant for a Suite of Lithographs:
"Star Series: Twin Prints" from the Arts and Humanities Council of
Montgomery County, MD

Passion and Process: Impressions from America's Master Printmakers,
Invitational Print Exhibition, The Louisville Visual Art Association,
Louisville, KY, November 10 -2006-February 5 2007

Stone Plate Grease Water: International Contemporary Lithography,
invitational, Y Tabernacl, Museum for Modern Art for Wales,
Machynlleth March-May 2007; Bankside Gallery, London,
England August 2007; Naughton Gallery, Belfast, Ireland
September 2007

Imprint! 10 Contemporary Printmakers, invitational, Howard County Center for the Arts, Ellicott City, MD, January 12-February 3 2007

Invitational Exhibition: Lithographs, Museum of Florida Art, Deland, FL

Boston Printmakers 60th Anniversary North American Print Biennial 808 Gallery, Boston University, Boston, Massachusetts, February-April 2007. Received the Ture Bengtz Memorial Prize

Apo Torosyan

Was featured in an article in the January 12th, 2008 issue of the National Herald, where he discussed the legacy of the Armenian and Greek Genocide and his documentary work on the subject.

Voices, a documentary of the Greek and Armenian genocide was screened at the Ararat Eskijian Museum in Mission Hill California, January 13th 2008

David C. Umholtz

Log of the Abenaki, solo show at Tides Institute & Museum of Art, Eastport ME August 17-September 16 2007

Nina Wishnok

Annie Silverman, Sandra Butler, and Nina Wishnok opened the Abrazos Press, a professional and teaching studio for printmaking with a 30x60 Takach press, and classes in woodcut, monotype, book arts, and computer skills. 11 Miller St., Somerville MA www.anniesilverman.biz

VARIED VOICES PORTFOLIO

Varied Voices is a portfolio of prints by American artists of both national and international acclaim. Eighteen artists contributed to the project emphasizing contemporary innovations in printmaking. The portfolio was organized by Colorado printmaker Melanie Yazzie, who teaches printmaking at the University of Colorado at Boulder. Boston Printmaker Artists include Lynne Allen, Candy Nartonis, Phyllis I. McGibbon, and John Risseuw.

INVITATION TO OUR MEETINGS

All members of The Boston Printmakers are welcome at any monthly meeting of the Board. Please call Carolyn Muskat at 617-776-7773 or email her at lithoqueen@muskatstudios.com for meeting dates, time, and location. It is usually the second week of the month at Emmanuel College.

EMERITUS, EMERITA !

Renee Covalucci

The Boston Printmakers Board has been delving into records to produce a historical publication in celebration of our sixtieth anniversary year. During this process, we have come to realize the contributions of artists who have given greatly to the organization. Having the chance to look back into archive materials provided the impetus to instate an Emeritus Membership that is long overdue.

Join us in welcoming the following ten Emeritus and Emerita of 2008:

Sigmund Abeles, New York City
Richard C. Bartlett, Cotuit, Massachusetts
David Bumbeck, Middlebury, Vermont
Aline Feldman, Columbia, Maryland
Michael Mazur, Cambridge, Massachusetts
Gordon Mortensen, Pebble Beach, California
Robert A. Nelson, Lakeside, Oregon
Clair Romano, New York City
John Ross, New York City
Carol Summers, Santa Cruz, California

DATES FOR THE BOSTON PRINTMAKERS SMALL PRINTS EXHIBITION

Boston Arts Academy, Boston, MA
March 26 - April 23, 2003

The Art Gallery, University of New Hampshire, Paul Creative Arts Center, Durham, NH Oct 14 - Dec 22, 2003

University of Alberta, Museum, Edmonton, Alta, Canada, Feb 15 - March 15, 2004

University of the Arts, Philadelphia, Pennsylvania, Sept 13 - Oct 1, 2004

Gallery Art 6, Richmond, VA, December 2004 - January 2005
Steward Hall Art Gallery, Point Claire, Montreal, Quebec Canada, May 6 - June 18, 2006

Adirondack Community College, Queensbury, NY, Nov 9 - Dec 14, 2006

Gallery 297, 297 Hope St. Bristol, RI,
May 5 - May 31, 2008

THE BOSTON PRINTMAKERS CELEBRATING 60 YEARS

Wiggin Gallery / Boston Public Library
March 15 - June 14, 2008

700 Boylston Street, Boston, MA 02116
www.bpl.org 617 859 2280

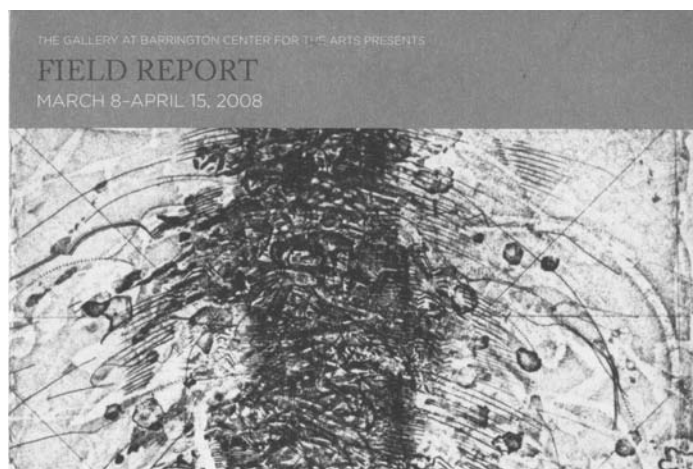
Gallery Hours: M-Th: 9-9, F-Sa: 9-5, Su 1-5 (through May 18)

Free admission/wheelchair accessible

Reception & Book signing by David Acton
Tuesday, June 10, 2008, 5:30 -7:30 Pm
Talk: 6:30pm

Gallery Talk by The Boston Printmakers:
Tuesday, April 29, 2008 at 6:00pm

FIELD REPORT: WORKS BY MEMBERS OF THE BOSTON PRINTMAKERS



Barrington Center for the Arts
March 8 - April 15, 2008

Gordon College, 255 Grapevine Road Wenham, MA 01984 978
867 4751
www.gordon.edu/gallery

Gallery Hours Monday- Saturday, 9:00 am - 7:00pm

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 May and November. 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.

EDITORIAL AND ADVERTISING INFO

The newsletter is published twice a year. The deadline for the Fall/Winter issue, published October 15, 2008, is August 15 2008.

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: prints@emmanuel.edu (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.

Our advertising rates are \$.05/word with a 20 word minimum, \$5/square inch for graphics with a 3.5 square inch minimum. Our columns are 3.5 inches wide; the page is 9.5 inches high by 7.5 inches wide. Checks for a one-time ad should be made out to The Boston Printmakers and sent to our treasurer, Marjorie Javan, 4 Essex Street, Lexington MA 02421. There is a 10% discount for running an ad in two consecutive newsletters. Your graphics should be submitted to the Editor (address above) by mail as clean, scannable copy or a cd containing jpeg, tiff, or psd files, or you may email 300 ppi jpegs.

Any material received after August 15 2008, will be published in the Spring 2009 newsletter.



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