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SPRING 2020

The Boston Printmakers e-newsletter

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Spring Quarterly 2020

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Letter from the President

First of all, please mark your calendar for the **2020 Annual Meeting, Sunday, April 26th** at the Museum of Printing. Julia Talcott has written an article about the museum in this issue. It is a vibrant place with a vital mission, so please come check it out!

As we welcome a new decade, The Boston Printmakers' executive board foresees renewal, regeneration and bountiful rewards, and works increasingly to meet the growing needs of our membership.

Renewal: To those of you who have paid your 2020 dues, we thank you sincerely. For those who will accept my gentle reminder to "[renew](#)," please do so soon. Having the annual coffers full enables us to support projects and plan for the year without hesitation.

Regeneration: On February 1st, the executive board held a retreat to consider some far-reaching, aspirational goals for our print organization that has evolved admirably since 1947. The topics we tackled were expanding technology, modernizing communications, and creating events to learn the needs and challenges of early-career artists.

Rewards: The upcoming calendar includes a variety of announcements for members. We appreciate having members in attendance at events, and also hope these gatherings help you get to know each other, and feel that you are a part of a thriving organization.

As many of you know, Puertografico, the 2020 Southern Graphics International Conference, has been cancelled due to Coronavirus. We empathize with the organizers and administrators of SGCI knowing the enormous amount of work that goes into planning, and hope that it will be rescheduled for a future date. We always look forward to seeing many of our members at these conferences and will miss that

opportunity this year. We now plan to exhibit the [Traveling Flat File](#) of member prints at the Annual Meeting on April 26th. BP is sponsoring [Perspectiva es 20/20](#) (Hindsight is 20/20), an exchange portfolio and print fundraiser by New England and Puerto Rican students, and we will have a new schedule for this project soon.

April 15–May 15 [CONEXIONES/ CONNECTIONS](#) at the Taller Experimental de Grafica in Havana, Cuba. This exhibition was chosen by BP member Janette Brossard, Director of the National Cuban Printmakers Association, from the members Traveling Flat File (TFF). The majority of the works will be donated to Casa de las Americas, the best-known and most prestigious cultural institution in Cuba. Thank you members!

CONNECTIONS/CONEXIONES, forty prints from Cuba by members of the Asociacion de Grabados (engravers) of UNEAC, will be shown at the Brickbottom Gallery, Somerville, MA from May 28 – June 27. The opening reception will be Sunday, May 31st at 3:00pm. Artist and Vice President of the Cuban Printmaking association, Max Delgado, will be present for the opening.

By May 2020, the TFF will have completed its travels and works will be returned. Details will be announced to participants in May. In the meantime, please update any addresses and emails that may have changed since 2018 by writing renee@bostonprintmakers.org before April 30th. The next members show will be part of the 2021 Southern Graphics Council Conference in Rhode Island, **April 6-10, 2021**. Information will arrive before fall.

The application period is now open for the [Visiting Guest Artist Full Fellowship at Scuola Internazionale di Grafica](#), Venice, Italy exclusively for a member of The Boston Printmakers.

Wishing everyone success in the new decade,
Renee

Coded Moments: Paul DeRuvo on Printmaking and Compassion

Interviewed by Andrew Stearns

Paul DeRuvo is at an exciting point in their career. Recently, they had a show at the [Center for Contemporary Printmaking](#) (CCP) in Norwalk, CT. The show was a timely culmination of their ten years at CCP. Paul has been involved at CCP since they were an intern, returned as a staff printer, and, recently in February, stepped back. Currently they are applying to grad schools, working full-time to develop their own work, completing some ongoing projects, and doing contract work at CCP.

A former classmate, Andrew Stearns, interviewed Paul to get some insights on their work, research, and process.

AS: Why don't we start with your residency?

PD: I applied to the Atelier Circulaire residency in Montreal because I knew there was a lot of research I could keep doing in the materials that are suited for silk aquatint. There are so many acrylic mediums available that can be used with a collagraph substrate, which silk aquatint is especially receptive to. I'll actually be bringing some of those techniques back to Boston when I do a workshop at MassArt in February as a visiting artist, which I'm excited to do. There **are** so many available mediums and each has its own painterly mark.

I applied to the residency at Atelier Circulaire to bring my research into practice making large scale silk aquatint plates, as well as continuing the research on new materials. That resulted in this 42 x 54-inch collagraph that I spent half of my residence making. This formed the centerpiece for the show. My goal

there was to create prints that read as paintings. They have the scale and range of marks that you would find in any other kind of painting, yet are reproducible and also lend really unique visual characteristics. For example, the flatness of the black and the density of it. Only mezzotints give you anything similar and certainly, at that point, not at the scale. With the silk aquatint and through the reductive mark making - working black to white - there's a unique quality to it. A quality of the light that is emanating from the figures.



Left, *Buzzing*, silk aquatint, 30 x 40, 2011
Right, *Shot Day*, silk aquatint, 40 x 32, 2019

AS: Just to clarify, when you say 'research' in relation to art making do you mean that you're on Google or in books, or are you testing and doing?

PD: I'm testing, I'm making test plates. I would just buy dozens of materials. The first week I experimented with different mesh sizes, different acrylic materials, and different ways of applying the mediums. I made a giant test plate that incorporated all of that information. These are materials that I knew were available for different purposes, but since this isn't their intended use, no one could really tell me exactly what's going to work best, so I just gave it a try. I feel like a lot of this, as far as I know, is original investigation in materials and preparation. I attempted to document all of this and shared it via my Instagram stories.



Paul DeRuvo hangs their work at CCP

AS: How did '10 Years at CCP' come about? Was this show your idea?

PD: The show was actually up in conjunction with the member's show. I made a piece that was an etching on a pillow case, with a pillow in it, for last year's members' show *Surface Matters*. It was awarded **Best in Show**, and the prize was a solo show the following year. As it turned out, that also coincided with it being up during my last month at CCP. It ended up making sense to make it a CCP retrospective. It was a nice chance to be able to look back at the work. It took looking back that far to see the threads that overlap and how much has been a consistent interest for me since Massachusetts College of Art and Design (MassArt) and before. It was a nice chance to see the connections and what has been consistent for the last 10 years in individual projects. I found there are threads that connected them. The show was a chance to highlight what starting early as a printmaker at CCP meant for my work's trajectory.



Left, *Dressing*, silk aquatint, 38 x 24, 2010

Right, *Keep // Loving*, lithograph, 20 x 15, 2017

AS: As far as common threads, I can assume, but what have you found?

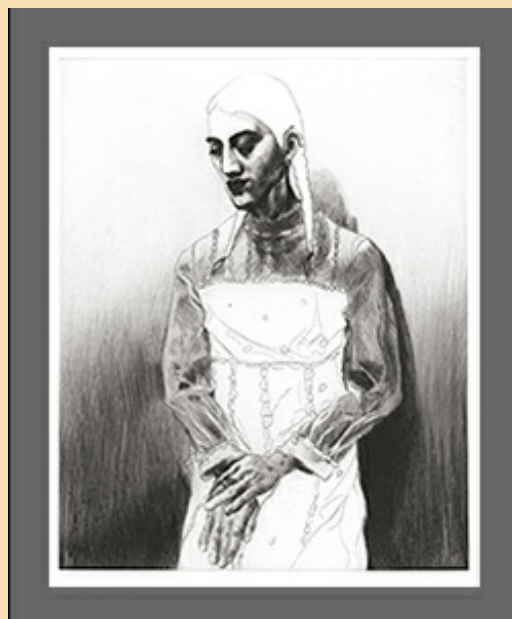
PD: I guess one thing I would say is that when you are a printmaker working in multiple media and in different techniques, each technique lends itself to something specific. It pushes back. A lithograph is going to give you different things than your etchings and so on. I felt that I kept jumping between technical pursuits in the work. One piece would be more drawing based, the other one would be more painterly using silk aquatint. When I had the opportunity to look back, not just at one or two years worth, but all the work I've made so far, I could see that from one piece to the next, I might have seen aesthetic differences, but overall my subject matter, my compositions, and the way that I've come back to different scenes and my uses of the body, has been really focused regardless of medium. They didn't present as differently as I thought. My last residency at Atelier Circulaire, gave me an opportunity to return to a body of work that I actually started in 2010, with a piece that was focused on Elis cutting his own hair in the bathroom sink. That was directly the inspiration for the follow up piece, *Reflection - Buzzing*. It came back to focusing on personal rituals, scenes of special significance for queer and trans people. They relate to daily practices and solitary moments that become significant, where the subjects are more vulnerable and taking active steps in what I think of as identity creation.



Reflection - Buzzing, silk aquatint, 43 x 54, 2019

AS: Do you make the images to create normalcy or more representation or is it all a personal reflection on your part?

PD: I'm looking to create representations that are significant. They're coded moments that have special significance for trans people. Through creating those representations I find that they are so familiar because everybody engages in the same behaviors, and when you are a queer trans person you are hyper aware of the choices because they are deliberate and often there is some amount of repercussion for making those choices. Meanwhile when I focus and talk about the significance of those things, I find that whether or not someone is part of the same community, the same actions are still significant, they just call less attention to themselves. So that's something that I think, that through the devotional aspects of making the work, lets someone consider those routines more closely, and see the role that they take in their own life.



Waiting, drypoint and engraving, 15 x 11, 2019

I don't think that nearly anything is completely unique. It's been interesting as new people unfamiliar with my work and the narrative have come in. They ask questions about what was going on in them -

when Elis is doing his testosterone shot, if that wasn't familiar to someone, they might have associated it with something like a diabetic injection or having some relation to the opioid crisis. I find that while those aren't the readings I was going after, it brings to mind the same lack of representation for these significant moments in peoples' lives. A piece that isn't in the show, but I think relates, is called *Modify x Transcend* where the subject has top-surgery scars without nipples reconstruction, leaving just two scars across their chest. These Scars have reminded some viewers of mastectomy scars. I didn't know how similar the scars looked, even though that association made perfect sense. While that wasn't my relationship to it, it was another moment that drew my attention to many images, especially in representational fine-art. I think that there's a lot of connection to other experiences that also lack a broad basis of knowledge and images. That's been one of the connections I've found. People bring different things to it, yet they see familiar and underrepresented crossover points.



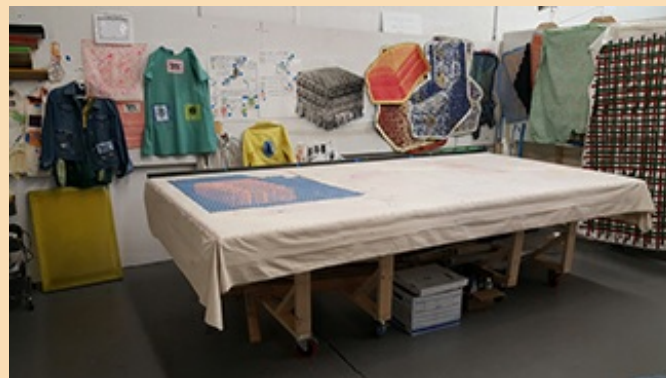
Paul DeRuvo at CCP

[Paul DeRuvo website](#)

Team Effort: Fabric Printing at Shepherd and Maudsleigh

By Stephanie Mahan Stigliano

Buy a yard of fabric...or can I make my own? Hasn't every artist wanted to do that? I signed up for *Screen Printing Fabric in One Day* at [Shepherd and Maudsleigh Studio](#) in West Newton, Mass. to learn how it is done. It is a lot more involved than you would imagine and a lot more rewarding.



Fabric table at Shepherd and Maudsleigh studio

Under the experienced and inspired tutelage of Rebekah Lord Gardiner, Danielle Pratt, and Liz Shepherd, you gain a new respect for printed fabric. You become part of a day-long team effort, make

friends and have fun, even get some exercise. You enjoy the camaraderie of a busy printmaking studio, walk away with a piece of unique cloth, and the craving to try it again.



Left, Rebekah Lord Gardiner, Dean Bandes and Danielle Pratt with a big screen and Right, coating the screen

To start the day, Shepherd explained how to tessellate a shape, and we sketched our own designs. She showed samples of prepared screens and fabric printed at the studio. She introduced us to the numerous possibilities of transparent ink overlay, the placement of the repeatable designs, and the use of multiple screens. Pratt demonstrated screen preparation. She coated the screen with photo-emulsion, exposed the image to light, and washed out the unexposed parts of the super-sized screen. Lord Gardiner gave an overview of the printing process and showed us her color swatch log. While printing historical fabric reproductions, she developed an efficient system for codifying color mixtures. She explained the registration method which used a complex method of specially made aluminum clamps and a simple method using a ruler, T-square, and wooden blocks.



Two printing the screen, Anne Blumberg, (left) and Rebekah Lord Gardiner (far right)

You participate in the process from start to finish. At their eleven-foot long printing table—enough to print three yards of fabric—you pair up with another printer (try to find one with long arms). You print your half, and then pass the squeegee to your partner who completes the print stroke. Talk about solidarity! You are working with someone you just met, and now you have both printed successfully, thanks to the guidance of Gardiner and Pratt.



Dean Bandes drying between layers and wearing shirt made from printed fabric

We spent the rest of the day taking turns printing and using hair dryers on each layer before screening the next color. The design started as a repeated pattern, but we altered the symmetry by using smaller screens, additional colors, and printing more spontaneously across the fabric. Here are some examples of what we did with the finished cloth.



Stephanie Stigliano, book cloth made with printed fabric

Artists can schedule time at the fabric printing station; the experts will offer guidance for a nominal fee. Good news; I would not need to set up all this on my own! Early in the day, it was clear that, as a teacher, I would need to simplify this professional process for my high school classroom. But adapting a technique to suit certain artistic needs is part of the fun.

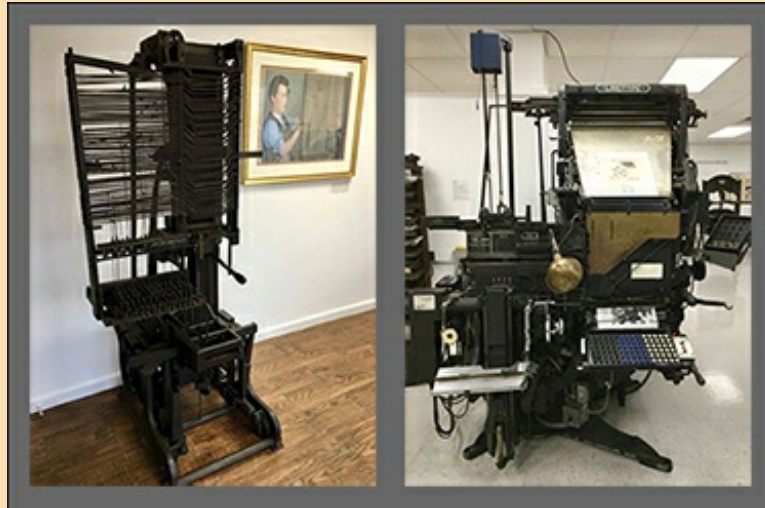
Museum of Printing, Site of BP Annual Meeting

By Julia Talcott

When I began writing an article about the Museum of Printing (MoP) I thought I would get going slowly by emailing the website, hoping for a response in a week or so. I knew the museum was run totally by volunteers and that they were only open Saturdays 10-4. I had visited the old museum on the village green in North Andover and also their new site in Haverhill, MA. I had been impressed by the scope and quality of their new home, their exhibits, and their extensive and interesting gift shop, but I knew that they were, like many small museums, fighting for economic survival. I was surprised when my phone rang three minutes later and president Frank Romano introduced himself. Taking it as a good sign from this small and earnest museum, I sat down with the phone as Frank spoke proudly about 2019: MoP's best year to date.

MoP made a positive move from North Andover to Haverhill. The museum is now in a watertight and

solid structure on enough land to expand, and they may need to sooner rather than later. MoP workers were recently in White Plains, NJ packing up and shipping back the entire contents of the [legendary printshop of Stephen Saxe](#), just one of many historic print-shops filled with type and print machinery that the museum has heroically saved from destruction. Just recently they repaired a Chandler and Price press and loaded it in a pickup to go to North Carolina and rescued an entire newspaper room in NH untouched since 1979. Combine these assets with the many wonderful printing and typesetting machines they already own, the library of 7,000 volumes, the 12,000 pieces of typographic ephemera (brochures advertising different typefaces from the last two centuries) in the archive, and you have got a whole lot of printing history, preserved for the ages.



Preserving the Legacy of Linotype at MoP. Two of their historic devices.

Left, Mergenthaler's 1883 second prototype Linotype

Right, Model 31 Linotype typesetter

The good news is MoP has the knowledge to display and explain this history and talent to get presses back to working order. In fact they get calls every week to repair or refurbish old presses. Their workshop is filled with press parts and the people who know what to do with them. Every Wednesday it is filled with volunteer workers. Their most immediate concern is their [Linotype Legacy Fund](#) because these workers and their knowledge will not last forever. The museum is raising money to fund education about this historic typesetting process and training on the maintenance of the presses.

The museum's galleries are filled with exhibits of real printing devices through the ages with information about the history of printing. When I was there last winter there was a wonderful show of wood engraving. They have space for workshops and offer a lot of them. You can see for yourself what's going on at the museum - at the time of this writing they have a letterpress workshop, a movie day, and a [Haiku workshop](#).

Visit this museum this winter...you will not be disappointed! Or join us...

On **April 26th from 12:00 to 3:30pm**, **The Boston Printmakers Annual Meeting** will be at the Museum of Printing, 15 Thornton Ave, Haverhill, MA 01832. Brunch from 12:00 until 1:00, a brief business meeting from 1:00 to 2:00, followed by dessert, coffee and an informal portfolio viewing from 2:00-3:30. The highlight is always the portfolio viewing session, so please bring some of your recent work to share with all members in attendance. An official invitation and RSVP will be coming soon!

Early-career Printmakers Pursuing their Dreams

By Renee Covalucci

The first [Student Forum on Printmaking](#) was held on Saturday, December 7, 2019 from 11am–4pm at the McCarthy Center, Framingham State University. The McCarthy Center also houses the Mazmanian Gallery where the [11th Student Print Exhibition](#) was on display, showcasing works from seventeen New England area colleges and universities. It was a pleasure to work with Professor Ellie Krakow, who manages the gallery and Dean Marc Cote who arranged for the Forum to be held on campus.



Stacy Friedman presenting at the Student Forum

After a brief welcome, the audience heard from emerging-career artists working in New England. Session I. *Success Stories: Young Printmakers Pursuing Dreams in New England* provided five excellent presentations from:

[Patrick Casey](#), an adjunct instructor at Lesley University and Massachusetts College of Art

[Stacy Friedman](#), contract printer, studio technician at Wellesley College, and recipient of a [Massachusetts Cultural Council Award](#)

[Paul DeRuvo](#), contract printer and Associate Printer at the Center of Contemporary Printmaking in Norwalk, CT

[Sophie Isaak](#), an adjunct instructor at University of Massachusetts Lowell and Lesley University

[Kelsey Miller](#), Visiting Lecturer in Art at Wellesley College and recipient of a [MacColl Johnson Fellowship Grant](#).

The panelists described their experiences and numerous opportunities to an audience of primarily students and shared their personal accomplishments and plans of continuing to pursue their dreams in New England.



Left, Michael Laungjessadakun, BU printmaking student, open portfolio session
Right, Full Tilt members Judy Hochberg, Alla Lazebnik, and Clara Bohrer
presenting to Paul DeRuvo and Kelsey Miller

At lunch we were joined by Jessica Roscio, curator of the Danforth Art Museum, who stayed at the Forum for the afternoon. Session II, *Variety & Departure: New works by print artists pushing the boundaries of printmaking*, had many parts. BP members Christiane Corcelle, Marc Cote, Julia Talcott, Mary Taylor and the presenters from Session I presented their prints. Tables with *Graduate and Residency Programs*, included Full Tilt Studio of Hyde Park who exhibited portfolios made by members and provided information on residencies and membership. The School of the Museum of Fine Arts, University of Connecticut Storrs, University of Iowa, and Rhode Island School of Design had representatives with information on their graduate programs in printmaking. A focus of the Forum was the planning meeting for *Hindsight is 20/20*, a theme-based portfolio for the Southern Graphics Council International conference in Puerto Rico. (At the time of this newsletter, the conference has been postponed.) This session resulted in the selection and registration of thirteen students from those in attendance!

At the Open Portfolio session for students, the tables were turned and the previous presenters and BP hosting members became the audience for a rich array of prints being made in the New England schools. What a day!

BP Student Print Exhibition



2019 Student Print Exhibition, Mazmanian Gallery, Framingham State University



Johnny Doley (left) and Professor Deborah Cornell (right), Boston University



Lucy Green (center) with Lesley University Professor Liza Folman (right)



Chad Gray, *Mountain Life*, artist's book, woodcut and stencil, Boston University



Left, Henry Louris, *Nocturne*, top left, etching, aquatint and drypoint, Boston University
Right, Gabrielle Leon, *Winona*, top left, screenprint, MassArt

Remembering Paul Maguire

By Michelle Helm-Carpinelli

Paul Michael Maguire was born September 20, 1945 and raised in Boston, MA. Paul graduated from New England School of Art in 1967. During his junior year he expressed interest in printmaking and was introduced to George Lockwood, owner of Impressions Workshop. Paul signed on as an apprentice Lithographer. Within two years he became a Master Printer. He printed for many local artists and others throughout the USA, as well as traveling abroad to print for Piet Clement at The Print Shop in the Netherlands. Paul was rated one of the top five printers in the United States. Paul mentored many young artists who were interested in Lithography and also taught at Montserrat College of Arts in Beverly, MA.



In the late 80's Paul packed up his shop and moved to Portland, Oregon. He set up Flat Rock Press in what now is "the Pearl" for a few years. Due to the economy and new art forms emerging, Paul closed his shop and put his equipment and stones in storage in hopes of re-opening the shop in the future.

Paul worked for several exhibit and trade show groups in the late 80's through the 90's, eventually landing at Oregon Museum of Science and Industry (OMSI) in the display department until 2016 when his health started to decline.

Paul Michael Maguire passed away on June 29, 2019 of cancer, surrounded by his two closest friends.

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