

The Boston Printmakers 2009 North American Print Biennial

808 Gallery at Boston University
808 Commonwealth Avenue
Boston, Massachusetts

2009 Juror
Roberta Waddell
Curator Emerita
The New York Public Library
New York, NY

February 15 – March 28, 2009



Juror's Statement

It can be a challenge to find an exhibition that features contemporary prints. In New York, a city that prides itself on being the center of the art world, there are major print collections in museums and other cultural institutions (along with a number of printmaking workshops and schools that foster printmaking), but new prints barely register on the local exhibition seismograph. Although there are several hundred commercial galleries within the five boroughs, prints do not command the prices necessary for dealers to pay the rent, so only a handful offer prints and generally only those editions they have published. Furthermore, the contemporary print, an original (usually multiple) work of art, is often confused with a reproduction (even the word "print" in English compounds the confusion).

In a quiet, ongoing response to this situation, The Boston Printmakers for more than sixty years have championed printmakers and have educated the public about prints, particularly through the North American Print Biennial, a competition and exhibition that provides a significant overview of contemporary work. As the juror of this year's Biennial I was introduced to a remarkable selection of new prints. Admittedly it was a challenge to choose from 1,791 images no more than 125 works of art, a charge made more daunting given the high quality of the submissions. I juried the show from digital files, which reduce marks, textures, ink and paper to pixels that can be frustrating to interpret. I was grateful that the Executive Board of The Boston Printmakers allowed me two weeks to study carefully the digital surrogates.

I wanted to include as many artists as possible, while documenting the variety of printmaking media available today. As I reviewed the images, several themes gradually emerged: figures and faces; the landscape and still life; architecture, the city and suburbs; abstraction; political and social commentary; and finally, words used as images. These leitmotifs served as useful, but loose guidelines during the selection process and helped shape the show. Once I made my choices and learned the names of the contributing artists, I continued my research and uncovered themes and concerns more subtle and complex than those initial categories could begin to suggest.

No matter what their issues and agendas, however, I found that the artists included in the Biennial successfully communicated their artistic intentions through carefully chosen printmaking techniques (sometimes combining processes, sometimes in concert with drawing and painting). Many of the prints were created by artists who have specialized in printmaking and mastered all the skills required to create a print. Others were made by artists in collaboration with professional printers. Such technical assistance has encouraged painters, sculptors and artists of varied persuasions to discover through printmaking new ways to "say things," oftentimes giving them fresh insights into their work in other media.

Whether solo or with collaborators, the artists in the Biennial have chosen and exploited printmaking techniques to serve their expressive and conceptual needs: content and form are symbiotic. Among the relief prints that I feel demonstrated that thematic and technical synergy is Neil Shigley's larger than life *Eddie 51*. Shigley aggressively gouged a sheet of Plexiglas with marks that give a powerful presence to his subject, a homeless San Diego man, while Nicholas Naughton equates the mass and solidity of the wood block matrix with the stolid strength of his immigrant worker. Chris Papa's dynamic abstractions reflect the energy that he expends to cut the block, in contrast to Ann Conner's spare, conceptual woodcuts that play with varied simple geometric forms, colors, and wood grain textures.

Intaglio processes proved equally versatile and eloquent. They give a crystalline clarity to Linda Adato's and Wilfred Loring Jr.'s skillfully rendered suburban views, and conviction to K.K. Kozik's haunting, surreal bedroom scene in *Force Majeure*. Whitney Calvert conjures up urban grittiness in her evocatively etched *30th Street Station* in Philadelphia, while Jessica Dunne uses the painterly effects of spit bite to suggest the moody mystery of a dark highway. Mezzotint shines a spotlight on the exquisite beauty of everyday objects, including Judith Rothchild's cabbage and Julie Niskanen's wasp's nest, and injects drama into night scenes, like Frederick Mershimer's F train to Manhattan. James Groleau relies on mezzotint's unrivaled blacks in his series of covered and shadowy faces to suggest that veils isolate individuals and cultures.

For Butt Johnson, known for his intricate ballpoint pen drawings, lithography (the word literally means "stone drawing") was an ideal medium to render his whimsical Piranesian architectural ruin, and James Dormer similarly chose lithographic crayon to freely weave an abstract network of intersecting lines that he perceives as automatic drawings informed by memory. Ellen Price uses the same tool to delicately model her African-American sitters, and in the process, help convey their vulnerability.

Other artists demonstrated the expressive range of the screenprint. With flat, dense areas of color Mark Hosford gives substance and reality to his surreal scenario in *The Waiting Game*. However, in Brian Johnson's hands the screenprint becomes as transparent as his critique on Washington and the Iraq War. In ". . . an illusory panorama. . ." he overlays pale, translucent areas of color with images and text that orders "shoot again," while reassuring, "mission accomplished."

Digital processes have allowed artists to create "seamless" images that redefine the "handmade." By appropriating and weaving together 1950s advertisements Mike Elko offers highly visible symbols of patriotism; his subjects wear elaborate headgear that accommodate American flags "For Those Times When a Lapel Pin Just Isn't Enough." Ross Racine, with Adobe Photoshop and an inkjet printer (the same tools used in urban planning), digitally draws his own convincing and claustrophobic suburb, Brookdale Gardens.

Some artists capitalized on the immediacy of the monotype. By painting and judiciously wiping away ink, Michael David finds in monotype a printmaking equivalent to light shimmering on and through glass in his *China Cabinet*. Paula Stokes, a trained glass blower, realizes a fluid, vitreous transparency in her monoprint composed of layers of floating "organisms."

While medium in the Biennial seemed consistently and convincingly intertwined with the artist's intentions, sometimes that message involved actual words. In Roberta Delaney's *Parallel Voices*, one of the books selected for the show, images not so much illustrate as illuminate a series of poems, while for Barbara Millman words and images join forces to address specific ecological issues. Most books included in the Biennial stretch the definition of the traditionally bound book as a reminder that form and format can also reinforce an artist's message. Christie Ginanni appropriates missing children advisories on milk cartons to communicate her concern about vanishing species. Ginanni's cartons and Leah DePrizio's *Gaze Vase* insist that prints need not be flat, nor must they be framed, but like Nicholas Naughton's woodcut, they can float, or, like Neil Shigley's portrait, be mounted on canvas, unglazed and unframed, to heighten the work's impact and presence.

My comments about this year's Biennial can only suggest how exciting and rewarding it was to review the submissions, more prints and books than I could otherwise have seen in years of portfolio reviews and visits to galleries and museums. From among those entries, but for space constraints, I could have selected not just one, but two strong shows. I am grateful to the Executive Board of the Boston Printmakers for their continuing commitment to the North American Print Biennial, which can answer any and all questions about the state of printmaking today. The answer: printmaking is alive, well, and thriving, and the proof is amply evident and on view in Gallery 808.

Roberta Waddell
Curator Emerita, The New York Public Library

2009 Awards:
Selection of the Juror

Purchase Prizes

The Boston Printmakers Prize

Collection: The Boston Public Library
Butt Johnson, *Veduta Di Castello del Greyskull*, lithograph

The Boston Printmakers 60th Anniversary Prize

Collection: The Worcester Art Museum
Karen Kunc, *Orb Weaving*, woodcut

The C. G. Metals Prize

Collection: C. G. Metals
Chadwick Tolley, *Spilt Milk*, etching

The Graphic Chemical Prize

Collection: Graphic Chemical
Mark Hosford, *The Waiting Game*, screenprint

The Otis Philbrick Memorial Prize

Collection: The Fogg Museum of Fine Arts
David Avery, *The Long Road to War*, etching

The Ture Bengtz Memorial Prize

Collection: The Art Complex Museum, Duxbury
Warrington Colescott, *Imperium: Down in the Green Zone*, etching

Materials Awards

Atlantic Papers, Ivyland, PA

James Mundie, *P 1535 (Two-headed Boy of Bengal)*, woodcut
Thomas Wood, *Mermaid Hunters*, etching, aquatint

Dolphin Papers, Indianapolis, IN

Jon Cartledge, *Portrait of T.*, screenprint
Eric Goldberg, *Footbridge Still Life*, hand-colored etching

Hunt's Photo & Video, Melrose, MA

Annie Bissett, *Borders #1 – U.S./Mexico*, Japanese-style woodblock print
Nathan Catlin, *It Happened In A Dream (Part 3) It Moved to My Face*, reduction woodblock print

Legion Paper, New York, NY

Victor Romao, *Self Portrait As Brown Bat*, woodcut
David Williams, *Jellyfish?*, etching

Magnesium Elektron NA, Inc., Plymouth, MA
K. K. Kozik, *Force Majeure*, etching, aquatint

McClain's Printmaking Supplies, King City, OR
Elizabeth Uryase, *Algae Mix*, intaglio, woodcut

Mixit Print Studio, Somerville, MA
David Curcio, *History*, etching, woodcut, embroidery and stitching

Muskat Studios, Somerville, MA
Anita Hunt, *Dissolution I*, drypoint, spitbite aquatint

Portfoliobox, Inc., Pawtucket, RI
Whitney Calvert, *30th Street Station*, intaglio

Savoir Faire/Charbonell, Novato, CA
Jenny Freestone, *Vessel 2*, *Third State*, direct gravure, roulette
Ellen Price, *Saint John's*, paper plate lithograph

Singer Editions, Boston MA
Laurie Sloan, *Untitled 1*, ink jet print

**The Boston Printmakers'
2009 Patrons**

Anonymous
Boston, MA

Ardon Vinyl
Allston, MA

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Essex, MA

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Wellesley Hills, MA

Christopher & Caroline Block
Wellesley, MA

Erik Brynjolfsson & Martha Pavlakis
Lexington, MA

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Brookline, MA

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Lexington, MA

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Bronx, NY

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Concord, MA

Norman Viehmann & Barbara Carlson
Andover, MA

Sharon Walkey
Saugus, MA

Alison Webster
Jamaica Plain, MA

Mel Whelan
Whelan Press

The Boston Printmakers wishes to recognize and thank Mel Whelan of Whelan Press for his past and continuing support of our work. For the past two biennial exhibitions, and again this year, Mel has generously donated one of his innovative and beautifully designed etching presses. For the past two biennials we have sold raffle tickets for these presses and the proceeds have been used to sponsor one-month residencies at the Hanoi Contemporary Art Center in Vietnam for a Boston Printmaker member. The first recipient was David Wolfe of Portland, Maine, and last year's recipient was Steven Daiber of Williamsburg, MA.



Checklist

All dimensions are in inches, height preceding width.

* Member of The Boston Printmakers

† 2009 Juror Award

Linda Adato *
New Rochelle, NY

1.
View from the Back Porch
color etching, aquatint, soft ground
15.5 x 19.5
\$450



Dennis Applebee
Macon, GA

2.
Under the Bridge
photo-intaglio
4.25 x 9
\$175





Michael Arike
Mamaroneck, NY

3.
Midtown Manhattan
three plate color aquatint, etching
20.5 x 14.25
\$600



June August
North Hampton, NH

4.
Blue Murakami 1
screenprint and acrylic monoprint
41 x 29.5
\$875



June August
North Hampton, NH

5.
Manga Numbers Pink 1
screenprint and acrylic monoprint
41 x 29.5
\$875

June August
North Hampton, NH

6.
Money Bouquet 5
screenprint and acrylic monoprint
29.5 x 41
\$875



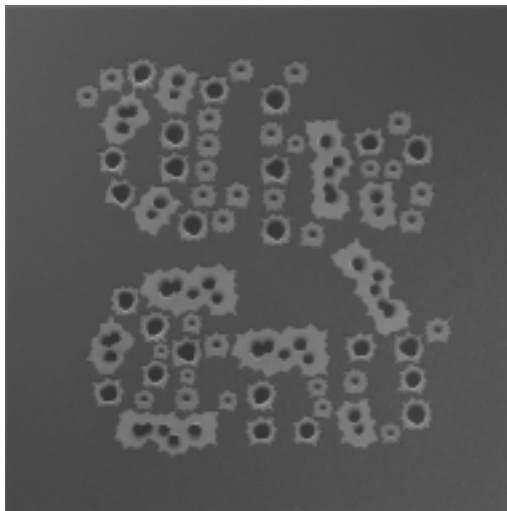
David Avery
San Francisco, CA

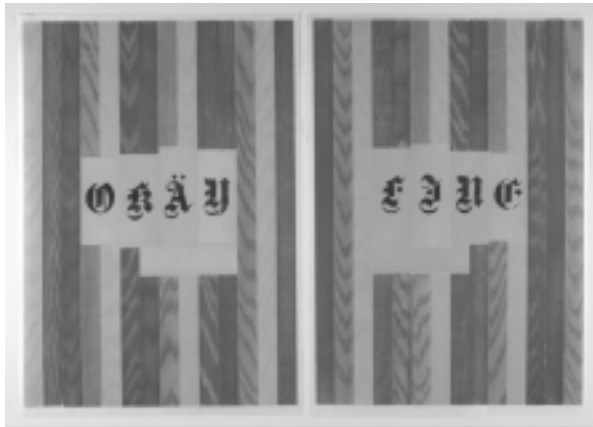
7.
The Long Road to War †
etching
4.25 x 15.25
\$350



Glen Baldrige
Brooklyn, NY

8.
Desert Sparkle (the end)
archival inkjet and UV screenprint
with colorshift pigment
22 x 22
\$1,000





Glen Baldrige
Brooklyn, NY

9.
Here Come the Miracles
64 block woodcut in 2 parts
32.25 x 45
\$2,500



Katie Baldwin
Philadelphia, PA

10.
Liberty Series: Parade IV
woodblock
18 x 18
\$475



Michael Barnes
DeKalb, IL

11.
A Race To The End
lithograph
15 x 12
\$600

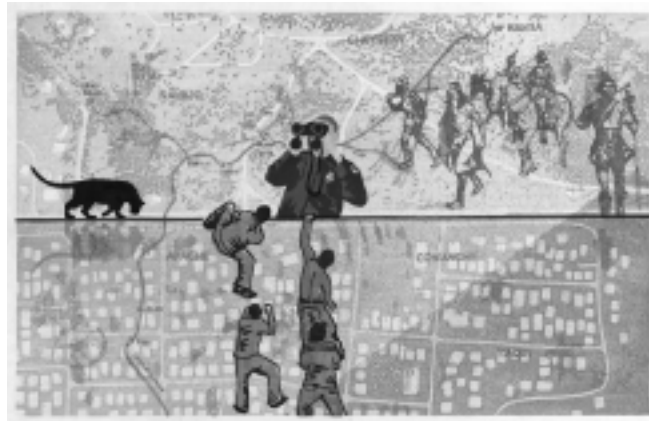
Ben Beres
Seattle, WA

12.
Conversation Piece
etching, chine collé
5.5 x 4.5
\$350



Annie Bissett
Northampton, MA

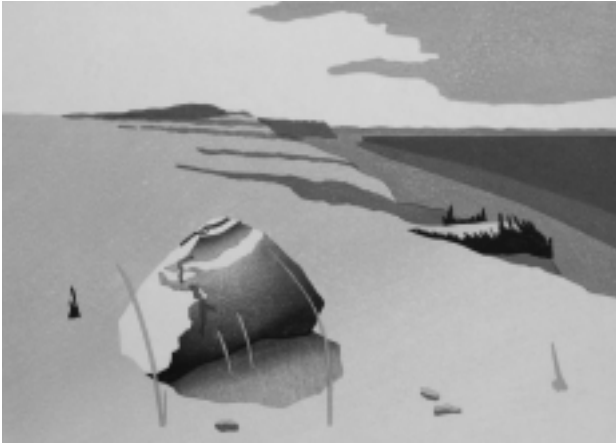
13.
Borders #1 - U.S./Mexico †
Japanese-style woodblock print
(moku hanga)
15 x 22.75
\$275



Blair Boudreau
Framingham, MA

14.
On a Corner in Tokyo
etching
9 x 12
\$1,350





Mary Brodbeck *
Kalamazoo, MI

15.
Repose
woodblock
10 x 14.25
\$450



Bill Brody
Fairbanks, AK

16.
Slot Canyon
woodcut
36 x 24
\$750



Walter Buttrick
Norwalk, CT

17.
Blizzard 2006, Silvermine, CT
8 color reduction linocut
9 x 12
\$200

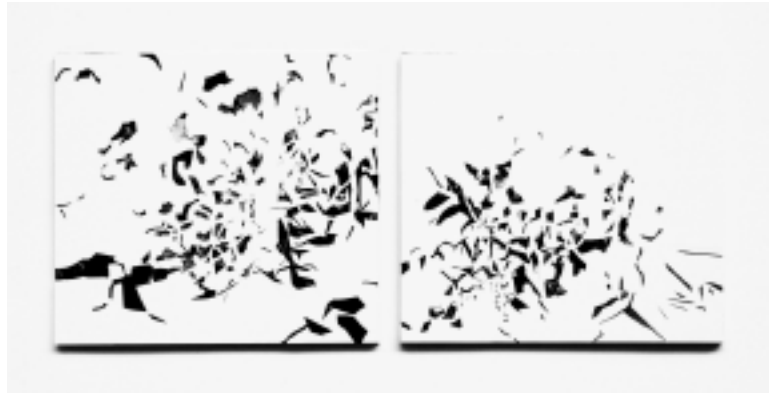
Walter Buttrick
Norwalk, CT

18.
New York, New York
reduction linocut
24 x 18
\$1,100



Jennifer Caine
Hadlyme, CT

19.
Errare
artist book with monotype and cut paper
9 x 10 x .75
\$5,000



Jennifer Caine
Hadlyme, CT

20.
Into the Woods #5
etching
9 x 12
\$450





Whitney Calvert

Linesville, PA

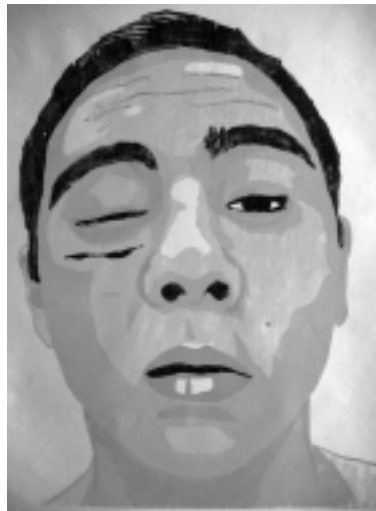
21.
30th Street Station †
intaglio
4.75 x 6.75
\$100



Jonathan Cartledge *

Easthampton, MA

22.
Portrait of T. †
screenprint
10 x 10
\$200



Nathan Catlin

San Clemente, CA

23.
It Happened in a Dream (Part 3)
It Moved to My Face †
reduction woodcut
26 x 20
\$800

Ann Chernow *
Westport, CT

24.
To Wild Rose
lithograph
15 x 22
\$800



Pattra Chiravara
Jamaica Plain, MA

25.
Untitled
woodcut
17.5 x 23.5
\$450



Warrington Colescott
Hollandale, WI

26.
Imperium: Down in the Green Zone †
etching
17 x 24
\$1,400





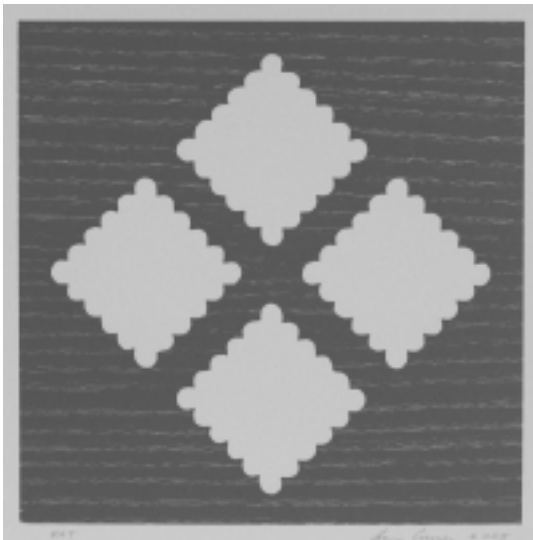
Brett Colley
Grand Rapids, MI

27.
Last Throes
multi-block relief print
21 x 19
\$300



Barbara Cone
Cambridge, MA

28.
Ancestors
digital prints, mixed media artist book
7 x 5 x 1.5
\$550

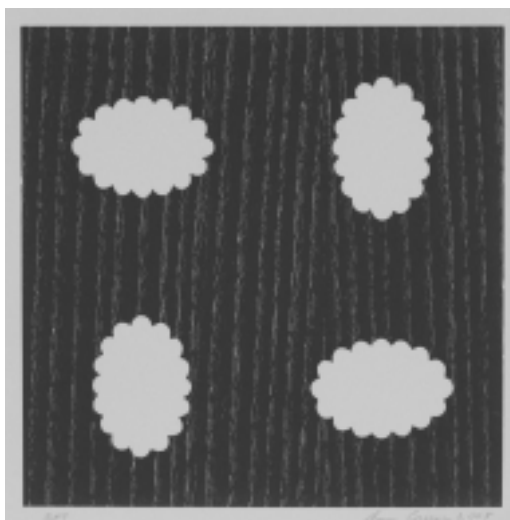


Ann Conner *
Wilmington, NC

29.
Rosewood 1
woodcut
13 x 13
\$600

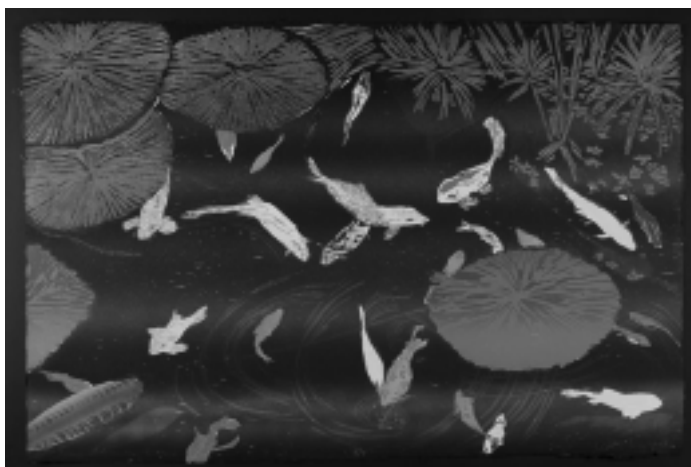
Ann Conner *
Wilmington, NC

30.
Rosewood 3
woodcut
13 x 13
\$600



Cathie Crawford *
Peoria, IL

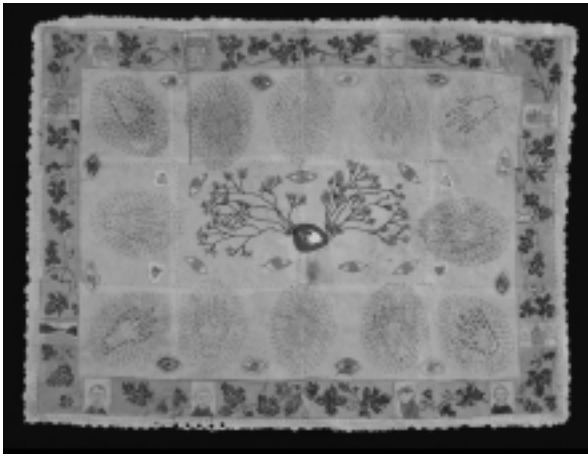
31.
Maassalehma Mes Cheries
reduction woodcut
24 x 36
\$525



Kevin Cummins *
Chester Springs, PA

32.
Virginia Avenue
etching, aquatint
6.5 x 10
\$350





David Curcio
Watertown, MA

33.
History †
etching, woodcut, embroidery and stitching
22 x 31
NFS



Toni Damkoehler
New Franken, WI

34.
The Captain
inkjet print
60 x 30
\$750

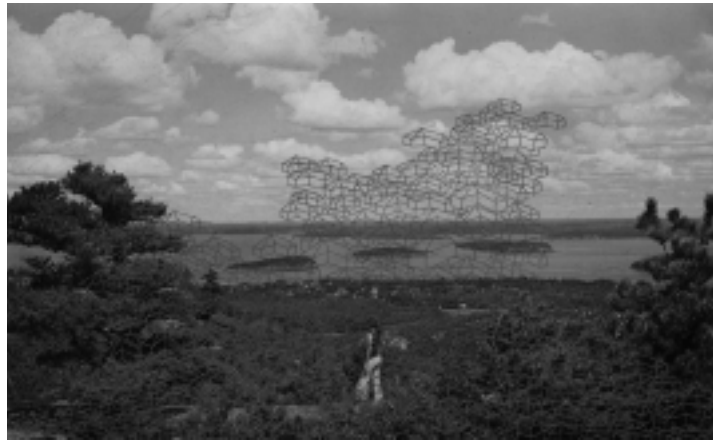


Michael David *
Boston, MA

35.
China Cabinet
monotype
36 x 24
\$2,400

Hope Dector
Brooklyn, NY

36.
*One of the many views from
the foot trails ...*
etching on postcard
3.5 x 5.5
\$600



Hope Dector
Brooklyn, NY

37.
Sea Colony
etching on postcard
4 x 5.75
\$600



Daniela Deeg & Cynthia Lollis, ETC Press *
Atlanta, GA

38.
Tapetenwechsel - Change of Scenery
screenprint, digital artist book
11 x 16 x 1
\$1,000





Roberta Delaney *
Sherborn, MA

39.
Parallel Voices
lithograph, letterpress artist book
12 x 20 x 2
\$2,500



Leah Deprizio *
Boston, MA

40.
Gaze Vase
wood block prints over papier-maché
24 x 8 x 8
\$1,000



S. L. Dickey *
Columbus, MS

41.
The Best Man Wins
screenprint
18 x 28
\$300

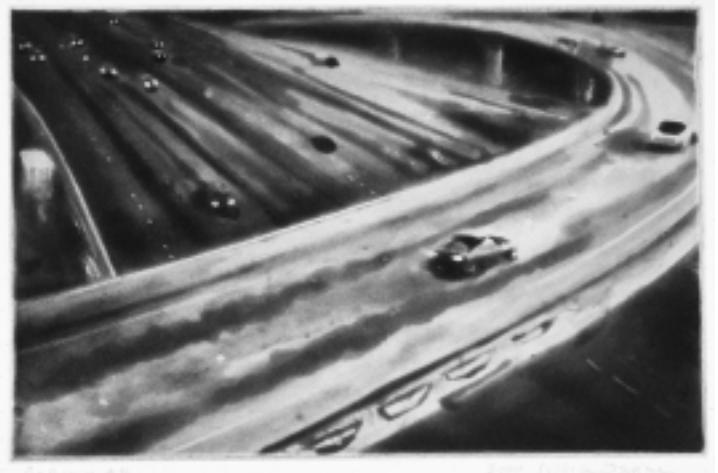
James Dormer *
Fort Collins, CO

42.
Untitled
lithograph
13.25 x 16.25
\$425



Jessica Dunne
San Francisco, CA

43.
On Ramp
spit bite aquatint etching
6 x 9
\$400



Mike Elko
Bloomington, MN

44.
Flag Overkill
digital print
22 x 21
\$600





Mike Elko
Bloomington, MN

45.
Museum Director's Nightmare
digital print
39 x 13
\$600



Heather Freeman
Charlotte, NC

46.
No Birds, No Bees
digital print, mixed media
12.75 x 18
\$1,000



Jenny Freestone
Takoma Park, MD

47.
Vessel 2, Third State †
direct gravure, roulette
10 x 13
\$350

Kirsten Furlong

Boise, ID

48.

Drawn by Doppelganger #15
chine collé, gouache, ink drawing,
and monoprint

30 x 22

\$500



Valori Fussell

Santa Barbara, CA

49.

Southern Man
intaglio

11.75 x 9

\$375



Valori Fussell

Santa Barbara, CA

50.

Southern Woman
intaglio

11.75 x 9

\$375





Christopher Ganz
Fort Wayne, IN

51.
Jonas Ark - The Leviathan Ascendant
intaglio
9 x 14
\$900



Christie Ginanni
Steamboat Springs, CO

52.
Missing
digital print
5.5 x 11 x 2.5
\$400



Eric Goldberg *
Mansfield, CT

53.
Footbridge Still Life †
hand-colored etching
25.5 x 15.5
\$650

Jane Goldman *
Somerville, MA

54.
Audubon July
screenprint
18 x 26
\$800



Leslie A. Golomb
Pittsburgh, PA

55.
Baby Bomber
photogravure
7 x 5
\$400



Leslie A. Golomb
Pittsburgh, PA

56.
Pajamas
photo-screenprint printed on cotton
and sewn construction
30 x 26 x 0.5
\$700





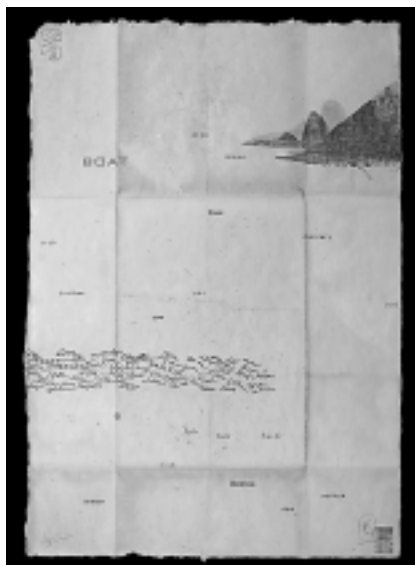
James Groleau
Oakland, CA

57.
Arbil Rubia Riyadh
mezzotint
12 x 31
\$1,200



Kristina Hagman
Seattle, WA

58.
Diane's View
woodcut
10.5 x 12.5
\$325

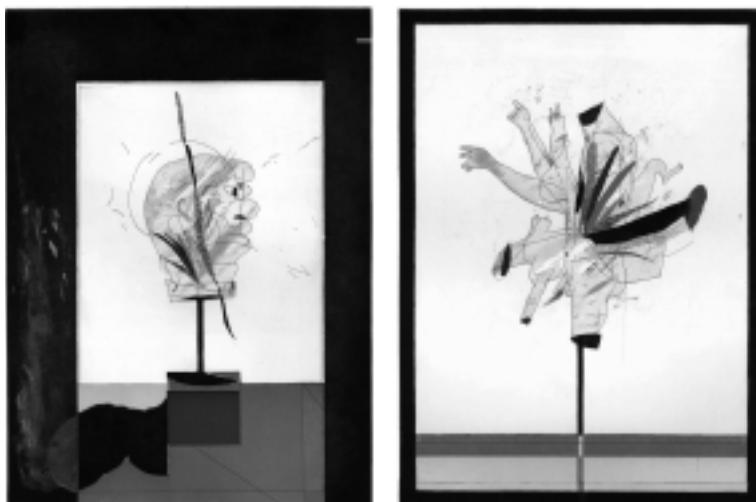


Dirk Hagner
San Juan Capistrano, CA

59.
Bay of Pigs
relief etching and letterpress
15 x 10.5
\$1,300

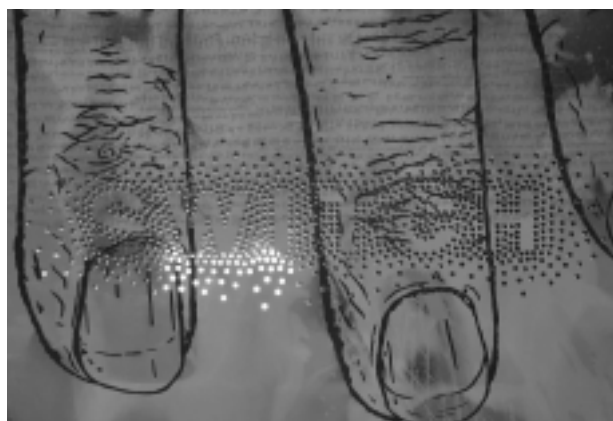
Joseph Hart
Brooklyn, NY

60.
Pretty Posture & Today's Gaze
ink, collage, 24K gold leaf,
and hand additions on paper
10.25 x 7.5 each
\$800 each/\$1200 pair



Dusty Herbig
Syracuse, NY

61.
Chrome Switch
screenprint, bleached fiber,
punched fiber, graphite
22 x 30 x 2
\$2,000



Fredric Holle
Belmont, CA

62.
Deus Ex Machina
free-hand digital print
15 x 12
\$400





Cooper Holoweski

Providence, RI

63.

*Portrait of Milton Friedman Eating
John Maynard Keynes*

intaglio

24 x 18

\$600



Mark Hosford

Nashville, TN

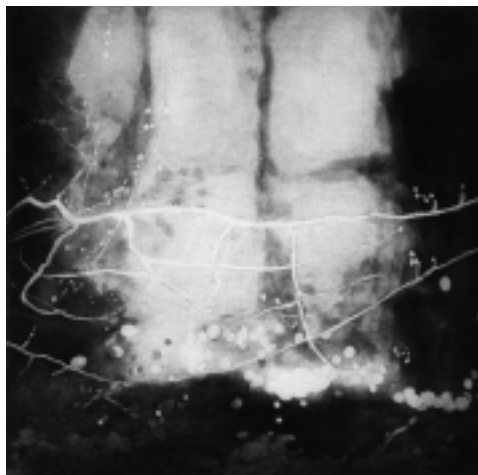
64.

The Waiting Game †

screenprint

13.25 x 21

\$600



Anita Hunt *

Colrain, MA

65.

Dissolution I †

drypoint, spitbite aquatint

9 x 9

\$450

Heather Huston
Calgary, Alberta

66.
The Porosity of Certain Borders
lithograph, screenprint
15 x 22
\$225



John Jacobsmeyer
Brooklyn, NY

67.
Resistance is Futile
wood engraving
5.5 x 5.5
\$300



John Jacobsmeyer
Brooklyn, NY

68.
Where's the Trek Convention?
wood engraving
5.5 x 5.5
\$300





Zoltan January *
Reno, NV

69.
Travel Notes I
engraving
12 x 9
\$350



Peter Jogo
State College, PA

70.
English Heights
mezzotint
7.25 x 6.4
\$400



Peter Jogo
State College, PA

71.
Muse
mezzotint
6.4 x 8.6
\$600

Brian Johnson
Austin, TX

72.
... an illusory panorama ...
screenprint
11 x 15
\$300



Butt Johnson
Brooklyn, NY

73.
Slam Dunk II
hotstamp foil, color enamel screenprint
10.5 x 12
\$1,000



Butt Johnson
Brooklyn, NY

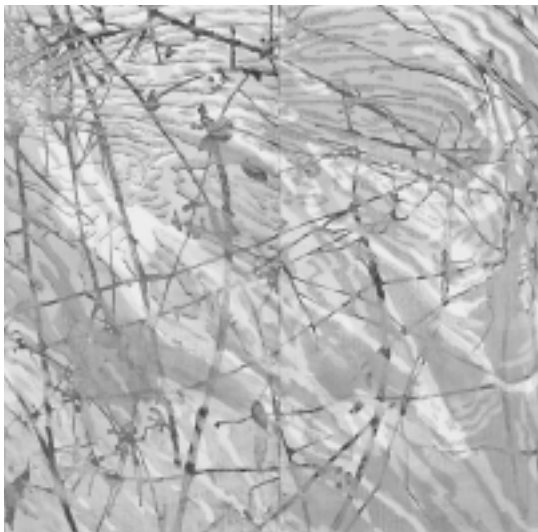
74.
Veduta di Castello del Greyskull †
lithograph
15 x 18
\$1,200





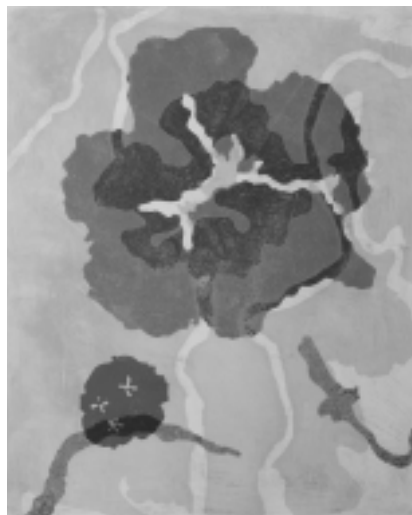
Dennis Johnson
Alameda, CA

75.
Haven on Earth
etching and airbrush
11 x 16.25
\$500



Catherine Kernan *
Somerville, MA

76.
Undercurrents
offset woodcut monoprint
47 x 48 x 2.5
\$7,500

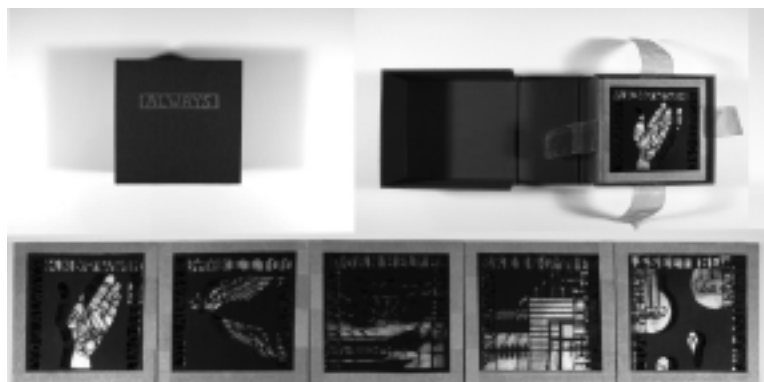


Susan Ker-Seymer
Atlanta, GA

77.
Shard II
monotype
24.75 x 20
\$900

Jaime Knight
Berkeley, CA

78.
Always
artist book
5 x 25 x 5
\$800



K. K. Kozik
New York, NY

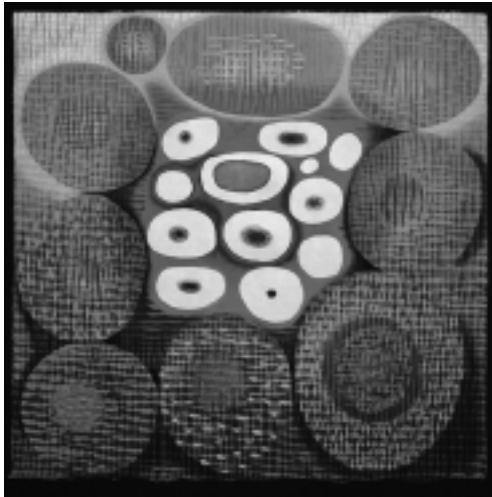
79.
Force Majeure †
etching, aquatint
30 x 23
\$1,800



Shaurya Kumar
Bowling Green, OH

80.
Kalpa Vriksha: The Wishing Tree
lithograph
7 x 10
\$400





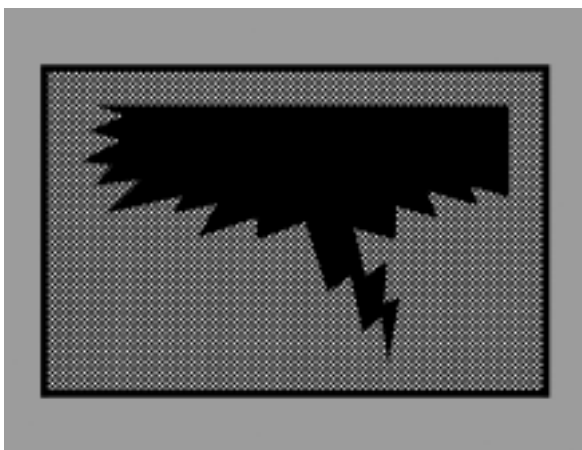
Karen Kunc *
Avoca, NE

81.
Orb Weaving †
woodcut
18 x 18
\$1,000



Wilfred Loring Jr.
Lindsborg, KS

82.
Passing Clouds
aquatint
17 x 21.5
\$475



Joseph Lupo
Morgantown, WV

83.
January 1, 2003
screenprint
9.5 x 7.5
\$300

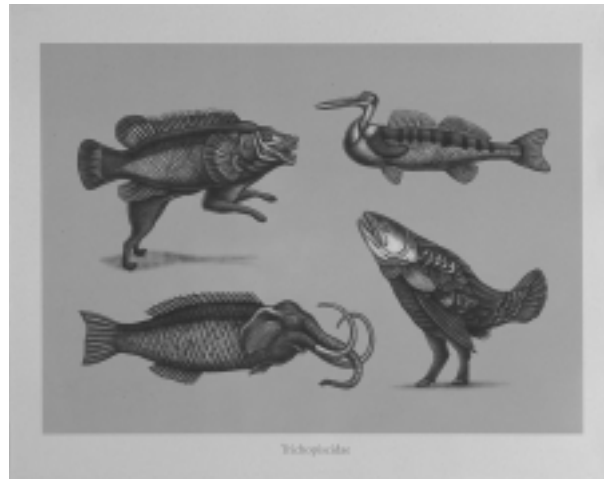
Joseph Lupo
Morgantown, WV

84.
Have you been drinking, Mr. Stark?
screenprint
10 x 13.5
\$350



Beauvais Lyons
Knoxville, TN

85.
Association for Creative Zoology:
Trichopiscidae
lithograph
22 x 28
\$800



Michelle Martin
Tulsa, OK

86.
Where There's Smoke . . .
reductive linocut
15 x 20
\$550





Nancy McIntyre
Alexandria, VA

87.
Chopsticks & Bowl
screenprint
13 x 18
\$215



Frederick Mershimer *
Brooklyn, NY

88.
Manhattan Bound
mezzotint
6.5 x 11.75
\$400



Barbara Milman
El Cerrito, CA

89.
Creatures of the Sea
artist book
9 x 5 x 1
\$450

Barbara Milman
El Cerrito, CA

90.
Oil Spill
artist book with slipcase
6 x 8 x 1
\$200



Paul Mitchell
San Francisco, CA

91.
Things Fall Apart
photopolymer intaglio
36 x 7
\$350



Benjamin Moreau
Seattle, WA

92.
Self Portrait As St. Jude Thaddeus
lithograph
22 x 15
\$275





Sean Morrissey

Lincoln, NE

93.

Crumple, Crumple, Crumple

lithograph

24 x 18

\$250



James G. Mundie

Philadelphia, PA

94.

P 1535 (Two-headed Boy of Bengal) †

woodcut

8 x 4

\$150



Nicholas Naughton

Las Cruces, NM

95.

El Trabajador #2

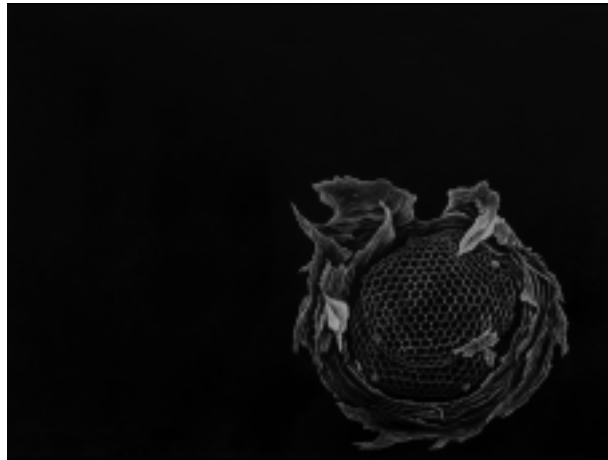
woodcut on MM1 paper

84 x 47

\$2,500

Julie Niskanen
Raleigh, NC

96.
Sanctuary
mezzotint
18 x 24
\$650



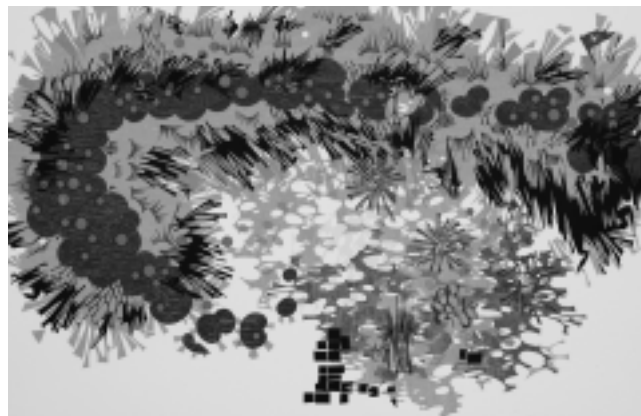
Kristina Paabus
Chicago, IL

97.
Plural Coordination - Verisimilar Surge
screenprint, gouache
30 x 22
\$500



Chris Papa
Vashon, WA

98.
Revelator in Two Parts
woodcut
15 x 24
\$500





Elizabeth Peak *
Arlington, VA

99.
Cloud Shadow 2
monotype
20 x 15.5
\$350



Sarah Pike
Bennington, VT

100.
VAPA #4
lithograph
19 x 12
\$250



Endi Poskovic *
Ann Arbor, MI

101.
Night Watch in Gray and Red
multi-block woodcut
37 x 52
\$2,400

Ellen Price *

Oxford, OH

102.

Saint John's †

paper plate lithograph

16 x 11

\$400



Ellen Price *

Oxford, OH

103.

Slightly

paper plate lithograph

16 x 11

\$400



Ross Racine

New York, NY

104.

Days and Hours of

Brookdale Gardens, #10

digital drawing (inkjet print)

15 x 20

\$600





Victor Romao
Windsor, Ontario

105.
Self-Portrait As Brown Bat †
woodcut
7.75 x 6
\$375



Lauren Rosenthal
Meadowbrook, PA

106.
Massachusetts: Political / Hydrological
digital print on Mylar
20 x 16
\$250



Judith Rothchild
Chestnut Hill, MA

107.
Le Grand Chou
mezzotint
8 x 12
\$500

Susan Schmidt *
Somerville, MA

108.
Don't
artist's book, digital prints
7.5 x 8.5 x 26
\$600



Neil Shigley
San Diego, CA

109.
Eddie 51
plexiglass block print on paper,
mounted on canvas
48 x 36 x 2
\$3,000



Anne Silber *
Boston, MA

110.
On the Yangtze River
screenprint
20 x 15
\$515





Laurie Sloan *
Storrs, CT

111.
Untitled 1 †
ink jet print
22 x 15
\$600



Stephanie Stigliano *
Malden, MA

112.
Eat Your . . . (Chinese)
accordion book with woodcut
6.5 x 32.5 x .5
\$500



Paula Stokes
Seattle, WA

113.
Untitled #13
monotype
25 x 18.5
\$300

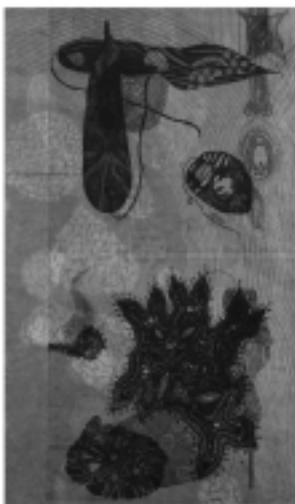
Chadwick Tolley
Salt Lake City, UT

114.
Spilt Milk †
etching
12 x 15
\$400



Elizabeth Uryase
Honolulu, HI

115.
Algae Mix †
intaglio, woodcut
18.5 x 10.25
\$750



Carol Wax *
Peekskill, NY

116.
Cirque du Sew Lace
mezzotint engraving
24 x 18
\$850





Deborah Weiss *
Ridgefield, CT

117.
Treeline Autumn II
woodcut monoprint
24 x 18
\$1,200



Art Werger
Athens, OH

118.
McMansions
etching
36 x 24
\$750



Brad Widness
North Mankato, MN

119.
Night Company
intaglio, drypoint, engraving
9 x 11
\$550

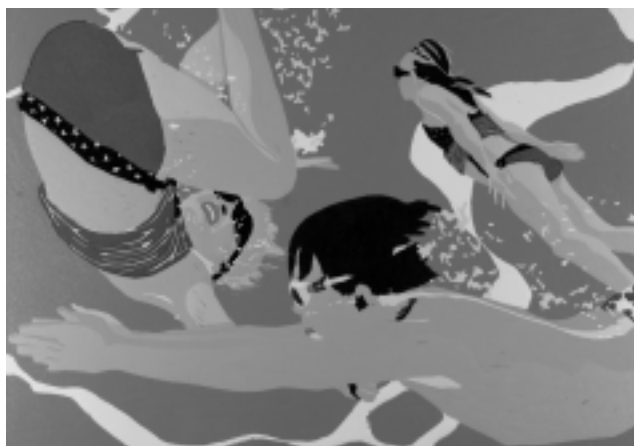
David Williams *
Flagstaff, AZ

120.
Jellyfish? †
etching
8 x 10
\$350



Wendy Willis
Phoenix, AZ

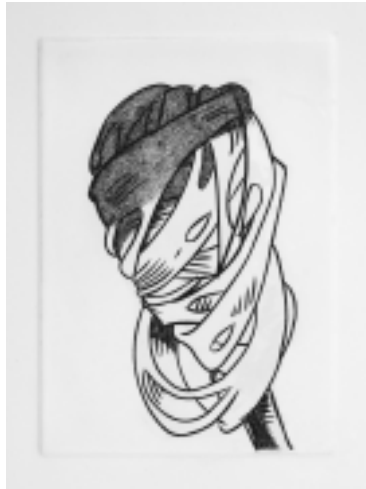
121.
Aquanauts
reduction linocut
11 x 15.75
\$700



Thomas Wood *
Bellingham, WA

122.
Mermaid Hunters †
etching, aquatint
10 x 10.5
\$400





Theo Wujcik *

Tampa, FL

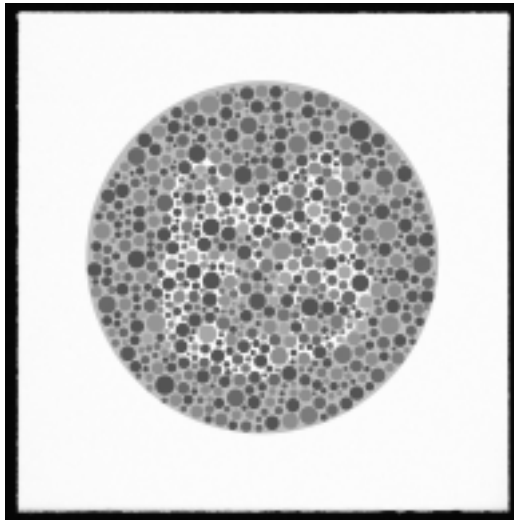
123.

On The Oil Rag

chiseled and stippled engraving

8.3 x 6.4

\$400



Sang-Mi Yoo

Lubbock, TX

124.

Beyond the 38th Parallel

pigment inkjet print

22 x 22

\$1,200



**Jury Exempt Work by the Executive Board of
The Boston Printmakers**

Joan Appel *

Cohasset, MA

125.

Nereid

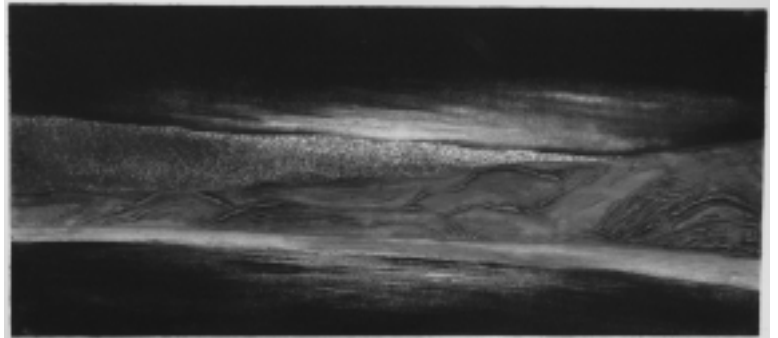
monotype

18 x 24

\$825

Vivian Berman *
Lexington, MA

126.
Sea Land and Sky
collagraph
10.5 x 24
\$450



Jon Cartledge *
Easthampton, MA

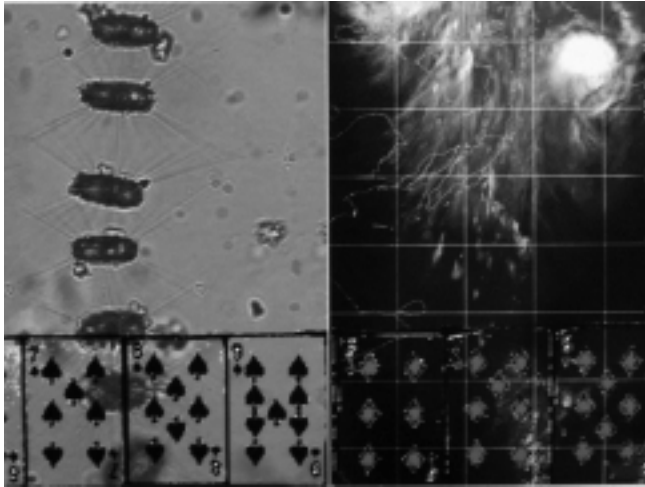
127.
Excavation Portrait
lithograph
21 x 27
\$300



Christiane Corcelle-Lippeveld *
Belmont, MA

128.
Femme Girafe
carborundum collagraph
24 x 12
\$1,000





Deborah Cornell *

Lincoln, MA

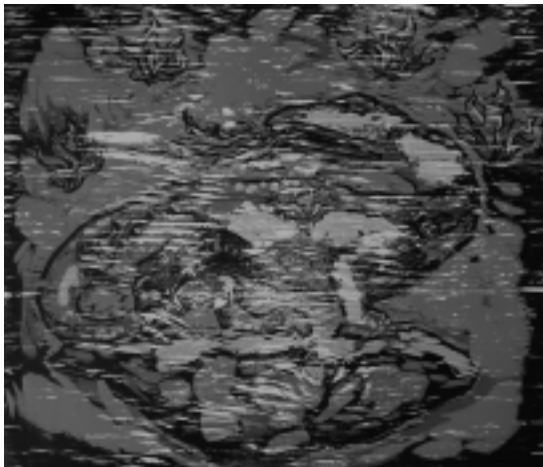
129.

Games of Chance: Straight Flush

digital print

18 x 24

\$900



Marc Cote *

Framingham, MA

130.

Nutrisco et Extinguo

woodcut

17 x 19

\$400



Renee Covalucci *

Concord, MA

131.

Huangshan Mountain Series: Sunrise

woodcut monoprint with stencil

8.5 x 11

\$350

Alex Gerasev *
Revere, MA

132.
Tricycle
lithograph
5 x 4
\$150



Eric Goldberg *
Mansfield Center, CT

133.
Will Draw for Food
etching, watercolor
11.5 x 12.75
\$350



Sidney Hurwitz *
Newton Center, MA

134.
Bascule Bridge
etching, aquatint
20 x 16
\$800





Marjorie Javan *

Lexington, MA

135.

process

intaglio, hand-made paper

14 x 11

\$350



Theresa Monaco *

Stoneham, MA

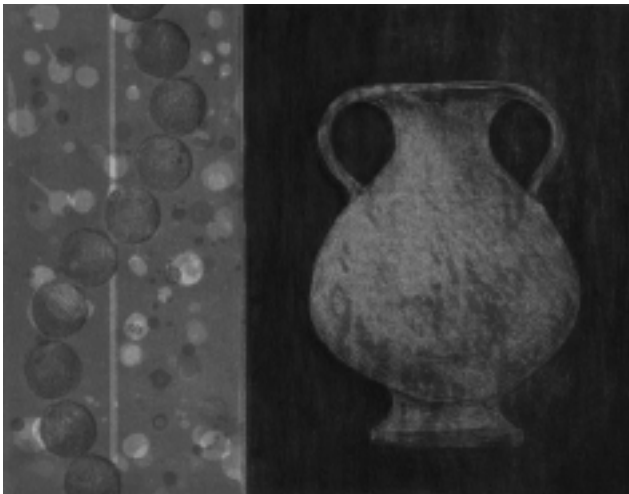
136.

Near Foggia

Solarprint

4.5 x 8.75

\$200



Carolyn M. Muskat *

Somerville, MA

137.

Evolution Series I

lithograph

6 x 7.6

\$100

Candy Nartonis *
Boston, MA

138.
West Lake 24
lithograph monoprint
22 x 30
\$1,500



Ky Ober *
Arlington, MA

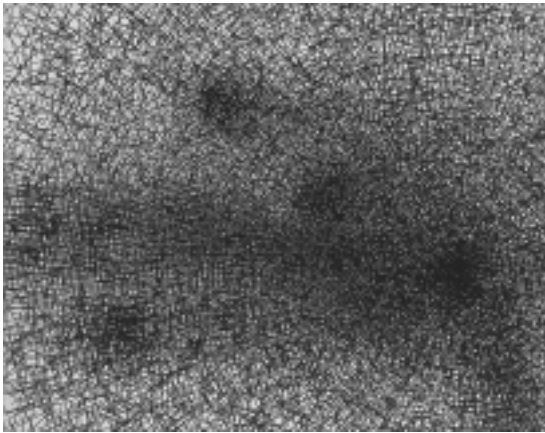
139.
Lines of Loss
collagraph, monoprint with chine collé
20 x 12
\$600



Debra Olin *
Somerville, MA

140.
Stork with Four Cranes
monoprint, collage
30 x 40
\$2,400





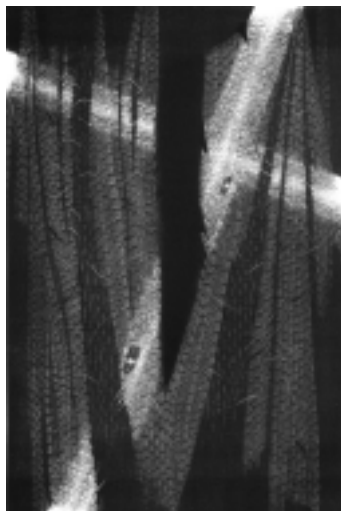
Lois Tarlow *
Newton, MA

141.
Straight Lines
Solarprint
8.25 x 10.75
\$500



C. David Thomas *
Wellesley, MA

142.
Legacies II
digital print with felt
31 x 25
\$2,000



Malgorzata Zurakowska *
Lexington, MA

143.
Passion VII
mezzotint
18 x 12
NFS

Glossary

How Prints Are Made

An original print is a work of graphic art; the general requirements are:

1. The artist has made the image in or upon the plate, stone, wood block, a computer, or other material for the purpose of creating a work of graphic art.
2. The impression is made directly from the original material by the artist or pursuant to his or her directions.
3. The finished print is approved by the artist.

Relief Printing

In relief printing, the artist carves away from a block or metal plate what is not to be printed. The raised surface is then inked and printed onto paper by means of hand pressure, rubbing the paper with a spoon or by using a press. Both hand work and photo-based imagery can be used with this method.

Woodcut: Parts of a wood plank or plywood block are cut away, leaving a design in relief, which is then printed.

Wood Engraving: Similar to woodcut, but the end grain of the block is utilized, enabling the artist to get a much finer line.

Linocuts: Linoleum may be used instead of wood, giving a somewhat similar result.

Relief Etching: A print is made from an acid-etched plate whose top surface has been rolled up with ink and printed, rather than the usual intaglio inking method.

Intaglio Printing

Intaglio is the opposite of relief printing in that the incised lines or textured areas of the plate, and not the raised surface, hold the ink. After the artist has created the image on the plate (usually copper or zinc), the surface is inked and wiped clean, leaving ink only in the recessed lines or areas. The print is made when dampened paper is pressed into these areas, picking up the ink as it goes through the press. Both hand work and photo-based imagery can be used with this method.

Etching: A metal plate is coated with an acid resistant "ground." The artist removes or scratches away parts of this ground to create the image. The plate is then put into an acid bath and the lines of the design are eaten into the plate. The resist can be a hard ground or a soft ground.

Aquatint: Large tonal areas of the plate are often created with aquatint. The plate is covered with a dusting of rosin or lightly sprayed with enamel. The amount deposited, along with the length of time the plate is etched, determines the final tone.

Engraving: No acid is used here. Instead, the lines are cut into the plate with a burin.

Drypoint: A method similar to engraving; however, a sharp needle is used which creates a burr along the cut line. Ink caught in that burr leaves the characteristically soft, velvety effect.

Mezzotint: A tool is used which raises a texture of burr over the entire plate. A print taken from this plate would be solid black. Lighter areas have to be scraped or burnished away.

Collagraph: The surface is built up by adhering various materials to the plate. Either (or both) relief and intaglio inking may be employed. When printed, the paper will generally be embossed due to the thickness of the materials on the plate.

Lithography

The image is drawn or painted onto a lithographic stone, metal plate or plastic plate using a greasy or non-water soluble material. The stone or plate is then treated so the image areas are ink-loving (greasy) and the non-image areas are water-loving. During printing, the stone or plate is dampened with water and an oil-based ink is rolled over the surface, depositing ink only on the image areas. Paper is placed on the inked surface and run through a press. Both hand work and photo-based imagery can be used with this method.

Screenprint

The artist prepares a stretched screen (originally silk but now usually polyester) and blocks out the areas not to be printed with glue, cut film, paper, photo-stencil, etc. Ink is then squeezed over the screen, forcing it through the open areas onto the paper, which has been placed beneath the screen. This method is also known as silkscreen and serigraphy. Both hand work and photo-based imagery can be used with this method.

Monotypes & Monoprints

Monotypes are unique prints made by creating an image on a smooth plate or open screen and then transferring the ink to paper, often using a press. The image is sometimes developed by overprinting repeatedly or by adding to the print surface directly.

Monoprints are also unique prints, but include at least one plate that has been treated in any one of the various printmaking techniques, creating a repeatable element. The artist uses this plate as a base or constant and adds other imagery to create a unique print.

Digital Prints

Digital prints are first-generation prints made directly from a digital file. Digital images can be drawings and paintings done by hand using a paint program or collages of imagery from photographs, scanned materials, and other sources, which are manipulated in a photo-editing program, or a combination of the two methods. If other media are applied before or after printing, a mixed-media image results which can be either a multiple or a monoprint.

Digital collage: A single image is created by combining images from a variety of sources in a computer, where each layer of imagery can be manipulated separately and then combined for output in color or black ink. The computer may be used at any stage to produce printed images from which the artist selects parts to create a pasted collage.

Inkjet print: A continuous-tone image printed with an inkjet printer, which sprays color droplets from tiny nozzles onto a piece of paper or other substrate.

Iris print: An inkjet print printed on an Iris printer, which uses electrostatically sorted droplets of water-based vegetable dyes.

Giclée: A French term that means a spurt of ink and is sometimes used to describe a second-generation Iris print.

Limited Editions

A set of identical prints made is called an edition. The edition number (represented as a fraction), title (if any), and signature of the artist usually appears at the bottom margin of each print. The top of the fraction identifies the print within the edition; the bottom of the fraction indicates the total number printed. A small number of additional prints designated as "Artist's Proof" or A.P. may also be printed.