

THE

# BOSTON



PRINTMAKERS

NEWSLETTER

SPRING 2007

## FROM THE PRESIDENT

*Carolyn M. Muskat*

Hello again! As you read this, we are headed down the home stretch of the Biennial exhibition. The response has been terrific. In addition to the Biennial, we have had an enormous number of events going on in the past 3 months. I have tried to attend as many of these exhibitions and events as possible, and what struck me most about them was the excitement and energy of the participants and the people attending. Even though most of the events were initiated by the occurrence of the Biennial and were tied or limited to printmaking, the results, exchanges and dialogues covered the entire scope of art, art practices and philosophies.

The two-part historical exhibition "60 Years of North American Prints: Collecting from the Boston Printmakers" at BU Art Gallery and "Creating Public Collections" at the Art Complex Museum in Duxbury gives a beautiful overview of the range of work Boston Printmakers have been exhibiting since our beginning. While both exhibitions present work from past years, they do so in very different ways. The BU show groups the work by decade, giving the viewer an historical timeline of Boston Printmakers. The Duxbury exhibition presents work that has made its way into Public Collections and is presented in a non-linear fashion, so the viewer is drawn from one print to another. Both are exceptional shows. We owe many thanks to David Acton and the staff at BU and the Art Complex Museum for their commitment to these exhibitions.



Our Biennial Juror, Judith Hecker, gave a lecture before the Biennial opening reception, looking at trends in contemporary prints from her perspective as a curator and as a juror. She answered questions after the lecture and spoke with many attending the opening at 808 Gallery. We had hundreds of people at the opening – artists, their families, collectors, curators, students, faculty, and friends. Again, I was struck by the high energy level in the gallery.

Among the many other events: Carol Wax, a long-time BP member, gave a lively talk on the history of mezzotint, and also worked with students from three area colleges in hands-on demonstrations. Board members Sidney Hurwitz and Deb Cornell, along with artists Sigmund Abeles, Constance Jacobson and Michael Mazur spoke about education and community issues at a panel discussion. Board members Deborah Cornell and Vivian Berman led groups on tours of the Biennial. Several other venues and galleries scheduled artist talks, demonstrations and

lectures. I hope you were able to attend at least some of these wonderful events. This has truly been quite a Print Season, and an opportunity for many of us to emerge from our studios and reconnect with old friends and fellow artists and meet new ones.

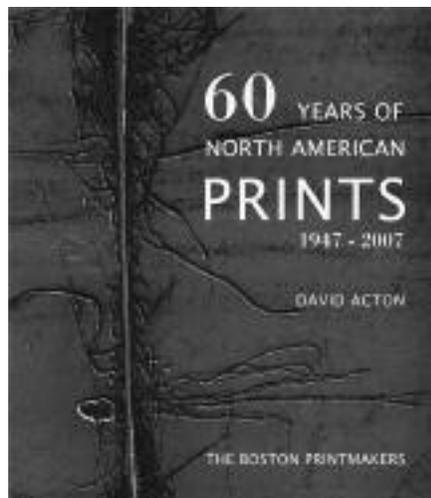
All of these events have come about due to the work of many people – many of them the Board members and volunteers of The Boston Printmakers. I want to thank all of you.

**SIXTY YEARS OF NORTH AMERICAN  
PRINTS: COLLECTING FROM THE  
BOSTON PRINTMAKERS, BOSTON  
UNIVERSITY ART GALLERY AT  
THE STONE GALLERY, SPECIAL  
RECEPTION, FEBRUARY 18**

**IMPORTANT ANNOUNCEMENTS  
FROM BOSTON PRINTMAKERS**

**60 Years of North American Prints: 1947 – 2007**

The publication date for this book is November 2007! We are excitedly preparing for the roll out of this beautiful book. We are also in the planning stage for a birthday exhibition and party to celebrate both our 60th anniversary and the book publication. Make sure that you are able to order copies at the pre-publication price! You can download a copy of the order form from our web page: [www.bostonprintmakers.org](http://www.bostonprintmakers.org)



**Boston Printmakers Annual Meeting**

Don't forget our upcoming Annual Meeting! Each year, we look forward to seeing many of our members, and once again, we will set aside time to view each others' work, and enjoy a potluck lunch. Looking forward to seeing you there!



Annual Meeting will be April 22nd, from 1-4pm in the AMR Room of the Administration Building at Emmanuel College.

**New Members' Show and a New Traveling Show**

Even though we are not quite done with the Biennial, we are ready to start planning for a new Members' show and a new Traveling Exhibition. If you have an idea for a Members' Show or a Traveling Show – theme or venue – we want to hear from you!!! Please email your suggestions to us at [eric.goldberg@sbcglobal.net](mailto:eric.goldberg@sbcglobal.net) or mail your ideas to us at the office. Be creative!

**The Boston Printmakers are going to Vietnam!**

The Boston Printmakers is planning a 20-day trip to Vietnam to visit printmaking studios, artists' studios, historical and cultural sites. The group will be led by BP Board member C. David Thomas. It will be an amazing experience!

For additional information, contact David at [cdavidthomas@yahoo.com](mailto:cdavidthomas@yahoo.com) or call him at (617) 519-1372.

1. Visitors to the special reception of "Sixty Years of North American Prints
2. Current Boston Printmakers President, Carolyn Muskat, Board Member Renee Covalucci, and Richard Bartlett, the first president of Boston Printmakers
3. Aline Feldman poses with her woodcut from the exhibition

**THE BOSTON PRINTMAKERS' NORTH AMERICAN PRINT BIENNIAL AT THE BOSTON UNIVERSITY 808 GALLERY, OPENING RECEPTION, FEBRUARY 18TH**



1. Biennial Juror, Judith Hecker and the Boston Printmakers Board
2. Lois Tarlow demonstrates the uber press to the opening crowds and Board Member David Thomas
3. Biennial artist Amelia Hankin discusses her work with fans
4. Crowds at the Biennial opening



## THOUGHTS ON THE DIGITAL AGE

*Carolyn M. Muskat*

Last spring, The Boston Printmakers Executive Board made the decision to accept both slides and digital submissions for the 2007 Biennial. I admit I was in favor of accepting digital submissions. I believe that the technology is definitely moving in that direction. Many artists have already switched over solely to digital images for presenting their work. Boston Printmakers has a long history of inclusion, and with the technology shifts currently in play, we need to adapt to the digital while still accepting traditional methods.

Once the decision was made, the learning curve began. To begin, I talked to several other organizations that had already had experience with digital jurying. Other volunteers were researching software programs that would allow us to view the digital images along side the slides and arranging for the appropriate equipment for us to do this. Based on recommendations from other groups with practical experience, we detailed our requirements for the prospectus. We spent the next three months finding an affordable software program, learning the program and equipment, and putting together several trial runs.

Our learning, fumbles and practice resulted in a smooth experience. However, there were some concerns with moving to digital technology. Most obvious is the cost of the equipment and the time needed to learn software. Both of these are constant issues: equipment and software have limited lifespans and must be regularly updated, and issues of compatibility and standardization of formats have to be addressed. For a volunteer non-profit organization, these can be significant hurdles.

The biggest surprises were the hidden costs. Digital is not always the most efficient system at this point in time. It took twice as long to enter and record the digital submissions as it did the slide submissions. Each image needed to be opened, checked for correct size/format requirements, re-labeled and saved to a separate folder.

It may not be immediately apparent how significant this is, but consider the following: 75% of all 600 entries were delivered to the office on the last four days before the deadline. One half of all submissions were digital. The actual jury date is scheduled far in advance and you must be prepared for the juror. In hard terms, it took much more work than anticipated to enter and record all entries in a very short span of time.

What does this mean to you as an artist? An increased time between submission and actual jurying. This translates into more time between submission and notification. The initial submission deadline might need to be earlier in the year or we might re-structure the process entirely. It is too soon to tell. For us as an organization, it means we need to continue to stay abreast of new technologies and methods, and continue to learn from our own experiences and those of other organizations. We are all in a period of transition, learning as we go. As with so many things, we must move forward, both in our own art and in the methods we use to promote it. In some ways, that defines us as artists – learning as we go.

## SUBMITTING WORK DIGITALLY: ONE ARTIST'S OPINION

*Martha Bradford*

I strongly prefer to submit my work in digital form to juried competitions. Since my work is done on the computer to begin with (digital drawings using Corel Painter software), digital is the most faithful mode of presentation for the work. A traditional slide of a digital drawing has less information in it, and less accuracy, than a digital file.

Secondary considerations include cost and convenience. Having work professionally photographed is very expensive, whereas it costs me nothing to simply save one of my drawings as a JPEG. On the rare occasion when I do a piece in a traditional medium, I take my own digital photographs of my work, and, with a little spiffing in Photoshop, my photos look as good as professional slides.

How I used to hate the tedium of labeling and handling slides. Writing the same information by hand. Inserting slides into slide sheets. Retrieving them and putting them into new slide sheets to send off and re-filing them when they are returned (or bemoaning the lost expense when a gallery neglects to return them.) Holding slides up to the light and squinting to see which image they contain. Having the labels dry out and fall off. Picking those fallen labels out of the projector. There is not one thing about slides I am going to miss.

Labeling JPEGs using a template is a cinch in Photoshop. A few mouse clicks makes extra copies. Filing images is simply a matter of dragging and dropping. Folders stay in my computer and don't take up physical studio space. When images have to be sent, burning CDs is easy, and CDs are cheaper to mail. If the gallery doesn't return them, who cares? Submitting work by email attachment is even better than by CD. It cuts out the hassle of packaging, the expense of postage and make the return envelope unnecessary.

I no longer send work to shows that don't take digital submissions – if the organization is behind the times in that one respect, it is likely to be so in others and hence not worth the trouble. For me, slides have become a thing of the past.

## SOME RECOMMENDED WEBSITES AND BOOKS FOR DIGITAL IMAGING:

### Websites

<http://www.layersmagazine.com/the-reality-of-resizing-changing-image-resolution-without-changing-quality>

A good step-by-step for resizing images.

<http://www.library.cornell.edu/preservation/tutorial/intro>

An introduction to basic imaging terms.

<http://www.photo.net/equipment/digital/basics>

Beginner's guide to imaging.

<http://www.dpreview.com>

A good site for reviews, links and glossaries.

## Books

Digital Imaging: Essential Skills by Mark Galer and Les Horvat, Focal Press, 2005

The Practical Guide to Digital Imaging: Mastering the Terms, Technologies, and Techniques by Michelle Perkins, Amherst Media, 2005

The Photoshop CS2 Book for Digital Photographers by Scott Kelby, New Rider Press, 2005

## OPENING OF SIXTY YEARS OF NORTH AMERICAN PRINTS: COLLECTING FROM THE BOSTON PRINTMAKERS AT THE BOSTON UNIVERSITY ART GALLERY AT THE STONE GALLERY



1. Stone Gallery Assistant Director Marc Mitchell and Board Member Renee Covalucci
2. Nancy Grady, wife of early BP member Robert Grady, Sam Berman, BP supporter and Vivian Berman, BP Board Member

## JUROR TALK

The 2007 Biennial juror, Judy Hecker, Assistant Curator of Prints at MOMA, opened her talk at Boston University by promising to show how “increasingly relevant and flexible the medium (of printmaking) can be.”



She began with a slide tour through MOMA’s show, “Since 2000: Printmaking Now.” She first introduced artist Kelly Walker, who creates digital prints with a CD-ROM of the image file, inviting the owner to create and distribute their own version. For Walker, “the limited edition and the artist’s hand are obsolete.” From the cutting edge, Ms. Hecker swung to the traditional, showing Elizabeth Peyton’s work at Two Palms Press. Peyton’s aquatint, hard ground and ukiyo-e prints demonstrate how the most traditional of media can take on contemporary ideas of fame and celebrity.

Ms. Hecker then looked to this year’s Biennial artists. The digital realm was represented by a work by Ross Racine, who hand-drew an aerial view of a suburban development on the computer for digital output. In his work, digital technique is a vehicle for the artist’s hand, rather than a denial. Hecker then introduced Maureen Hategan’s print, a modern cityscape with an overlay of computer code is depicted in meticulously rendered drypoint, echoing Peyton’s use of traditional means for contemporary subjects.

At the end of her talk, Ms. Hecker invited the audience to join her at the 808 Gallery and view this year’s Biennial, to see examples of “arguably (the) most flexible medium, offering artists the widest range of expressive possibilities.”

**OPENING FOR THE 5TH ARCHES  
STUDENT PRINT EXHIBITION  
AT THE BOSTON UNIVERSITY  
808 GALLERY, FEBRUARY 18TH**

**THE MAINE PRINT PROJECT:  
CELEBRATING 200 YEARS  
OF PRINTMAKING IN MAINE**

*Holly Berry*

Celebrating the rich tradition and scope of fine-art printmaking, Maine's largest collaborative arts initiative took place this past October through March.

Inspired, conceived and chaired by collector and, now retired, curator Bruce Brown from the Center for Maine Contemporary Art in Rockport the project involved over 25 museums and galleries. Concurrent exhibits and educational programs focusing on and highlighting all aspects of the medium included work, past and present, of over 350 printmakers.



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The Public Reception for exhibit *Maine Printmakers: 1980-2005*, CMCA, October 21, 2006. Show featured 250 original prints by 225 artists with an association to Maine.

Larger institutions, such as the Portland Museum of Art offered overviews, while smaller museums and galleries focused on individual artists, specific techniques or groups with discussions, seminars, workshops and demonstrations by artists, curators and historians.

"I love prints...because they are considered, rightfully, the most democratic medium. It is the medium of Everyman," says Brown.

With a vast array of subjects, styles and techniques represented, the project received international media attention.

As a complement, David P. Becker, former curator at Boston's MFA authored *The Imprint of Place: Maine Printmaking 1800-2005*, published by Down East Books. To learn more, visit [www.maineprintproject.org](http://www.maineprintproject.org).



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1. Crowds view the 5th Annual Arches Student show
2. MassArt Faculty Member Nona Hershey with her work
3. MassArt student Kyle Bryant with work

## MEMBERS NEWS

### Linda Adato

Solo show of color intaglios at Silvermine Guild Arts Center, New Canaan, Connecticut, February 11th - March 11th 2007.

*6th British International Miniature Print Exhibition*, traveling to galleries in England, Scotland and Wales, 2006-2008.

Linda is currently president of The Society of American Graphic Artists.

### Debra L. Arter

Solo exhibition at the Camden Public Library, Camden, Maine, April 1st – 29th

Teaching a two-day workshop on water-based monotypes using Akua Kolor inks at Roundtop Center for the Arts, Damariscotta. April 28th – 29th 2007. Call 207 563-1507 or see website at [www.roundtoparts.org](http://www.roundtoparts.org) for information.

Work featured in the newly released book, *Monoprinting* by Jackie Newell and Dee Whittington, published by AC Black UK.

### Peggy Badenhansen

*Somerville Prints!* showed monoprints at the Brickbottom Gallery, Somerville, Massachusetts, February 22nd- March 24th 2007

Group show of five printmakers at the Soprafina Gallery in Boston, Massachusetts, March 2007

### Sandra Beard

*Again & Again & Again* Chemeketa Community College, Salem, Oregon, January 8 – February 2nd 2007

*Run, Rabbit* Axis Gallery, Sacramento, California June 3rd – June 25th 2006

### Myrna Brooks Bercovitch

Opening of permanent gallery with a collection of 17 of her works, sponsored by Art For Healing Foundation at the Maimonides Hospital, Montreal, Quebec, December 2006.

Illustrated *Grandma Doesn't Wear a Helmet*, written by Shoshanna Anisman, published by Trafford Press in English and French. Book launch at the Cummings Jewish Centre for Seniors, January 17th 2007

### Doug Billings

Solo exhibition of lithographs, collagraphs, relief, solar plate, and intaglio prints, Lofgren Room, Birger Sandzen Memorial Gallery, Lindsborg Kansas April 3rd to May 27th 2007. Will coincide with Annual Midwest Art Exhibition.

Elected President of Gallery XII, artist cooperative in Wichita Kansas.

Featured artist exhibition, Gallery XII, Wichita Kansas, June 2007.

### Kathleen Cammarata

Curated *A Print is a Print is a Print* at the Brush Art Gallery February 24th – April 1st 2007. Artist Talk in conjunction with show on March 17th.

Organized the Lowell Printmakers Exhibits: *One Block, Many Colors* Ayers Loft; *Gallery Prints from the Permanent Collection Whistler House*; *Good Impressions: Transformed* 119 Gallery February 24th – April 1st 2007

### Ann Chernow

*Ann Chernow: A Catalogue Raisonne, Addendum 2005* published by the Amity Art Foundation, Woodbridge Connecticut.

*Parkside National Small Print Exhibition*, Communication Arts Gallery, University of Wisconsin, January – February 2007.

Group Exhibition at Dorothy Rogers Fine Art, Santa Fe, New Mexico, January- February 2007

*Contributed to Translations: National Print Portfolio*, Blue Sky Press, Lafayette California



Nancy R. Davison, *Evacuation*, aquatint etching

### Marc Cote

*20th Parkside National Small Print Exhibition*, University of Wisconsin-Parkside, Kenosha, Wisconsin, January 14th -February 15th, 2007. Received a purchase award for his intaglio print "White Cowboy."

### Cathie Crawford

*New Prints / Spring 2007* juried show accepted color reduction woodcut, "Monsieur Blanc n'est pas blanc" to be shown at The International Print Center New York, New York, 2007

*31st Bradley International Print and Drawing Exhibition* accepted color reduction woodcut "Maassalehma mes cherries," Heuser Art Center, Bradley University, Peoria, Illinois, March 9th – April 13th 2007

Two-person exhibition at the Galesburg Civic Art Center in Galesburg, Illinois, June – July 2007

*26th Annual National Print Exhibition*, Artlink, Fort Wayne Indiana, Summer 2006. Color reduction woodcut, "Maassalehma mes cherries" received a Merit Cash Award.

*Animal Images* accepted two color-reduction woodcuts, "Monsieur Blanc n'est pas blanc" and "Engage la Beaute" to be shown at Artlink, Fort Wayne, Indiana, August 25th – September 27th 2006

Solo exhibition at the Contemporary Art Center in Peoria, Illinois, September - October 2006

Solo exhibition at Picture This Gallery, Peoria Illinois, July and August 2007.

*Ink & Clay 33* competition at California State Polytechnic University, Pomona, California, January 18th – February 24th 2007. Received the Juror's Purchase Prize.

49th International Exhibition juried show accepted two prints to be shown at The San Diego Art Institute in Balboa Park, California, April 29th – June 10th 2007



Ray Gloeckner, *As It Is, Not As I Would Have It*, woodcut

#### **Nancy R. Davison**

Exhibited “Day at the Beach” linocut in *Maine Printmakers: 1980-2005*, Center for Maine Contemporary Art, Rockport Maine, October 21st – December 16th 2006

Exhibited “Day at the Beach” linocut in Center for Maine Contemporary Art print show at the Maine State House.

Exhibited ten etchings in ‘*The Art of Printmaking*’ at River Tree Center for the Arts, Kennebunk Maine, October 13th – November 29th 2006

Solo exhibition at the Barn Gallery, Ogunquit Maine, July 2006

Her aquatint “Evacuation” was chosen for The Boston Printmakers 2007 North American Print Biennial.

Wrote “War and Global Warming,” an article about her latest work, in the [Contemporary Impressions, The Journal of the American Print Alliance](#).

#### **Clara Kent Dennison**

*Press Works*, juried exhibition at the Karl Drerup Gallery, Plymouth State University October 18 - December 6, 2006

*Passages and Process: The Unique Print*, juried exhibition at Perkins Gallery, Striar Jewish Community Center, Stoughton, Massachusetts March 7- Apr 4, 2007

*Inside Out Outside In: Concerning Landscape*, group show at Mazmanian Gallery, Framingham State College, January 23rd - Feb. 14th 2007

*Monotypes, Fresh Face* solo exhibition at The Friday Night Gallery, Mendon, MA, February 2nd through March 1st 2007

#### **Holly Downing**

*Mezzotints & Recent Paintings* Davidson Galleries, Seattle, Washington January 5th – 27th 2007 [www.hollydowning.com](http://www.hollydowning.com)

#### **Marty Epp-Carter**

Moved to Greenville, South Carolina and is now doing her art in warmer climes.

Opening the Marty Epp-Carter Studio in Greenville and will be teaching printmaking, drawing and mixed media techniques as well as producing her own work.

Teaching at the Greenville County Art Museum and is planning to pursue her MFA in printmaking at Clemson University in the Fall.

#### **Gloria Garfinkel**

*OBI Paintings* The Lab Gallery, New York, NY October 6th 2006

*Good & Evil* Paul Sharpe Contemporary Art New York, NY October 10th – November 11th 2006

*Heads Up* Hewitt Gallery of Art Marymount Manhattan NY December 11th – January 31st 2007

#### **Alex Gerasev**

Solo exhibition at St. Mark’s School, Southborough, MA December 2006 - January 2007. Work purchased for permanent collection.

The Boston Printmakers 2007 North American Print Biennial, February 18 - April 1, 2007

*Somerville Prints!* showed linocuts at the Brickbottom Gallery, Somerville, MA, February 22nd - March 24th 2007

#### **Ray Gloeckler**

*Works from Wood* Gallery at Penn College, Madigan Library, Pennsylvania College of Technology January 23rd – February 18th 2007

#### **Nona Hershey**

*Prints Show*, Soprafina Gallery, Boston, Massachusetts, March 1-31 Was Visiting Artist at Hartford Art School, 2006.

*Works on Paper Fair*, Dolan/Maxwell booth, Park Avenue Armory New York, New York, March 2nd – 5th.

Group Show, Galleria Temple, Rome, Italy, February 1st - March 6th 2007

Will be participating in *Somerville Open Studios*, Somerville, Massachusetts May 5th and 6th 2007

*182nd Annual*, National Academy of Design, New York, New York May 16-June 24.

*Four Artists in Search of the Intangible*, Trustman Gallery, Simmons College, November 1st – December 9th 2005. Show will receive an award from the International Art Critics Association at a ceremony Gardner Museum

**Anita Hunt**

*Reflections*, solo exhibition of recent monotypes and drypoints, The Danforth Museum of Art, Framingham, MA, March 14th - May 13th, 2007.

*New Prints 2007/Winter*, International Print Center New York, New York, 2007

*20th Parkside National Small Print Exhibition*, Kenosha, Wisconsin, January 14th - February 15th 2007

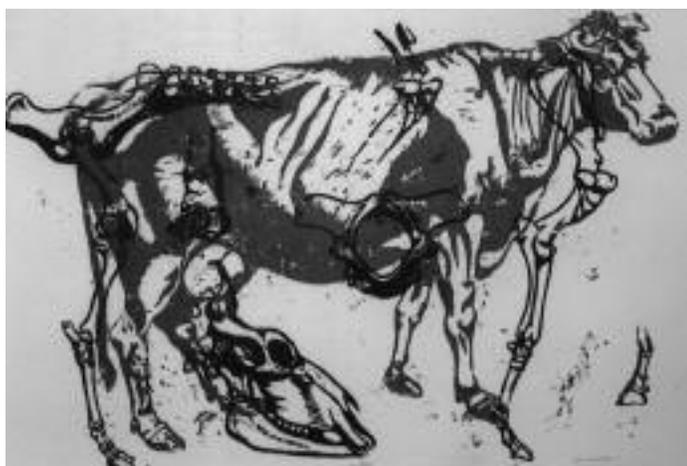
*La Biennale d'estampe Contemporaine de Trois-Rivieres*, Quebec, Canada, 2007

*BIMPE IV*, International Miniature Print Exhibition, Vancouver, Canada, June 6th - June 25th 2006

*19th Parkside National Small Print Exhibition*, Kenosha, Wisconsin, January 19th - February 19th 2006

*Press Works*, Karl Dreyrup Art Gallery, Plymouth State University, Plymouth, New Hampshire, October 2006

*Below the Surface*: Juried Intaglio Exhibit, Zea Mays Printmaking, Florence, Massachusetts, September 9th - October 28th 2006



John Paulus Semple, *Cow Study*, woodcut

**Sid Hurwitz**

Spent a three week residence at the Frans Masereel Print Center, Belgium, October 2006.

*Society of American Graphic Artists Members' Exhibition*, juried show, Hollar Society Gallery, Prague Czechoslovakia, October 18th - November 12th 2006

Invited to be printmaker in residence at the Hartford Art School, University of Hartford in February, 2007.

**Robert Kipniss**

*Seen in Solitude; Robert Kipniss Prints from the James F. White Collection*, solo retrospective. Orlando Museum of Art, Florida December 2006 - February 2007; McNay Art Museum, San Antonio, Texas 2008

Publication of *Robert Kipniss: Paintings 1950-2005* by the Hudson Hills Press, March 2007

Solo painting exhibition at Weinstein Gallery, San Francisco, California, May 2007

**Dorothy Simpson Krause**

*Work From the Digital Art Studio* Higgins Art Gallery, Cape Cod Community College, West Barnstable Massachusetts, November 15th - December 15 2006. Gave artist's talk in conjunction with the show on November 15th 2006

**Karen Kunc**

Will receive the 2007 Printmaker Emeritus Award from the Southern Graphics Council, and will be recognized at the SGC conference *Points, Plots and Ploys*, in Kansas City, Missouri, March 21st - 25th 2007

*Lyrical Legacy: The Prints of Karen Kunc*, solo retrospective exhibition in conjunction with SGC conference, Leedy-Voukos Art Center Kansas City, Missouri, March 2 - April 28, 2007

**Tony Lazorko**

Solo exhibition, Las Cruces Museum of Art, March 1st - April 30th 2007

*Small Says It All, Maryland Printmakers* The Foundry Gallery, Washington DC, January 2007

*The 28th Annual Paper in Particular National Exhibition*, Columbia College, Columbia, Missouri, January 2007

*2007 Paperworks: On and of Paper*: University of West Florida, Pensacola, FL

*Ink and Clay 33*, Kellogg University Art Gallery, California State Polytechnic University, Pomona, California, January 18th - February 24th 2007

**Marlene MacCallum**

*The Architectural Uncanny*, solo exhibition of prints, photographs and book works at Sir Wilfred Grenfell College, Corner Brook, Newfoundland and Labrador. February 8th - March 24th 2007. Coincides with *The Architecture of the Book* symposium, which will examine the artist's book from interdisciplinary and trans-disciplinary perspectives.

**Betty MacDonald**

*Lucky Seven*, Mesquite Fine Arts Gallery, Mesquite, Nevada, November - December 2006. One of the etchings selected for the show work received an Honorable Mention.

*Beaux & Eros* juried exhibition selected a monotype to be shown at the Peninsula Museum of Art Belmont, California, February - March 2007

**Lena Marchi**

*National Small Print Exhibition* selected two prints to be shown at University of Wisconsin, Kenosha, Wisconsin January 14th - February 15th 2007

*Coming of Age* Traveling Portfolio, Monotype Guild of New England

*Methods in Monotype* Whistler House Museum of Art, Lowell, Massachusetts, June 2006

*Small Works: Drawing and Print* Oz Gallery, Provincetown, Massachusetts June 16th - July 6th 2006

*Visual Territory*, Zullo Gallery, Medfield Massachusetts

*The Blue Show*, 200 Space Gallery, Boston, Massachusetts, March 3rd – April 1st 2006

*Envisioning the Surface: Layer, Un-layer*, Mount Ida College, Newton, Massachusetts October 25th - December 4th 2005

*Artist's Resource Trust: Celebrating Ten Years*, Trustman Gallery, Simmons College, Boston Massachusetts April 24th – June 2nd 2006

Work purchased for John Joseph Moakley Building, Boston, Massachusetts

#### **Carolyn Muskat**

*New England Impressions: The Master Printers* Concord Art Association, February 22nd – March 25th 2007

#### **Candy Nartonis**

*Varied Voices*, portfolio exhibition, includes a new lithograph to be shown at The University of North Florida, January – March 2007

#### **Pat Pilchard**

*Dimensions 2007* national competition accepted two prints to be shown at Associated Artists of Winston-Salem, Winston-Salem, North Carolina, March 8th - May 5th

*Appalachian Mountain Photography Competition 2007*, Turchin Center, Boone, North Carolina, March 2nd - June 2nd

#### **Barbara Putnam**

Two 24 inch x 48 inch black-and-white woodcuts were reinstalled in the Denver Art Museum's new Liebeskind wing as part of the opening exhibition, October 2006

Exhibited two woodcut quilts in *Forging Connections: Mid-America Print Council Juried Exhibition* Dairy Barn, Athens Ohio, September 20th-November 5th 2006

#### **Rosalyn Richards**

*Global Matrix: An International Printmaking* Exhibition Purdue University, West Lafayette, Indiana. The exhibit travels throughout 2007-2008

Southern Graphics Council Traveling Exhibition, 2006-2009

Selected for portfolio project by Frogman's Press and Gallery in Beresford, South Dakota, 2007

*Imprint: Work by 10 Printmakers*, Howard County Center for the Arts, Ellicott City, Maryland January 12th – February 23rd 2007

#### **Rob Roy**

*Global Signatures New England Currents* The Danforth Museum of Art, Framingham, Massachusetts, September 10 - October 22nd 2006

#### **Masha Schweitzer**

*Impressions & Expressions*, Wells Fargo Bank Building, Laguna Beach, California, 2007

*Juried Membership Exhibition 2006*, Los Angeles Printmaking Society, The Creative Arts Center/Gallery, Burbank, California, January 2006

*The Fifth Minnesota National Print Biennial*, Katherine E. Nash Gallery, Regis Center for Art, University of Minnesota,

Minneapolis, MN and, Tweed Museum of Art, Duluth, MN, October 10th – November 9th 2006

*25th National Print Exhibition*, Silvermine Guild Galleries, New Canaan, Connecticut, October 7th – November 29th 2006

*Ink and Idea, Prints by Los Angeles Printmaking Society Artists*, Marjorie and Herman Platt Gallery/Borstein Gallery, University of Judaism, Los Angeles, California, August 20th – November 19th 2006

*Pacific Prints 2006*, Pacific Art League, Palo Alto, California, October 4th – November 29th 2006

2006 California Open Exhibition, TAG Gallery, Santa Monica, California, August 15th – September 2nd 2006

*L'Dor V'Dor, Hebrew College National Juried Exhibition*, Goldman Gallery, Hebrew College, Newton, Massachusetts, January 30th – March 31st 2006

*National Printmaking 2006*, The College of New Jersey, Ewing, NJ, January 18th February 15th 2006

*Primarily Red, Southern California Women's Caucus for Art*, The Brewery Art Colony, Los Angeles, California, January 2006

*Sun and Shadow*, The Tang Gallery, Bisbee, Arizona, August 12th – September 28th 2006

#### **John Semple**

*5th Minnesota National Print Biennial Exhibition* selected "Cow Study" to be shown at the Katherine E Nash Gallery, Regis Center for the Arts October 10th – November 9th. Show travels to Tweed Museum, Duluth, Minnesota, January 1st – February 28th

*Sun and Shadow Exhibition* selected "South Main Street Switch" and "Quiet Summer Afternoon" to be shown at Tang Gallery, Bisbee Arizona, August 12th – September 28th 2006

*Society of American Graphic Artists Members' Exhibition* selected "Self Portrait" to be shown at Hollar Society Gallery, Prague, Czechoslovakia, October 18th – November 12th 2006

*Society of American Graphic Artists 73rd National Membership Exhibition* selected "Moses' Truck" to be shown at Selby Gallery, Ringing School of Art and Design, Sarasota, Florida November 10th – December 9th 2006

#### **Phyllis Sloane**

Exhibition of watercolor drawings Argos Gallery, Santa Fe, New Mexico, March 9th, 2007

#### **Julie Brown Smith**

*Boston Printmakers 2007 North American Print Biennial*, Boston University, The selected woodcut won the Atlantic Papers Materials Award.

*20th Parkside National Small Print Exhibition*, University of Wisconsin-Parkside, Kenosha, Wisconsin, January 14th -February 15th, 2007

*All I See Is Now All That I've Seen*, solo exhibition, Pacific Grove Art Center in Pacific Grove, California, February 23rd - April 16th Show includes linocut prints and ink on canvas paintings from her urban landscape and photobooth series.

### **Evan Summer**

*The Bigger Picture: Works on Paper* Lawrence Gallery, Rosemont College, February 1st – March 9th 2007

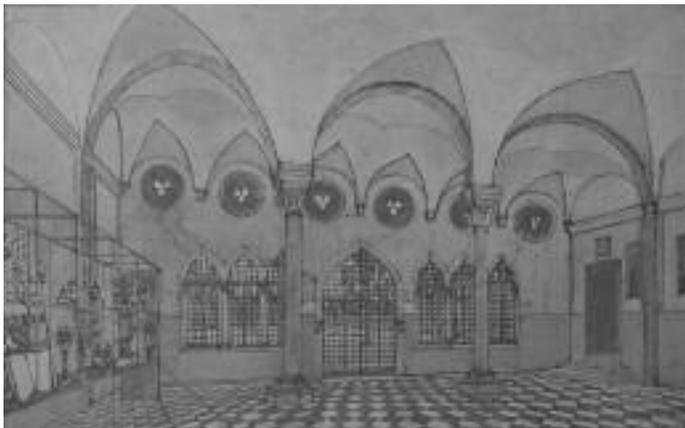
### **Arthur Thrall**

*Symphony: Art & Music*, solo exhibition of intaglio prints and paintings, Appleton Art Center, Appleton, Wisconsin, January 5th - February 10th 2007.

### **Carol Wax**

*Shadowplay*, retrospective solo exhibition of prints and drawings at Herakleidon Museum, Athens, Greece, September 9th - November 25th 2006. Presented three mezzotint demonstrations, a lecture on the history of mezzotint, and a gallery talk in conjunction with the show. The museum published a 160-page catalogue raisonne, documenting thirty years of work. Copies of the catalog are available through Stone and Press Gallery ([www.stoneandpress.com](http://www.stoneandpress.com)).

*Carol Wax and Marlene Sloan*, two-person show at Fenn Gallery of Contemporary Art, Woodbury, CT December 13th - January 28th 2007. Show received a favorable review in the January 12th edition of *The Republican American*



Amy Worthen, *Prospettiva Divina*, engraving

### **Amy Worthen**

Solo exhibition following development of engraving, *Prospettiva Divina*, from drawing through final state, Scuola Internazionale di Grafica, October 2006

Print of engraving tools was reproduced in *This Anguished World of Shadows: Georges Rouault's Miserere et Guerre*, Museum of Biblical Art, New York, 2006.

Has started a blog of daily drawings at [www.printperson.livejournal.com](http://www.printperson.livejournal.com)

## 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](mailto:lithoqueen@muskatstudios.com) for meeting dates, time, and location. It is usually the second week of the month at Emmanuel College.

## 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, 2007, is August 15 2007.

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](mailto: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 2007, will be published in the Spring 2008 newsletter.



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