

THE

BOSTON



PRINTMAKERS

NEWSLETTER

FALL 2008

BOSTON PRINTMAKERS / ANDERSON RANCH ARTS CENTER SCHOLARSHIP

Kim William Fink

In May of this year I was informed that I had been awarded the Boston Printmakers /Anderson Ranch Arts Center Scholarship to attend a one week workshop of my choice. I have to say that this is one of the first times I have won anything, and did I do it in a big way!

Looking over my choices, I almost immediately chose to the "Where to Nest: A Print Studio Intensive", with Phyllis McGibbon. I know and admire Phyllis' work and jumped at the opportunity to work with her.

Once arriving at Anderson Ranch, I quickly settled in. The facilities are very impressive, boasting state-of-the-art studios, with first-rate visiting artist/teachers from all over the nation. Directing the print studio is Master Printer Matt Christie, with Studio Assistant Jennifer Glormley and Student Technician Shery Black assisting in the workshops.

The workshop ran from July 21 - 25 - one quick week. Although the workshop was short, the time allotted seemed to create an intensity in the print shop. Since our group all had

print experience, we were asked to focus on re-thinking and re-directing our individual concepts, exploring alternative approaches to our work. During casual discussions amongst ourselves, semi-formal critiques or the final formal critiques, we bonded as a group. With Phyllis' expert guidance and the unique environment of Anderson Ranch, a real camaraderie developed. This, I believe generated a real creative environment from which we all benefited and enjoyed.

I cannot express the quality of a cooperative environment such as Anderson Ranch. All aspects of the Arts Center experience were geared toward creativity. I found I could discuss art and craft with people from all over the world.

I would like to give a big "Thank You" to the Boston Printmakers and the Anderson Ranch Arts Center for this opportunity. I wholeheartedly endorse and encourage all printmakers of all levels to take advantage of the Anderson Ranch Experience.



FROM THE PRESIDENT

C. David Thomas

I hope you all had a relaxing and productive summer. Now that fall is in the air we must all get back to work!

Our primary efforts for the fall and early winter will be concentrated on organizing The Boston Printmakers 2009 North American Biennial, which will open, together with the Arches Student Print Exhibition, on February 15, 2009, at Boston University's 808 Gallery. As usual, we will be organizing a series of events in conjunction with the Biennial. For more details, visit our web site as the time of the exhibition draws closer.

We are exploring several other venues for this exhibition. If you have any suggestions, please let us know.

Boston Printmaker Steven Daiber will travel to Vietnam for one month this November. Steven was selected as this year's Boston Printmaker artist-in-residence. He will follow in the footsteps of Boston Printmaker member David Wolfe's 2006 trip to Vietnam and work at the Contemporary Art Center with other printmakers in Hanoi. Watch for his article in next spring's newsletter.



By now, most of you know that we made the decision this year to switch from slide and digital submissions for our Biennial to digital submissions only. This was not an easy decision but is clearly the future of juried exhibitions. All submissions to the 2009 Biennial were made to www.callforentry.org. We apologize to any members who found this difficult and hope that the technical assistance we offered quickly resolved any problems you may have encountered. A very special thank you to board member Theresa Monaco for being the primary person to assist in making this transition as smooth as possible.

On September 7th our member's exhibition "Field Report" opened at the Brickbottom Gallery in Somerville, MA. The exhibition contains 2/3 of the member's work and looks great. Thank you to Deb Olin for all of her efforts to bring "Field Report" to Brickbottom. On February 4th the other 1/3 of the exhibition will open at Smith College in Northampton, MA. It will show at the Oresman Gallery in the Hillyer Art building until February 28th.

Work continues to progress on our publication "60 Years of North American Prints: 1947-2007". When it comes out later this year or early next year, I promise it will have been worth all of the waiting.

We plan to completely revamp the Boston Printmaker's web site this fall and winter. This is a major undertaking and will involve hundreds of volunteer hours. Once complete, the new web site will be much more beautiful, extensive, and easy to navigate. It will even allow you to leave your comments.

The Boston Printmakers will host a panel discussion on international exchange programs at The 2009 Southern Graphics Print Council Conference. This panel will focus on our past trips to Vietnam and China as well as future exchanges. The list of participants is being finalized as I write this letter.

Finally, watch for our upcoming trip to Mexico in the summer of 2009. We will post it on our web site as soon as all of the details are worked out.

ECO-FRIENDLY LITHOGRAPHY

Carolyn Muskat

For more than 30 years, printmakers have been looking for ways to minimize health hazards within the printmaking media. As an artist and Master Printer, I have been very interested in these developments – whenever we can find a less hazardous substitute for our materials, it is a benefit for us and for the environment. Lately, there has been quite a bit of information relating to non-hazardous materials and methods in intaglio, silkscreen and relief; this article will provide some eco-friendly options for lithography.

Lithography works on the principle of two things in opposition, traditionally grease and water. Because of the inherent duality of lithography, it requires one set of solvent-based materials and one set of water-based materials to function. The primary health concerns arise when considering the solvents used to process and stabilize the image areas. We need solvents that will dissolve and clean the drawing materials and inks, and assist with processing.

Traditionally, we have used Lithotine or Vartine to remove the drawing materials or ink from images. It has the advantage of dissolving most drawing materials easily and leaving a slightly greasy residue which assists in the developments of grease deposits and the smooth application of the asphaltum and ink layers. Two products currently available are SoySolv and SoySolv II, both agriculturally derived cleaners. SoySolv is an exceptional cleaner and also has a greasy quality, providing similar characteristics to Lithotine and Vartine in a non-petroleum product. For stones and plates, SoySolv has removed all drawing materials easily, including toner from transfers or washes. It provides a good surface for a smooth asphaltum base, and has worked well to remove fresh or dried ink from stones and plates. SoySolv II is miscible in water, making it a good choice for other applications where a final water clean-up is preferred. In most cases, I prefer SoySolv II when doing a wet wash procedure: because this product is soluble in water, it allows an extra deep cleaning of the surface.

For plates, prior to applying a shellac or lacquer base, you will need to de-grease the plate with either denatured alcohol or acetone. Acetone is a misunderstood solvent. Many assume it is very toxic; however, the OSHA mandated Material Safety and Data Sheet, shows acetone has a lower health risk rating than most other solvents (when in doubt about any product, educate yourself by reading the MSDS, available online for almost any material you would consider using) Acetone should be used with gloves and ventilation, but its primary risk is flammability. (Since studios should be non-smoking environments, this should not be a problem.) It is best used in small quantities to de-grease an aluminum plate prior to applying a shellac base. If all drawing materials have been removed with SoySolv, the use of the acetone will be minimal and efficient.

Lacquer base is used to stabilize the image area on aluminum

plates. Currently on the market is a Red Lacquer “V” (made by Hanco), a less toxic product than the old lacquers. For those seeking an even cleaner option, consider the use of amber shellac from the hardware store. Shellac has less toxic vapors, dissolves with denatured alcohol, and is inexpensive. The drawback is that it sets up almost immediately, making the application process tricky. Diluting the shellac significantly with denatured alcohol prior to application, buffing immediately, and working in small batches allows for a smooth, even and thin coating. I have printed editions over 200 without loss of image.

And finally, for clean-up, I have found inexpensive vegetable oil is the most economical, environmentally friendly solvent available. It will dissolve ink on slabs, clean rollers and ink knives. A final wipe with Simple Green, Orange cleaner, or Windex will de-grease your slabs and ink knives.

These are a few suggestions for making your litho studio more eco-friendly. Lithography offers artists many options, and can do so without many of the hard-core solvents traditionally associated with it. I hope this starts you on the path to a healthier studio and printing experience.

ART OF DEMOCRACY: WAR & EMPIRE

Meridian Gallery, 535 Powell Street San Francisco, California,
September 4 - November 4 2008



Exhibiting works by 45 artists (including Boston Printmaker members), this exhibition will feature two months of speaking events, book signings and a film series. For more information go to www.meridiangallery.org or www.artofdemocracy.org

DIGITAL BASICS

Jon Cartledge

Like homemade chili, everyone has a different recipe for what makes a good digital image. But before you start picking your favorite color adjustment tool or swear-by-it dimension size, you'll need some basics to get started. Below, I have listed equipment, rules of thumb and a couple of image standards to help you turn your work into digital images fit for websites, postcards or the next biennial submission.

Basic Equipment

Scanner You will need a flatbed scanner that can scan slides. There are a number of good options- both Epson (4490 model) and Canon (8800 model) have quality scanners with slide capability for around 150 dollars.

Photoshop Elements Unless you are doing serious design or pre-press work, there is really no reason to spend the 600 dollars on Photoshop CS3. Photoshop Elements will do all of the image manipulation you need for 90 dollars. It is the best deal in software.

Digital Camera for larger artwork, you will need a camera. To get a decent sized image, you should get a camera with 6 to 10 megapixels. As for camera type, a good digital SLR costs 500 dollars, which will allow you to shoot with a built-in macro and other options. You can also invest in a good point-and-shoot for about 150 dollars. I've seen quality images from both, so it is a matter of what sort of options you need for your work.

Rules of Thumb

Rule #1 Memory Matters. When scanning an image, the most important measurement is the amount of megabytes the image has - all other measurements (dpi, length and width) can be adjusted a number of ways and give you the same amount of detail, but the number of megabytes is crucial to good image. (The one exception is black-and white images, which always have less megabytes than color- even if the other measurements are the same.)

Rule #2 Scan High, Resize Low. Because memory matters, it is important that you do your initial scan at a large size and resize down to fit the exact size you need. Never scan an image small and try to make it bigger. You will only create a pixilated mess.

Scanning for digital projectors

Images for the digital projectors and monitors should be around 1024 pixels on the long side of the image at 72 dpi. When you have resized an image to projection size, it should be about 2 megabytes in size.

I have seen recommendations for 1200 or even 1920 pixels (as some monitors will display more than 1024 pixels) - but all of them are at 72 dpi. Why? Projectors and monitors only produce 72 dots

per inch on the screen (PC monitors produce 96 dots per inch, but it will show an image at 72 dpi with a negligible difference in quality). To save your image at a higher dpi is just wasting memory.

When saving your image, be sure to save the image as a jpeg. This is a standard file format for the web.

Scanning for printing

When printing, you still need to pay attention to dpi, but instead of pixel size, you should look at the length and width of the image in inches. Why? A monitor will measure an image in pixels, but a printer measures in cold, hard inches. For a standard postcard, you will want the image to be about 4 x 6 inches at 300 dpi.

While 300 dpi is a standard printing dpi, keep in mind that many high-end printers can output as much as 4800 dpi. So if you are doing some high-end printing, be prepared to scan the image with a lot of megabytes

When saving your print-ready image, be sure to save it as a TIFF. This file format saves your image at the highest quality and is a standard for printing.

Final Thoughts

I have watched many approach the digital challenge with trepidation. But in every case, the speed, accuracy, convenience and money saved (compared to slides and return postage) have made converts of many of my friends and colleagues of all ages.!

STUDIO 889
OPEN CALL PRINT ENTRIES
DEADLINE NOVEMBER 22ND, 2008

Studio 889's Second Annual Holiday Print Show is an exhibition of hand-pulled prints by resident artists, community artists and selected artists who respond to an open call for printmakers. The show runs from Saturday, December 6 through Saturday January 10 at Studio 889's own gallery.

Guidelines are as follows:

- Original fine art prints are eligible. Digital prints, photocopies etc. will not be accepted
- All prints must adhere to the 6x9, 10x10, 5x7 or 8x10 paper size
- Work is non-juried but Studio 889 reserves the right to reject unsuitable work
- Price of artwork can not exceed \$125.00
- \$5.00 entry fee for up to 3 prints/pieces
- Studio 889 receives 25% commission

For Applications and Information Sheet:

Alejandra C. Delfin
Studio 889
P.O. Box 740190
Bronx, NY 10474
studio889info@gmail.com • www.Studio889.org

NÆSTVED INTERNATIONAL MINI PRINT EXHIBITION

Sarah B. Shallbetter

The Næstved International Mini Print Exhibition was held March 29 – April 20, 2008 at the Rønnebæksholm Arts & Culture Centre in Næstved, Denmark. I traveled to the opening reception on March 28, which gathered guests and artists from Denmark and abroad. The evening commenced with speeches by the Danish Minister of Culture / Secretary of Culture, Brian Mikkelsen and the Mayor of Næstved, Henning Jensen. Torben Søeborg, the project coordinator, thanked all the artists in making it possible to celebrate the 20th anniversary of the workshop, grafisk værksted/NÆSTVED, with this exhibition.



Author Sarah Shallbetter at the small works exhibition

The workshop was opened in 1988 and is situated in an old former military compound – now Grønnegades Kaserne Cultural Centre in the center of the provincial town Næstved in the Southeastern part of Zealand. The Print Studio is a cooperative of artists interested in working seriously and professionally with printmaking. It provides facilities to use a variety of printing techniques including etching, aquatint, engraving, lithography, photogravure, linocuts, woodcuts, computer graphics and other related processes.

The exhibition included over 1,500 prints by 765 artists from 52 countries and was the first great manifestation of international mini prints in Denmark. Prints were then donated to the Study Archives of the workshop. All participating artists received a printed catalogue and web-catalogue with pictures of all the prints and info about the artists are at: www.grafisk-kunst.dk.



Rønnebæksholm Arts & Culture Centre

Contributing Boston Printmaker members included: Deborah Cornell, Donald Furst, Yuji Hiratsuka, Evan Lindquist, Wayne A. Miyamoto, John Paulus Semple, Sarah B. Shallbetter, Annie Silverman, Amaryllis Siniosoglou, Julie Brown Smith, and Bob Tomolillo.

2008 PACIFIC STATES BIENNIAL NATIONAL PRINT EXHIBITION

The Art Department, the Campus Center, and the Student Activities Council of the University of Hawai'i at Hilo present the 2008 Pacific States Biennial National Print Exhibition in the Campus Center 3rd floor galleries October, 2008 to mid-April, 2009.

The work in the exhibition was juried by Tomie Arai, a public artist who lives and works in New York City. Ms. Arai has painted murals with community groups on the Lower East Side and has designed permanent public works of art for the United States General Services Administration Art in Architecture Program, the Manhattan Transit Association, the New York City Board of Education, and others.

Arai selected forty-five prints by thirty-seven artists from twenty-three states for the 2008 exhibition. Chunwoo Nam, Indianapolis, Indiana, won the juror's award for the lithograph, "Individual Space IV"

For information regarding the exhibition, please contact Professor M. Marshall at mdmarsha@hawaii.edu

OPENING AND BOOK SIGNING OF BOSTON PRINTMAKERS: CELEBRATING 60 YEARS

Jon Cartledge

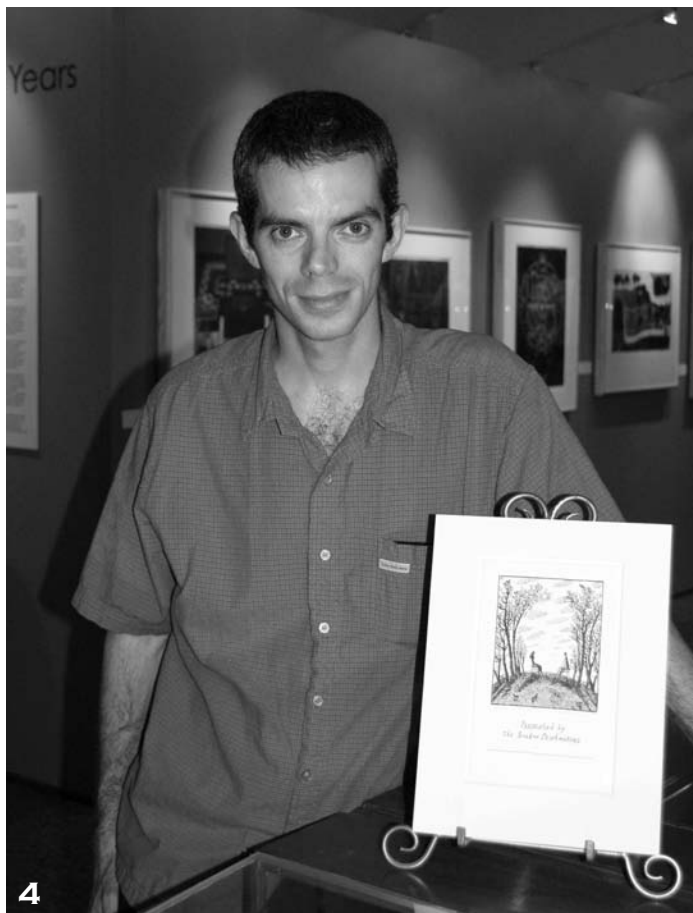
On June 10th The Boston Public Library held an opening to celebrate the 60th anniversary of Boston Printmakers, with a show that exhibited works of Boston Printmakers going back to BP's eighth exhibition in 1955.

Fifty-one prints were donated to The Boston Printmakers' Collection at the Boston Public Library in honor of the occasion.

David Acton, author of the upcoming *Boston Printmakers: Celebrating 60* was on hand to sign bookplates designed by Boston Printmakers own, Alex Gerasev and printed by Carolyn Muskat.

Photos by Matthew Gamber

1. Outgoing Boston Public Library President Bernard Margolis
2. Deborah Cornell addresses the assembled crowd at the BPL
3. BPL Assistant Keeper of Prints, Karen Shafts and Boston Printmakers: Celebrating 60 Years author David Acton
4. Alex Gerasev poses with his bookplate design



COMING SOON TO THE PORTLAND ART MUSEUM

American Menagerie August 16–November 9, 2008. From the earliest examples of American art until the present day, images of animals serve as vehicles for meaning. Drawn from the Museum's permanent collection, this exhibition will feature animal images by Dahlov Ipcar, Bernard Langlais, Will Barnet, Wendy Kindred, Scott Leighton, and Edward Hicks.

André Kertész: On Reading August 30–November 16, 2009. Drawn from the Museum of Contemporary Photography, this exhibition will present a series of 104 photographs made by renowned photographer André Kertész (1894–1985) during a 50-year period.

Landscapes from the Age of Impressionism

October 23, 2008–January 4, 2009 Composed of 40 works from the Brooklyn Museum, this exhibition features paintings by Monet, Boudin, Sargent, Inness, Hassam, Pissaro, Courbet, and their contemporaries.

Lynne Drexler–Painter December 6, 2008–March 1, 2009 Among Monhegan Island's early abstract painters, Lynne Drexler (1928–1999) holds a special place. This exhibition of 50 works will present the first comprehensive overview of her career.

THE ART GALLERY, UNIVERSITY OF NEW HAMPSHIRE, ANNOUNCES NEW NAME AND EXHIBITION SEASON.

The Art Gallery at the University of New Hampshire has announced that it has changed its name and street address to the Museum of Art, Paul Creative Arts Center, 30 Academic Way, effective July 1, 2008.

The Museum's 2008-09 exhibition season will begin on September 5 with *Conley Harris: Lyrical Tableaux and Art Faculty Review: Benjamin Cariens, Brian Chu, Craig Hood, and Maryse Searls McConnell*.

The season continues October 31 with *Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza and Gabriel Laderman: Unconventional Realist*

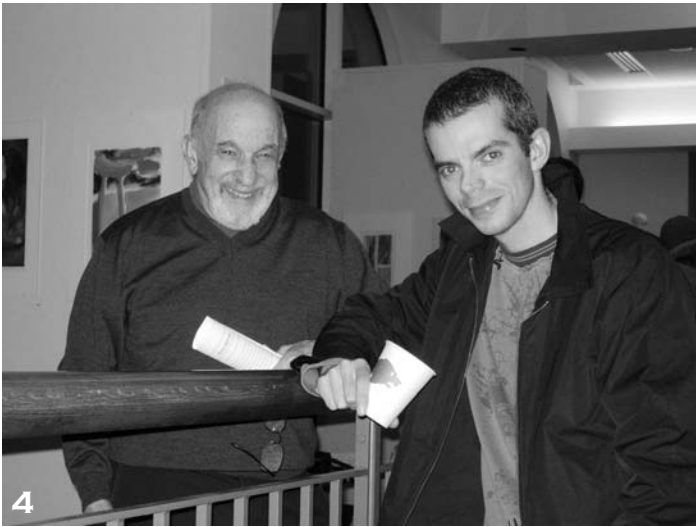
Hours: Monday-Wednesday, 10 a.m.-4 p.m.; Thursday, 10 a.m.-8 p.m.; and Saturday and Sunday, 1-5 p.m.; closed Fridays. Admission is free. www.unh.edu/moa.

FIELD REPORT

On March 8th, the Gallery of the Barrington Center for the Arts at Gordon College held an opening for the Boston Printmakers latest members show *Field Report*. The exhibition showed prints by 180 members in a vast array of media from etchings and woodcuts to digital prints and silkscreened tiles.

On September 7th, two-thirds of the show opened at the Brickbottom Gallery in Somerville (with the other third opening at Smith College in February).







Field Report comes to Gordon College

photos by Carolyn Muskat and Seth Read

1. Gene Dorgan, BP President David Thomas and Michael David
2. Ky Ober, Christiane Corcelle-Lieppeveld and Renee Covalucci
3. Richard Cornell, Carolyn Muskat and Deborah Cornell
4. Sam Berman and Alex Gerasev
5. James Baker and Erica Daborn
6. Members of the Boston Printmakers Board and Bruce Herman, Chair of Fine Arts at Gordon College
7. Don Gorvett and Eleanor Marvin
8. Marc Cote, Michael David and Nona Hershey
9. Theresa Monaco and Vivian Berman

Field Report at Brickbottom Gallery

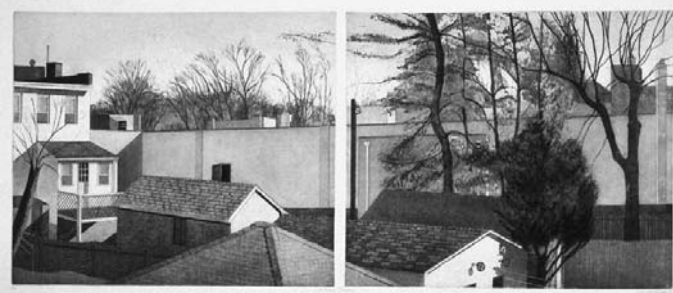
10. Carolyn Ekstrom
11. Entrance to the Brickbottom exhibition
12. Candy Nartonis and Debra Olin
13. A viewer enjoys the exhibiton.
14. Members and friends at the opening of Field Report

MEMBERS NEWS

Linda Adato

The 183rd Annual: An Invitational Exhibition of Contemporary American Art, National Academy Museum, New York, NY. May 29 - Sept 7, 2008

Footprint: 1st Biennial International Print Competition and Exhibition, Center for Contemporary Printmaking, Norwalk, CT. March 27 - May 31, 2008



Linda Adato, *Between Seasons*, color etching, aquatint and soft ground

Joan Appel

Joan Appel- Monoprints, Jody Regan Oils; Front Street Gallery, Scituate Arts Association, Scituate Harbor, MA May 27 - June 29, 2008

Sandra Beard

Brand Associates Purchase Award Collection Retrospective, Brand Library Art Galleries, Glendale Ca, June 28 - July 25, 2008.

Contemporary Ruin, Los Angeles Printmaking Society, California Center for the Arts Museum, Escondido, CA June 28 - November 30, 2008.

Strength & Vulnerability, 2nd City Council Art Gallery, Long Beach Ca, July 5 - August 7, 2008

Works of Art on Paper, Long Beach Island Foundation of Arts & Sciences, Loveladies, NJ, June 21 - July 14, 2008

The Art of Prints, California Society of Printmakers, Synopsys Incorporated, Mountain View, CA, May 7 - August 5, 2008

Grace Bentley-Scheck

Field Report, Boston Printmakers, Barrington Center for the Arts, Gordon College, March 8 - April 15, 2008

Memories and Transformation, group show with 19 on Paper, Krause Gallery at Moses Brown School, Providence, RI, August 2008

Visiting artist, Colby College, Waterville, ME, April 2008

Judy Bergman Hochberg

New Prints 2008/ Summer, Artists' Commentary, included polymer plate photogravure etching, "Comma", at the International Print Center New York June 26 - August 1, 2008.

5th International Book & Paper Arts Triennial included the artist's book "The Transforming Power of Time" at Columbia College Center for Book & Paper Arts, Chicago, IL. July 25 - September 13, 2008.



Joan Appel, *-scape*, monoprint

Martha Jane Bradford

Midyear Exhibition included prints "Black Diamond," "Jamaica Pond," and "Sheepscot Village Trees" at the Butler Institute of American Art, Youngstown, OH July 13 - August 24, 2008. "Sheepscot Village Trees" won First Prize. Show was reviewed in *The Vindicator*.

Danforth Museum of Art Community of Artists Show included "Queen of the Night" at the Danforth Museum, Framingham, MA June 1 - August 3, 2008.

Alizarin Goldflake: Selections from The Georg Janick Collection, solo show, Caerleon Isle Second Life Virtual Exhibition July 6 - October 1, 2008

Alizarin Goldflake: Selected Immersive Art, solo show, Artis Gallery at DDB Live, Second Life Virtual Exhibition June 28 - August 31, 2008:

Floating World: Immersive Art at the Marina, solo show, Bissorte Marina, Second Life Virtual Exhibition May 2008

Second Light: Alizarin Goldflake and Elros Tuominen, solo show, Kirkness Art Center, Second Life Virtual Exhibition February 2008

Sunfire Gallery Grand Opening, Second Life Virtual Exhibition July 2008

Water Angel Dorei Museum, Second Life Virtual Exhibition July 2008

American Artists, Poetry in Pixels, Second Life Virtual Exhibition June 2008

Radiance, Angelgate, Second Life Virtual Exhibition May 15 - June 12, 2008

Dorothy Chabay-Dempsey

Imprinted Traces, invitational of eight women printmakers, Bath House Cultural Center, Dallas TX, September 2008.



Martha Jane Bradford, *Sheepsfoot Village Trees*, digital drawing

Liz Chalfin

The Nature of Things, Print Portfolio, DeCordova Museum and Sculpture Garden, Lincoln, MA, August 30, 2008 - January 4, 2009

Monotype of New England National Exhibition, Attleboro Arts Museum, Attleboro, MA September 6- November 3, 2008

Solo exhibition - new work: wunderarts, Amherst, MA, October 18 - November 30, 2008,

New England/New York/New Talent, Hampden Gallery, University of Massachusetts, Amherst, MA, November 9 - December 7, 2008.

Deborah Cornell

Tracer a virtual reality collaboration, with score by Richard Cornell and performed by Boston Musica Viva at the Ditson Festival of Contemporary Music, ICA Boston, September 18, 2008

Steven C. Daiber

Curated an exhibition of contemporary Cuban prints *Grabados de la Habana*, The Gallery, Zea Mays Printmaking, Florence, MA May 20 - June 27 2008

Holly Downing

Masters of the Mezzotint, Warnock Fine Arts, San Francisco, CA, April 1 - May 31 2008

Rosemary Feit Covey

The 0 Project, 15ft by 300 ft outdoor installation at the Arlington Arts Center, Arlington, Virginia, October 2007

Featured in May 2008 *Art in America* column, "Report from Washington DC." Article discussed Covey's *The 0 Project*, at the Arlington Arts Center.

Alex Gerasev

Prints, Cell Signaling Technology, Danvers, MA September 8 to October 27, 2008



Alex Gerasev, *Tricycle*, lithograph

Eric Goldberg

2008 Pacific Rim International Print Exhibition, University of Canterbury, Christchurch, New Zealand. October 6 - November 14, 2008

Washington Printmakers National Small Works 2008, Washington DC, August 2008

Field Report, Boston Printmakers, Barrington Center for the Arts, Gordon College, March 8 - April 15, 2008

Fidelity Investments 10th Annual Juried Exhibition, Providence Art Club, Providence, RI, March 16 - April 4, 2008

7th Janet Turner National Print Competition, California State University, Chico, CA, January 28 - February 29, 2008

Tete-a-Tete Annual Members' Exhibition, Center for Contemporary Printmaking, Norwalk, CT, June 12 - August 9, 2008

1st Footprint International Biennial, Center for Contemporary Printmaking, Norwalk, CT, March 20 – May 24, 2008

Victor Gomez

2008 Pacific Rim International Print Exhibition, included the monoprint “Space for apprehension and pleasure #13” at the University of Canterbury, Christchurch, New Zealand, October 6 – November 14, 2008

National Juried Monotype/Monoprint Exhibition Monotype Guild of New England, Attleboro Arts Museum, Attleboro, MA, September 6 – October 3, 2008

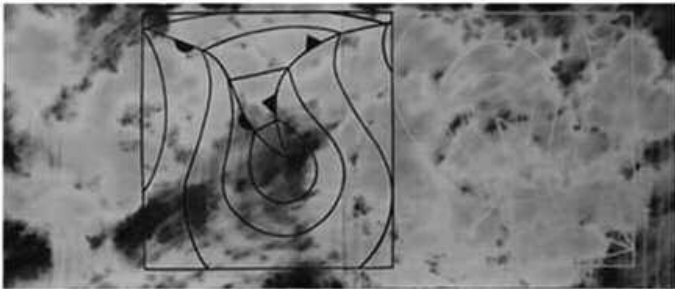
2008 Peoples Republic of China International Print Exhibition in the International Print Exhibition Yunnan Provincial Museum, Yunnan, China, 2008

Nona Hershey

Artifice and Light, Schoolhouse Gallery Provincetown MA July 11 - July 23rd 2008

Anita S. Hunt

72nd Midyear Exhibition, Butler Institute of American Art, Youngstown, OH, July 13 - August 24, 2008



Nona Hershey, *Roundabout*

The Nature of Things Portfolio, DeCordova Museum, Lincoln, MA, August 30, 2008 - January 4, 2009

San Diego Book Arts National Show, UCSD, La Jolla, CA, September 20 - October 31, 2008

BIMPE V, International Miniature Print Biennial, Vancouver, BC, Canada, June - August, 2008

Artists of Zea Mays Printmaking, wunderarts, Amherst, MA, July - August, 2008

National Monotype/Monoprint Exhibition, The Monotype Guild Of New England, Attleboro Arts Museum, Attleboro, MA, September 6 - October 3, 2008

Sidney Hurwitz

exhibition of prints at Pisquatica Fine Arts Gallery, Portsmouth NH, opened August 8th, 2008.

Karen Kunc

Still Pulling: Traditional Printmaking in the Digital Age, Elaine L. Jacob Galley, Wayne State University, Detroit, MI, March 21 – May 16, 2008

Betty MacDonald

Boston Public Library Print Department acquired a recent Boston Printmakers traveling print exhibition, including a work by Ms. MacDonald



Dennis Revitsky, *Light in the Wood*, linocut

Lena Marchi

National Monotype/Monoprint Exhibition, The Monotype Guild Of New England, Attleboro Arts Museum, Attleboro, MA, September 6 - October 3, 2008

Frederick Mersheimer

Masters of the Mezzotint, Warnock Fine Arts, San Francisco, CA, April 1 – May 31 2008

Candy Nartonis

New Work, solo show, Turtle Gallery, Deer Isle, ME, August 3 – August 23, 2008

Thomas Nawrocki

Harnett Biennial of American Prints, included a dimensional digital print, Southern Graphics Council National Conference, Joel and Lita Harnett Museum of Art, University of Richmond Museums, Richmond, VA, March 28 - June 6, 2008

65th Exhibition of the American Color Print Society, included a dimensional digital print at the Chestnut Hill Gallery, Philadelphia, PA, April 2008

35th Annual Bi-State Art Competition (Alabama-Mississippi), included a dimensional digital print at the Meridian Museum of Art, Meridian, MS, March 15 – April 13, 2008

52nd Annual National Juried Print Exhibition, included a dimensional digital print at the Hunterdon Museum of Art, Clinton, NJ, June 22 - September 7, 2008

George E. Ohr National Arts Challenge 2008, included a dimensional digital print at the Ohr-O'Keefe Museum of Art, Biloxi, MS, September 19th – November 7th, 2008

Takayo Noda

Featured in July 14th 2008 New York Sun column, "Art Around Town." Article discussed Noda's Arts for Transit project, a six stained-glass window installation called "The Habitat for the Yellow Bird" located at Brooklyn's Sutter Avenue Station.

Rob Patierno

Exhibition of paintings and drawings, Red Raven Art Company, Lancaster PA, July, 2008

Booth at Rittenhouse Square Fine Art Show. Philadelphia PA, Sept 19-21 2008

Featured in article "Printmaking Forte of York County Artist" in July 2008 issue of Harrisburg Magazine

Endi Poskovic

Endi Poskovic: Souvenir de Sarajevo-Houtsnode 1998-2007, traveling solo exhibition, Frans Masereel Museum, Kasterlee, Antwerp, Belgium, August – October 2008. Exhibition originated the University of Leuven Academy of Fine Arts and traveled to the Art Academy in Ghent

15th German International Print Triennale Frechen Der Kunstverein zu Frechen e.V. Koln, Germany, August – October 2008. Poskovic was the only American featured in this invitational.

Innovation and Imagination: Work from the Kala Art Institute Seattle Art Museum, Seattle WA September 11th - October 11 2008.

Now In Print: Printmaking Invitational included multiple color woodcuts at Artspace, Raleigh NC September 13 - November 15, 2008,

Think Tank Clara M. Eagle Fine Arts Gallery, Murray State University, KY September 19-November 4 2008

Farewell to the Wasteland Atrium Gallery, Ball State University, Muncie, IN October 7 – November 4, 2008

The Sixth Minnesota National Print Biennial Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN October 7, 2008 - November 6, 2008

Ellen Price

Still Pulling: Traditional Printmaking in the Digital Age, Elaine L. Jacob Galley, Wayne State University, Detroit, MI, March 21 – May 16, 2008

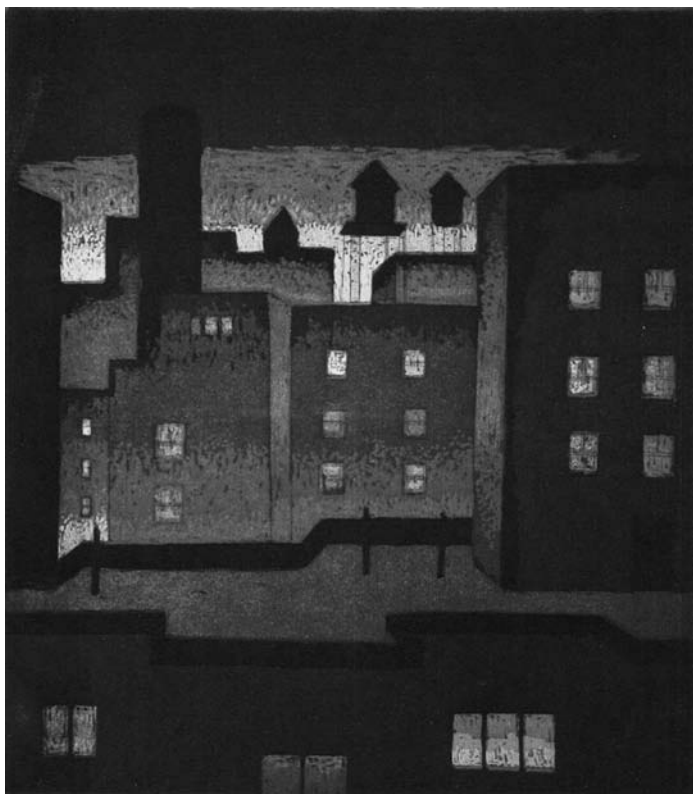
Florence Putterman

Noir et Blanc solo show, Projects Gallery, Philadelphia PA, April 2008

Surface and Substance, solo show, Dana Gallery, Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA. March 4 - April 11, 2008

Dennis Revitzky

Prints USA, 2007, featured a linocut at Springfield Art Museum, Springfield MO



Phyllis Sloane, *Night in the City*, etching

Delta Small Prints National, include a linocut at Arkansas State University Received Juror's Merit Award

80th International Juried Exhibition, included a linocut at the Art Association of Harrisburg, Harrisburg PA .Received 1st Place Award, Prints and Graphics

Rosalyn Richards

2008 Pacific States Biennial National Print Exhibition, University of Hawaii at Hilo, October 15, 2008 - April 21, 2009

Upcoming two person with artist Deng Guo Yuan at Tianjin Museum, China 2009.

Still Pulling: Traditional Printmaking in the Digital Age, Elaine L. Jacob Galley, Wayne State University, Detroit, MI, March 21 – May 16, 2008

P J Rogers

Sixteen prints shown at Herris Stanton Gallery in Akron OH
September 14 -October 13, 2007

In the Garden, traveling exhibition, Massillon Museum, OH
February -April 20, 2008; Miller Gallery, Otterbein College, OH,
June-August, 2008; Southern Ohio Museum, September 8 –
October 5, 2008; Dayton Ohio Visual Arts Center, Dayton, OH,
January 8-February 19, 2009

Society of American Graphic Artists, Ormond Memorial Art
Museum and Gardens, October 10- November 23, 2008

Sarah B. Shallbetter

Naestved International Mini Print Exhibition Rønnebæksholm
Arts & Culture Centre, Næstved, Denmark, March 29 – April
20, 2008

Ellen Shattuck

Kitchen Follies, Real Art Ways Gallery, Hartford CT April 17th –
May 11th, 2008

Annie Silverman

Naestved International Mini Print Exhibition Rønnebæksholm
Arts & Culture Centre, Næstved, Denmark, March 29 – April
20, 2008

Phyllis Sloane

Relocated to Santa Fe in 2003, and since has had several
exhibitions, Including:

Retrospective Exhibition, Las Vegas Nevada Art Museum, 2004

Still Life/Cityscape, Argos Etchings and Paintings, Santa Fe NM,
August 25 – September 13th 2007

Julie Brown Smith

Contemporary Ruin, New Work through the Los Angeles
Printmaking Society included the linocut “I see spring through
fogged windows” at the Museum, California Center for the Arts,
Escondido. June 28 -September 28, 2008.

Naestved International Mini-Print Exhibition included the linocut
“Get up to take a picture of my chair” at the Ronnebaeksholm
Arts and Culture Centre, Denmark. March 29 – April 20, 2008
The print was selected for the permanent collection of the grafisk
vaerksted\NAESTVED.

Tanja Softic

Still Pulling: Traditional Printmaking in the Digital Age, Elaine L.
Jacob Galley, Wayne State University, Detroit, MI, March 21 –
May 16, 2008

Robert Tomolillo

Produced digital poster for *Propaganda Posters World Tour*
traveling show out of San Francisco.

Apolitic, held by Gallery XIV at Massachusetts State House,
Boston, MA, September 30th – November 4th, 2008

Prints ,Politics & Democracy, traveling show, SCAD Gallery,
Atlanta, GA, September 25 - 27, 2008

Mini-Print International Binghamton University Art Gallery,
Binghamton, NY, September 9 - December 6, 2008 (3rd Place
Award)

Up Against the Two Wall, Two Wall Gallery, Vashon, WA, October
2008

Genocide-Darfur, online exhibition, Art Cries Out

Northeast Prize Show, Kathryn Schultz Gallery, Cambridge Art
Association, Cambridge, MA

Think Tank, Eagle Art Gallery, Murray State University,
Kentucky, September 19 - November 4, 2008

*60 Square Inches 16th Biennial North American Small Print
Exhibition*, Stewart Center Gallery, Purdue University, IN January
7 - February 17, 2008

Forgiveness, Long View Gallery, Raleigh, NY, September 5th –
November 8th 2008

Apo Torosyan

Gave presentation and film screening of *Voices* at Watertown
Public Library in Watertown, MA May 22, 2008

Gave presentation and film screening of *Voices* at Congregation
Mishkan Tefila, Chestnut Hill, MA, April 30.

Screening of *Voices* and *Witnesses* Armenian Community Center
of Montreal, Sunday, April 20

Screening of *Voices* at the Long Island International Film Festival
on Wednesday, July 9, 2008

Screening of *Voices* at “Golden Apricot” 5th International Film
Festival in Yerevan, Armenia July 13-20, 2008

Completed 56-minute documentary “The Morgenthau Story,” on
the role of US Ambassador Henry Morgenthau Sr.’s role in trying
to stop the Armenian Genocide and subsequent assistance he gave
to Armenian refugees. World premiere at the Cultural Center of
Constantinopolitans, Ampelokipoi, Athens, Greece September
27, 2008

Deborah Weiss

Trees, features Weiss’ woodcuts at the Flinn Gallery, Greenwich
CT, September 11 - October 22, 2008

CALL FOR ENTRIES LOS ANGELES PRINTMAKING SOCIETY 20TH NATIONAL EXHIBITION

The 20th National will celebrate 47 years of LAPS history and take place at the Los Angeles Municipal Art Gallery. It will also showcase our honoree, Robert Blackburn (1920-2003), founder of the Robert Blackburn Printmaking Workshop in New York City. Our Juror, Peter Frank is Senior Curator at the Riverside Art Museum and critic for Angelino magazine and LA Weekly, and has served as critic on The Village Voice and other publications.

OPEN TO USA AND CANADIAN ARTISTS

Entry deadline: February 1, 2009

Dates: October 30 to December 29, 2009

Media: Original works in all printmaking media including monotypes, monoprints and 3-dimensional work

Fees: \$30 non-refundable for three entries and \$35 for five entries in US currency (members in good standing: \$25 and \$30).

For full prospectus: send SAS legal sized envelope to:

LAPS 20th National Exhibition
c/o Cathy Weiss
1947 Weepah Way, L.A., CA 90046

Or visit the LAPS website, www.LAPrintmakers.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 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 Spring issue, published May 15, 2009, is March 15 2009.

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 March 15 2009, will be published in the Fall/Winter 2009 newsletter.



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