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an international association of artists

FALL 2020

The Boston Printmakers *e-newsletter*

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Fall Quarterly 2020

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President's Letter, September 2020

The many members' prints I have seen tagged on Instagram (#bostonprintmakers) and posted on Facebook have been amazing! These months of Covid have been challenging, however artists have risen to act, document, process, express, and help cope with the trials and tribulations of this virus. Ellen Shattuck-Pierce states that her series *The Covid Chronicles* "has been an intense record keeping of the pandemic." This edition of The Quarterly presents nine reflections from BP members on working during a time of social disruption. Also, a well-timed article on printmaker Richard Hricko, written by Bob Tomolillo.



C'mon America Mask Up! Ellen Shattuck-Pierce, from *The Covid Chronicles*, linocut, 18 x 24
"I use linoleum as a sketchbook to record news and my reactions. Composing and carving the images has been a way for me to order and make sense of these overwhelming times."

Brooke Molla of Tuscon, AZ, has been awarded the 2021 Visiting Artist Fellowship at Scuola Internazionale di Grafica, Venice. For five years our members have been offered [Visiting Guest Artist, Full Fellowships at Scuola](#), and Brooke is the sixth recipient of the award. Congratulations, Brooke!

Submissions for the next members show are due by January 20, 2021. The SGCI conference, [Verified by Proof](#), will be held April 7-10, 2021 in Providence, RI. [CONNECT: Small Prints by Members of The Boston Printmakers](#) will be shown at the renowned [Providence Art Club](#). Please check out the links.

CONNECT is an exhibition prompted by the theme of “communication,” where members create cellphone-sized plates with a variety of messaging, news or whatever you want to “post.” While the date seems a long way off, it is my hope that members will make prints addressing this theme and produce an intriguing exhibition.

Did you know that the Tamarind Institute is 60 this year? You and your students may enjoy this beautiful presentation of their history, [Tamarind at Sixty and Beyond](#). Check out the talks they have scheduled for [September](#) with Juane Quick-to-See Smith and Dave Takach, Sr. and more!

Lastly, we need your assistance as we update and improve our communications. Hopefully you have received an email titled: Boston Printmakers Communication Changes. As we move from our current email platform, VerticalResponse, we need each of you to complete a subscription form on MailChimp, our new carrier. We understand that this message may look like a “phishing email,” but it is not. The [form for you to complete](#) is also being used for our non-member communications, so please check a box indicating that you are an active (dues paying) member. The form also asks for a phone number (optional), so that in the future we have the option to text message with business-related news, or contact you with invitations and/or regional opportunities from BP.

I hope we soon learn more about our future with Covid, in order to move ahead with many delayed projects. For now, please stay safe, productive and positive.

Renee Covalucci
President

Embracing New Technologies: Richard Hricko, Printmaker

By Bob Tomolillo

Boston Printmaker, Richard Hricko, lives in Philadelphia and has spent the past 32 years at Tyler School of Art at Temple University teaching and honing his printmaking skills. A seasoned professional, Richard's earlier print work was informed by visits to Italy where he sought to integrate the architecture of Piranesi's Rome with elements of the natural world. Images derived from sketches he made on site became the focus of his early print work ... surface building with shadows, enhanced by the etching process and mezzotint overlay .



Cornice, etching and mezzotint, 16 x 18.5, 1990

I first became aware of his recent print work at the *2017 Boston Printmakers Biennial* at Lesley University where he exhibited a large format laser woodcut. His laser woodcuts were atypical of high contrast prints produced in the traditional relief style. The laser cuts a full range of halftones into the Baltic Birch plywood surface, each incredibly shallow, but well defined. The compositions are reminiscent of his earlier work in the nineteenth century copperplate photogravure process. His interest in the process developed while engaged in production workshops given by master printmaker Lothar Osterberg from Bard College.



Remnant, photogravure, 20 x 16, 2019

Richard 's latest project involves integrating five laser woodcuts into one cohesive narrative. Each wood

block is 4x2 feet. Richard begins his process by arranging grasses, twigs and objects onto an 11x14 flat bed scanner. After developing a high-resolution scan he travels to a community workspace placing the birch plywood block into the enclosed station for three hours or more while the laser burns and smokes lines into the plywood. Printing and rolling ink over the block's surface without filling in the fine detail is the real challenge.



Timeline, laser woodcut mural 48" x 10', 2020

Richard grew up in rural Connecticut, a fact he believes informs his imagery, a collection of flowers, boughs, branches, buds and artifacts... a clash between nature, the built environment and the new technology he employs. Rolling ink onto the block and printing the delicate image requires the talent of a master printer, a skill that has taken Richard several years to perfect.



Timeline, detail

Spring semester 2020 was to be Richard Hricko's last semester teaching at the college but, as you can surmise, things did not go quite as planned. As coronavirus impacted the country and lockdown ensued, Richard completed his regularly scheduled curriculum while transitioning to a virtual printmaking platform for his final semester. Richard adapted to the new teaching format, devising creative ways to

use readily available household products to enhance student printmaking skills.

Richard states that he will always remember his 2020 virtual, pandemic, retirement celebration. Colleagues, friends and admirers performed a “zoom roast” for Richard “online”, recounting humorous events and posting photos. After his retirement, Richard will continue to work from his studio at Crane Arts in Philadelphia. He, along with his partners, purchased the four-story building in 2004 and converted the large warehouse into artist studios. As the virus’ impact continues to wane in Philadelphia, Richard can be seen walking with his dog to his print studio, a mere fifteen-minute trek from home.



Richard Hricko pulling laser woodcut, *Root II*

[Richard Hricko Website](#)

Reflections on Social Disruption

Nine BP members reflect on working as artists and teachers over the past six months of social disruption.

Joshua Brennan

Boston, MA, Technical Associate and Faculty, Boston University

I have long adhered to the premise that printmaking requires routine, face-to-face interactions. Hence, the transition of my printmaking course to an online-only format stoked significant anxiety, something felt by countless teachers this past spring. I could not foresee how this slippery craft could be conveyed to new learners in this way.

My role was to uncover suitable solutions to sophisticated printmaking methods that could be implemented in a home environment. Therefore, I created <https://flatfilearchive.weebly.com/> to illustrate all of the various techniques that can be explored at home, during the pandemic.

I had romanticized the sentiment that I acquired my education in the studio floating over the press, but realized this was not true. My expertise in this medium was formed equally outside the studio's

hallowed grounds. Although it was inspiring to practice my technique on specialized equipment, students no longer had this luxury. They lacked supplies and equipment. The website enabled them to make prints at home. Beyond creating the website, I revised the course syllabus with timelines and projects; this refreshed class contract helped us overcome obstacles as a group, many of which were unforeseen. It stabilized our approach and formed a path for students to continue pulling impressions – despite our distance.



City on the Edge of Forever, Joshua Brennan,
frottage: colored pencil, graphite on found paper, 8.5 x 8.5, 2020

Mary Sherwood Brock

Los Angeles, CA, Exhibitions Chair, Los Angeles Printmaking Society

When California closed down in March, I was in the final weeks of organizing an exchange portfolio project, *Paper Boats*, destined for the 2020 SGCI in Puerto Rico, April 1st. The days up until that point had been tightly scheduled hour by hour, with multiple deadlines looming, when suddenly everything came to a stop.

Exhibitions I was in were closed or delayed. My most recent work was stuck at the gallery on the final weekend of exhibition. While an anxious lull descended on the world at large, I settled into a daily routine, happy to have my studio.

I spent the early months working on small projects, feeling accomplishment in getting anything done. I responded to an informal call to work online with artists I didn't know on collaborative projects and this got me to try something different. I took an online course, to learn how to teach online better myself and in a short time, I found out how much I don't like ZOOM meetings. Most valuable of all, I kept in touch with friends online around the world, each dealing with our own challenges on a daily basis.

Those who were teaching in March had had an immediate challenge to face, finishing a semester without a studio. How do you teach art, especially printmaking, to students who are stuck at home? My friends threw together class programs and online teaching resources overnight. It was impressive, but made me reflect on how important the studio experience had been for me. Working with other artists in

a shared environment is the hook for many of us who call ourselves printmakers. As a general rule, we are happy to share the press, our time, our skills, and even our paper and inks in the studio, and find ourselves easily working in artistic collaborations, giving support and friendship. So I wondered how, without these valuable studio experiences to share, future printmakers would find the calling. For my teaching friends, the new connections formed to share and create resources, and in some cases, inspiration, were all needed to fill the gap. But we will need to see what happens next, and when we are able to return to the studio.

Now with summer ending, it's hard to imagine that six months have passed. My COVID-delayed project, *Paper Boats*, is back on track finally and will be ready for mailing out to the twenty patient artists soon. My personal creative work has been a reflection of the time, focused on issues of social justice and the COVID experience and several of these prints are being exhibited in exhibitions this month. All will be virtual with online gallery tours and ZOOM openings. It is a changed world, for now.



Paper Boats II and ImMigration Project, at Self Help Graphics & Art, 2020

Lee Ann Frame

Fruitport MI, Adjunct, Muskegon Community College; Norris Creek Printmaking Studio

Over the past year or so I had been toying with the idea of incorporating my original etchings into a hand bound book with text, then COVID-19 made origami folds with my calendar—in an instant I was cloistered in my studio. Norris Creek Printmaking Studio in Michigan became its own universe. I welcomed the stillness from the outside world.

Earlier in 2020 I was invited by Liz Chalfin, Printmaker and Director of Zea Mays, Florence MA, to join in a Special Projects Residency. So many events were cancelled over the summer. However, with new protocols for distancing, disinfecting and precautions, Chalfin reopened for two weeks in July. I joined printmakers Malgorzata Oakes, Deborah Santoro and Liz in the studio. We wore masks, shields, and distanced while developing and sharing ideas during our two-week residency.

My original plans for the book morphed as it developed, yet I preserved my theme of water, a precious commodity. The prose I wrote for the text came from the intimate relationship I have with the waters where I reside. Water has a quiet, seductive and mysterious power that allows me to feel solace and take strength from it. Each print presents a new view and location of water. The Special Projects Residency gave me an opportunity to create etchings and use a letterpress to express my personal observations and reflection of water. The joy of seeing it come nearly into fruition; I still have two prints to go before I bind it. I am fortunate to have an in-house printmaking studio to continue my work.

The Waters Began at Home includes five original signed prints, five pages with blind embossed text of prose and two pages of letterpress, edition of four, measuring 13 x 19"

COVID-19 continues to be devastating for all of us. My hope is that we can give each other support, show kindness and be patient with ourselves and others.



The Waters Began at Home, Lee Ann Frame, etching and aquatint, edition of 7, 10.5 x 9

Shepherd and Maudsleigh Studio

Printmaking Studio in West Newton, MA

During this time of pandemic, one of the things we have missed the most at Shepherd and Maudsleigh Studio has been our communal lunch hour, a time when members would discuss projects and exhibitions and generally shoot the breeze.

Thanks to online meetings, the members are able to stay connected virtually every afternoon for an hour. What started as a way to stay in touch and gossip has now become a place to discuss and participate in virtual workshops.

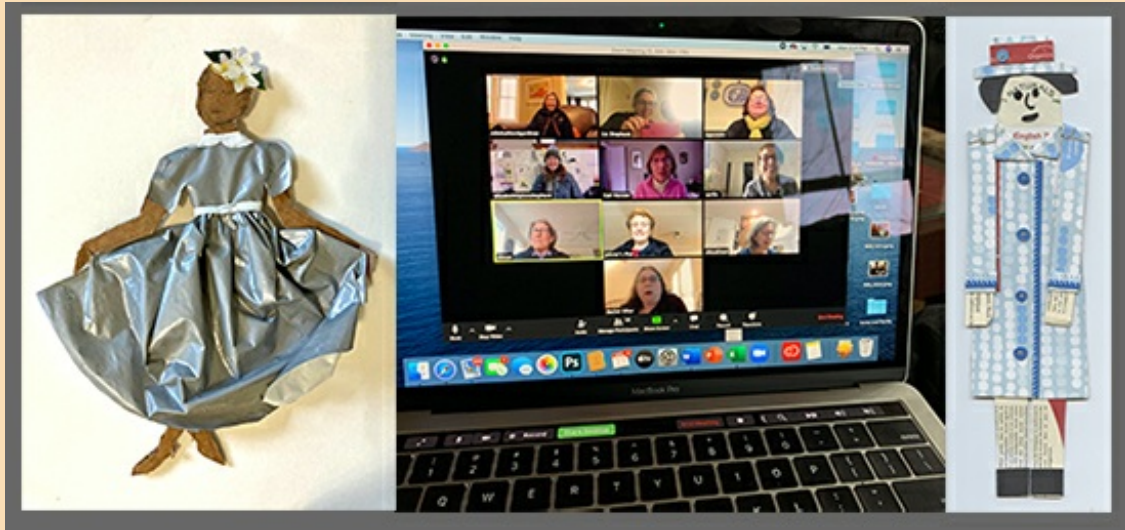
Our Zoom workshops started with a fun experiment channeling artist James Castle, who used found material in creating put-together sculptures. Then we started a series of color theory exercises, mixing two colors in as many variations as possible - slowly shifting from the first color to black or two colors opposite each other on the color wheel. These color theory exercises are ongoing as we wait out our quarantine.

We have recently added a second ongoing workshop, shadow boxes and assemblage inspired by Joseph Cornell. Using whatever could be considered a vessel, the studio members are working on filling their boxes using available materials that can be found while stuck inside their homes.

Despite the isolation, the folks at Shepherd and Maudsleigh are making the most of the time at home, working hard to stay connected over the internet and supporting each other as fellow artists and friends. No one is sure when Shepherd and Maudsleigh will be back and fully up and running, but they are

planning a soft reopening with scheduled work time slots.

Looking forward, the studio is continuing to collaborate online and are planning a newly structured studio attendance schedule, allowing everyone to return to the studio on a more limited basis, making sure everyone can safely use the space to continue making prints. Each week, members are scheduled to come in on a certain day and time to ensure social distancing measures are kept.



Zoom session at Shepherd and Maudsleigh
work by Sandy Cardillo, left and Joan Shrier, right

Monique Martin

Saskatoon, SK, Canada

We all make a difference in this world, especially in this time of COVID 19. One person not following the isolation guidelines can cause a ripple in the world pond, affecting others they don't even know. During lockdown, I created a *Pebble in a Pond* silkscreen and added one color a day to the image of a pond with ripples from a pebble.

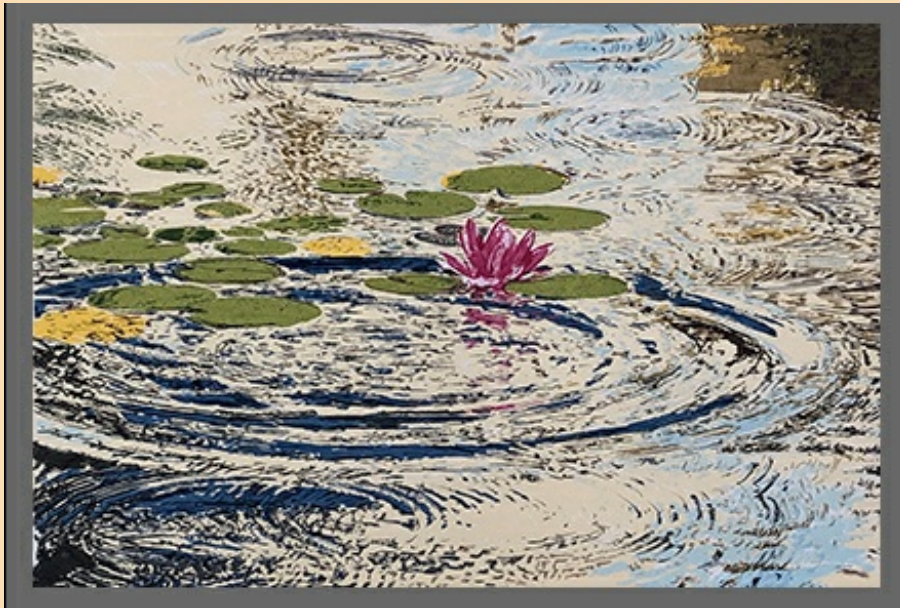
This is my piece to mark this time in world history; I figure it is better than a T-shirt saying, "I survived quarantine". T-shirts wear out and marks on the wall like a prisoner would make it sort of depressing. I wanted to do something permanent that had meaning.

I silkscreened one color a day for each day of isolation/quarantine/lock down. Some of the lines in the piece are narrower than a pencil line.

I selected this image, because Covid19 was a pebble thrown into the pond, our world. It has caused ripples that cross all countries, generations and social classes. No one is safe from the ripples. I made twelve of these pieces to mark the year that changed everything.

The *Pebble in a Pond* concept first came to me in grade 10 during an English class about how characters in a novel affect each other through their actions. At the time, I drew a little sketch of ripples, and since that time I have doodled it many times. I can still see that first drawing that I made in English class in my head. I have returned to this concept time and again because we all affect the people around us with our decisions and actions. I thank Mr. Fuller for the lesson that has so positively changed my life and the lives of others.

A pebble doesn't know the ripples it leaves on the pond.



Above, *Pebble in a Pond*, Monique Martin, 45 color silkscreen, 10.5 x 16.5

Below, stages in printing



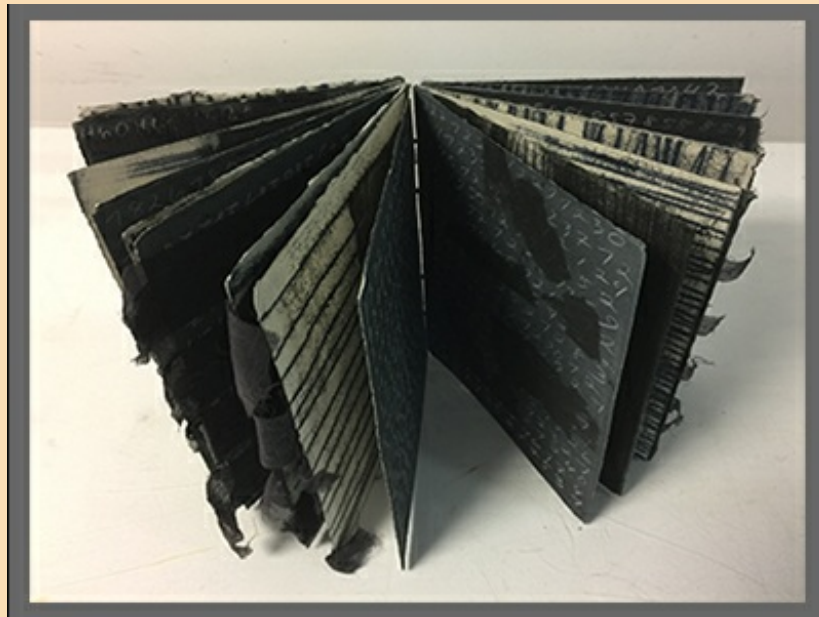
Rhoda Rosenberg

Merrimac, MA, Faculty, SMFA at Tufts

On March 11, 2020, School of the Museum of Fine Arts/Tufts shut its doors to faculty and students. Clear out! Get whatever you can: your supplies and prints. Not exactly the best circumstancesbut we all did it. A lot was left behind and students went home...in the USA and abroad. And then we, the faculty started teaching virtually. A lot to learn...but we did it. Then classes were over, grades were in and done!

So it's mid-May and I have almost three months to myself to print. Yikes! Can that be? YES! So I grabbed all my unfinished prints and books and went to work. I was in my glory. Needless to say I used black ink more than even imaginable. I made seven paste and fold books, four accordion books and a book that I feel is most important: *The Human Condition*. I made over thirty prints, some of which

I like, others not so much...and again black ink was my friend. I called this body of prints and books *Pandemic Work*. This work had nothing to do with COVID or the horrible racial issues. I was feeling somewhat disconnected from the times I was living in to the work I was making. This pandemic gave me the opportunity to stay home and work. I almost felt guilty saying, "I love this pandemic." But now the clock is ticking and I must get ready to make videos for class demos in printmaking and artists books. But this pandemic taught me how important it is to just stay in one place and work. I learned that I don't have to travel to broaden my world. The world, reality, does go on between my two ears. I did have some marvelous Zooms with other artists where we shared what we were working on and started a weekly post card exchange. So that's it.....let's hope next summer that there's no COVID but I'm still at home making prints and books.



The Human Condition, Rhoda Rosenberg, monoprint, carborundum intaglio, drawing and collage, 15 x 9 open, 7.5 x 9 closed, 2020

PD Packard

Brooklyn, NYC

I am a parent and an educator living and working in NYC. On March 22, 2020, my twin seventeen year-old daughters were informed that they would not be returning to their high school, three months shy of their graduation. They were attending the NYC performance & art high school, LaGuardia, and were in the visual arts program. For both of my daughters, LaGuardia has been a very dynamic, hands-on, specialized learning experience in studio art. Art is social, so when the school began teaching online many of the students did not show up to the online classes. Without the use of the school's studio space, art supplies, and direct guidance from teachers and their peers, many students found it difficult to work on their own. Creating space in their homes where they could dedicate time to working on art projects was impossible for many. Many students became despondent and didn't complete their work.

My work has always been about creating visual poetry about unconditional love, not conditional romance. My prints shown here are in response to the question, "How can I, as an artist and educator, encourage and motivate others when opportunity appears to be limited?" My answer: Love more for every hate.



Left, *Conga Drums* and Right, *Two Drummers*, Joyce Ellen Weinstein, linocuts, 12 x 9' each

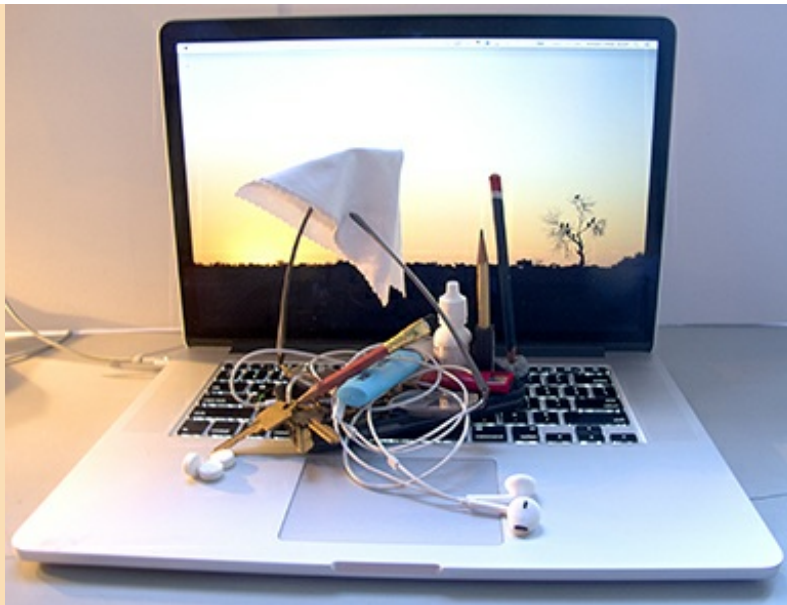
Peter Scott

Boston, MA, Faculty, SMFA at Tufts

Most of us who have been teaching print media throughout the pandemic have explored various approaches to 'kitchen' printmaking strategies. These can range from using a pasta maker or car as a press, to etching copper with vinegar, salt and a 9V battery. Personally, I am fond of paper litho, though my friend Carolyn Muskat despises it and has shown me impressive litho results with Crayola crayon on aluminum foil.

I believe that demos are often the most superficial part of class. On Zoom or video, they can approach the coma-inducing: an hour or two of Zoom can easily leave me feeling as if I just got off a five-hour plane flight. The first thing one checks out when viewing an instructional video is how long it is. Anything much over seven minutes is disheartening and can be fairly witless and didactic. Initially, my priority is how students arrange their work space and use tools. I am currently planning an instructional video titled *Ouch!* about safety and sharps. First, I carve and slip with a U gouge and fake stab myself, then I slice off the side of my thumb (really a hot dog) as I cut paper with a straight edge and utility knife. Both accidents are enhanced by a well concealed ear syringe filled with ketchup. Estimated running time is less than 3 minutes (unless I add on a segment about how to clean a wound and apply a bandage with one hand).

Seriously, the hardest part of school on Zoom is one of establishing a sense of camaraderie, something that happens quite naturally when we are all working as a group in the print shop. The most valuable exchanges in class usually happen when we aren't teaching, i.e. during informal faculty/student or student/student conversations while working or hanging out. On Zoom this can require extensive use of small (three or four person) breakout groups, open Zoom office hours, shared folders of work in progress, and on-going chat lines. I want to have the students do as much of the interaction and discussion during the synchronous class time as possible. If we get into digressions on binge watching *Sex Education* or how to file your absentee ballot this fall, I have no problem with that.



Raft of the Medusa (after Géricault), Peter Scott

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