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Spring 2015

The Boston Printmakers e-newsletter

In this e-newsletter:

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- *Letter from the President, Liz Shepherd*
- *Report on Palate to Plate, by Renee Covalucci*
- *AR and BP! by Annie Bissett and Deborah Cornell*
- *An interview with Dean Clark, CEO of Graphic Chemical and Ink Company, by Eric Goldberg*

Letter from the President, Liz Shepherd

Dear Members,

The Boston Printmakers 2015 North American Print Biennial is now open for online entries and will remain open until May 8th. Remember that your prints for entry must have been made in the last two years. Go to our website: www.bostonprintmakers.org for the full prospectus and information on digital print submissions and prizes. As a member, you are eligible for a discount on the entry fee. You will receive the discount entry code with your paid 2015 dues. This exhibition will be one of the inaugural events at the beautiful, new Lunder Arts Center at the Lesley University College of Art and Design in Cambridge, Massachusetts.

We are delighted that noted American artist, Willie Cole will be the juror. Throughout our 68 year history The Boston Printmakers has upheld the highest traditional standards in the field of printmaking, while continually looking toward the future, by embracing innovative and diverse contemporary printmaking media and methods. Willie Cole, as juror for the 2015 North American Printmaking Biennial, is a reflection of those values. Mr. Cole, an inventive printmaker, has work in the permanent collections of MoMA, the Metropolitan Museum of Art, and the Whitney Museum as well as scores of international public and private collections. That he works in many media including found object sculpture, drawing and painting in addition to lithography, woodcut and digital printmaking reflects the inclusiveness of printmaking by artists today. Dennis Michael Jon, juror of the 2013 Biennial, stated: "Prints are frequently segregated from other forms of art...[reflecting] an implicit devaluing of the print medium...the perception of printmaking as a cohesive and independent discipline seems to be facing increased scrutiny, especially among younger contemporary artists, for whom cross-disciplinary experimentation and technical innovation can be fundamental to their expression." The Boston Printmakers is confident that Mr. Cole's expertise and far ranging interests will contribute to the goal of promoting printmaking as relevant, innovative and noteworthy, placing it front and center in the world of contemporary art.

Also on our calendar:

The Boston Printmakers Program Fair at SGCI, Knoxville, Tennessee, March 18-21. Please stop by the table to say “hello”, learn about upcoming programs for members, and introduce us to your friends!

Look Again: The Art Complex Museum Collection Inspires the Boston Printmakers, May 17- September 6, in Duxbury, Massachusetts. The Boston Printmakers and the Art Complex Museum have collaborated on a number of projects since the 1970s. For this exhibition Contemporary Curator, Craig Bloodgood and Collections Manager, Maureen Wengler assembled an “All Star” portfolio of prints from the ACM collection and then asked members of The Printmakers to create responses. The result is 34 images from the ACM print collection including works by Ando Hiroshige, Edward Hopper, Thomas Nason, Grant Wood, Kathe Kollwitz and Rembrandt van Rijn and 58 works by Boston Printmakers members! The opening reception is Sunday, May 17 from 1:30-3:30. See <http://artcomplex.org/exhibitions.html>.

Happy printmaking,
Liz Shepherd
President

Palate to Plate: Prints and Recipes from the Boston Printmakers at the Newport Art Museum

by Renee Covalucci

For the 2012 members’ exhibition, board member C. David Thomas devised *Palate to Plate*. What a wonderful idea to have artists’ recipes and prints as a cookbook-catalog and exhibition, and what a wonderful venue: The Newport Art Museum. *Palate to Plate* was held from August 30, 2014 – January 4, 2015, and was well received and frequently visited. With ninety-nine works on display, it was a true banquet of prints!

It was pleasure to work with the Newport staff on a members’ show in the Griswold House designed by architect Richard Morris Hunt! Curator Nancy Grinnell and associate Tara Encenarro provided a stunning installation and occasionally dotted the wall labels with food recipes, which developed curiosity for the catalog. Christina Alvernas and Lisa Esposito assisted board member Sharon Hayes to produce a spectacular food event. And Executive Director Lisa Goddard, being a printmaker herself, was an ideal proponent of *Palate to Plate*. All were generous and helpful with their time and expertise, and we hope to someday be invited back for future projects.



Above, left: BP members hosting guests at *Palate to Plate* buffet

Above, right: BP Board member and *Tasteful Prints* coordinator Sharon Hayes at the dessert table

The photos in this report illustrate *Tasteful Prints: a Gallery Talk and Food Tasting* that took place on Sunday, November 2 from 1-4pm. Each artist listed below prepared the dish beside their name, and presented their prints during the gallery talk. I feel by just posting these photos with the menu I can best describe how successful this day was, even with the surprise snowstorm.

Appetizers:

Tamar Etingen: Tofu Poke with Tomato

Sarah Shallbetter: Deviled Eggs

Amaryllis Siniossoglou: Tzatziki

Mary Taylor: Apple Salad

Main Dishes

Renee Covalucci: Chinese Sesame Noodles

Carol Strause Fitzsimonds: Lemon Pasta

Bror Hultgren: Grilled Shrimp with Mango Red Onion Salsa

Rita Kuolas: Mama's Meatloaf

Desserts:

Grace Bentley-Scheck: Chocolate Hazelnut Filled Cookies

Christiane Corcelle: Tiramisu

Michael David: Pete's Carrot Cake

Sharon Hayes: Pear Tart

Rhoda Rosenberg: Rhoda's Flan

Susan Stranc: Apple Tart

Beverage:

Stephanie Stigliano: Moroccan Mint Tea

Member Support and Gallery Presenters:

Sandy Cardillo, Susan Dennison, Ky Ober, Julia Talcott



Above, left: Grace Bentley-Scheck presenting her collagraph print during gallery talk

Above, right: Sarah Shallbetter's *Deviled Eggs* and print by the same name

The cookbook-catalog for *Palate to Plate* can be purchased at www.blurb.com

(search for Palate to Plate)

http://www.blurb.com/search/site_search?search=palate+to+plate&filter=bookstore&commit=Search

AR and BP!

by Annie Bissett and Deborah Cornell

One of the best parts of The Boston Printmakers' mission is our charge to "encourage and support artists working in printmaking, and promote excellence in print!" One program that sustains this mission is the wonderful Anderson Ranch/Boston Printmakers Scholarship, awarded to one of our members each year by lottery. Thanks to a very generous grant from Fay Chandler, the Boston Printmakers has partnered with Anderson Ranch every summer since 2008 to sponsor a member for a week-long workshop of their choice with a noted printmaker.

Our 2015 lucky recipient is ...Bonnie Mineo!



Above: Annie Bissett, left, in discussion with Karen Kunc, right. Kunc is Willa Cather Professor of Art at University of Nebraska-Lincoln.

Annie Bissett gives an insight as to the excitements of last summer's workshop:

I've been making Japanese woodblock prints (mokuhanga) for a decade and I wanted to add some new skills to the mix, so I was thrilled to receive the 2014 Boston Printmakers scholarship. I chose a workshop with Karen Kunc called From Text and Image Into Book. We spent our first two beautiful Colorado days generating prints using low-tech methods: woodcut, collagraph, monoprint, paper litho, pressure prints, stencils, rubber stamps, and typesetting. Later that week, Karen showed us how to make accordion books, a form called leporello, a bradle binding, and a couple of different sewn bindings.

It was everything a workshop should be: fun, yet challenging in all the right ways. Most methods were new to me -- using the presses in the well-appointed print shop (instead of hand printing), working with litho and intaglio inks (instead of water-borne pigments), printing intaglio, making books -- so I was on a steep learning curve all week. But with Karen's guidance, I got through many blocks and fears. I had been afraid of taking my prints apart, afraid of folding them, afraid to try book making because it looked so complicated. Karen gave so much permission to play and try things, and there was so much support among the nine artists in the workshop, that one couldn't help but be swept up in the spirit of play and discovery. I came home with a large new toolkit for making things, and a fresh attitude towards balancing work and play.



Above, left: *Beloved* by Annie Bissett
Above, right: Anderson Ranch

Thanks to Annie! And to Bonnie, have a great summer!

An Interview with Dean Clark, CEO of Graphic Chemical and Ink Company **by Eric Goldberg**

Most, if not all of us are familiar with the print supplies produced and distributed by The Graphic Chemical and Ink Company. It has been a staple in the world of printmaking since well before most of us were born. GC&I has been a supporter of the Boston Printmakers since 1995 when the first Graphic Chemical and Ink Purchase Prize was awarded to Ann Johnston. The collection has grown over time with the inclusion of prints by: Celeste Pierson, Tanja Softic, Lynne Allen, Bradlee Shanks, Bill Laing, Ann Johnston-Schuster, Miguel Aragon, Mark Hosford, Dennis Olson and Elizaveta Ivanova.

As we gear-up for the approaching 2016 Biennial we thought the members might find it interesting to learn about a company that touches the printmaker's world in so many ways. In the spirit of exploration, we have arranged to have a short discussion with the man at the helm of Graphic Chemical and Ink, Dean Clark, CEO.

Boston Printmakers: *Would you tell us a little about the history of GC&I?*

Dean: Graphic Chemical and Ink was founded in December 1920, primarily as an ink supplier to the commercial engraving field (die stampers) and to letterpress printers. Many of these early formulations went back to the founding of the company. The development of lithographic inks started in the late '40s or early '50s. My grandfather Robert P. Faulkner was the first president, serving until his death in 1951. Shortly after WWII my father, Vernon A. Clark, began working at Graphic for his father-in-law.

In the late 1970s, Graphic withdrew from the commercial aspect of the business because the fine artists dominated the customer base, accounting for greater than 95% of sales. One important change in the '80s was the labeling of art materials. Graphic and other companies worked with legislators to adopt appropriate labeling standards that were uniform from state to state. In the mid '90s, I assumed the position of President. During my tenure, Graphic Chemical & Ink Company re-entered the commercial engraving field as a supplier of papers and plates, and consummated the purchase of Stones Crayons, a high-end manufacturer of lithographic drawing supplies.

BP: *How has the business changed over its life span?*

DEAN: Inks are still made with the same equipment with essentially the same formulas. Today, very few of our vendors are the same companies that we purchased from in 1920. Many of them are distant cousins or the stepchildren of our original vendors. Out of necessity, many of the materials are slightly different than the original formulas dictated. This is due to numerous reasons...economic, regulatory, and environmental, etc.

BP: *Would you tell us about the GC&I print collection?*

Dean: Initially, Graphic Chemical began collecting prints that were gifts from our customers. Many of the members of the Chicago Society of Etchers were customers, and the Society had a presentation print every year that was given to members as a thank you for renewing membership. Over the years, we collected almost every print in the series. Since then, our collection has grown through gifts, donations, purchases and purchase awards.

BP: *Why did GC&I decide to create a Purchase Prize for The North American Print Biennial?*

Dean: Supporting printmaking is important, and offering an award is a good way to do this. While some juried exhibits would allow us to choose a print, we prefer not to for two very good reasons. Many participants in shows are customers and it's not good business to choose between them. Additionally, if we chose, we would very likely end up with a very unbalanced collection. Over the years, we have developed the ability to appreciate well done artwork, no matter the technique or the subject matter.

BP: *How are these prints used? What do you do with your collection?*

Dean: First and foremost, our walls are loaded with great art! We do occasionally rotate artwork, and on occasion artwork is loaned out to museums, galleries, etc. Customers frequently view our prints. Some are waiting for orders, others are with a class tour. Instructors have often used the prints to discuss technique or materials.

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