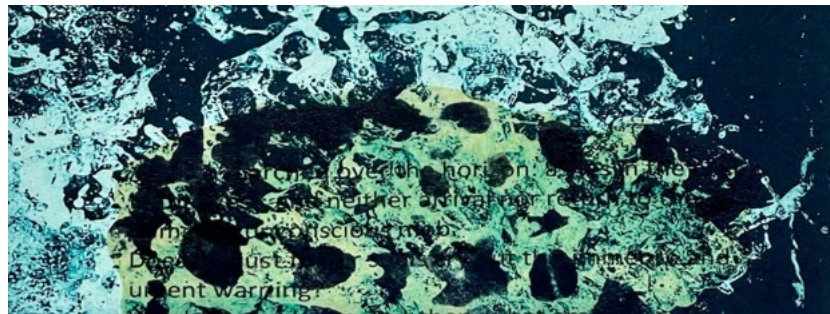


Making Waves:

The Boston Printmakers Members' Exhibit 2025

September 21, 2025 - January 11, 2026
Art Complex Museum, Duxbury, MA



Clara Borher, *The Night of Angry Seas* (detail)



Carol Acquilano, *Thicket* (detail)



Leo Donahue, *Stream of Consciousness* (detail)

Acknowledgements

The Boston Printmakers would like to thank the Art Complex Museum in Duxbury, MA, for generously hosting *Making Waves: The Boston Printmakers Members' Exhibit 2025*. It is an honor to have our work displayed in this beautiful jewel-box of a museum.

The exhibit features 137 works of art by 137 current members – 80 works are presented physically in the gallery and 57 are showcased virtually within the gallery. We are grateful to the entire museum staff, many of whom played a key role in making this exhibit a reality.

Special thanks to Charlie Weyerhaeuser and Julia Courtney for inviting us to exhibit here, and to Craig Bloodgood and Sue Aygarn-Kowalski for their expert handling of the physical and virtual installations, including receiving, hanging and lighting the artwork so thoughtfully. Thanks to Lori LeDoux for creating promotional materials, Sally Dean Mello for coordinating the workshops and gallery talks accompanying the exhibit, and Executive Director Peter Mello for his continuous support throughout the process.

We enthusiastically thank our participating members for their thoughtful and varied responses to *Making Waves*, bringing together a diverse range of perspectives and printmaking techniques.

While *Making Waves* references the museum's proximity to the Atlantic Ocean and its undulating, wave-like roofline, the title is an invitation to think of "making waves" in many ways. Some prints are delightfully playful and light, evoking carefree days at the beach; others are quite serene, contemplative, dream-like. Still others evoke the overwhelming force of a tsunami – intense, tumultuous, and disruptive; nearly overwhelming us, potentially destroying us, and certainly challenging us to think about the world around us, to confront the urgent issues of our time.

Waves are not just about energy moving through water – the exhibit taps into the broader idea of waves as forces that move through air and society and culture: light waves, sound waves, seismic waves, rogue waves, shock waves, tidal waves, breaking waves, political waves – even wavy hair.

Finally, a huge thank you to the Board of the Boston Printmakers and all our members, including those offering workshops and gallery talks, who've helped make this exhibit such a success.

Susan Denniston, Boston Printmakers
Chair of *Making Waves* exhibit

Making Waves

The Boston Printmakers Members' Exhibit 2025

September 21, 2025 - January 11, 2026

The Boston Printmakers return to The Art Complex Museum with a vibrant members exhibition that highlights the diversity and vitality of contemporary printmaking. This long-standing collaboration between our two institutions reflects a shared commitment to fostering excellence in the arts, and celebrating the enduring power of print.

Since its founding in 1947, The Boston Printmakers has brought together artists dedicated to advancing the print medium. Through national and international exhibitions, educational outreach, and publications, the organization has championed both traditional and innovative approaches to printmaking. The Art Complex Museum, with its deep appreciation for works on paper, has been a trusted partner throughout our fifty-four year history, hosting numerous exhibitions that have introduced new audiences to the richness of print.

Making Waves showcases work by current members, offering a glimpse into the wide range of techniques, themes, and voices that define the field today. From intaglio and lithography to screen print and digital processes, these works demonstrate the continued evolution of printmaking in the hands of passionate and skilled artists.

Together, The Boston Printmakers and the Art Complex Museum celebrate a legacy of collaboration—and invite viewers to explore the dynamic world of contemporary prints.

Craig Bloodgood

Contemporary Curator

All dimensions are in inches, height preceeding width.

* Print is shown in virtual display in gallery

Carol Acquilano

Rochester, NY

Thicket, 2025

Woodcut and collage

18 x 14

\$850



Val Akula

Cambridge, MA

Waterproof, 2006

Linoleum block print with hand coloring

8 x 6.5

\$300



Jean Allemeier Boot

Ada, MI

Keswick Rooftops, 2023

Aquatint on paper

8 x 9

\$175 *



Laurie Alpert

Brookline, MA

Minor Ripple, 2025

Shaped cyanotype

9.5 x 12 x 2

\$400



Joanna Anos

Chicago, IL

Cove, 2024

Woodcut

24 x 24

\$1200 *



Joan Appel

Marshfield, MA

The River Running Free, 2024

Monotype and collage

20 x 30

\$825 *



David Avery

San Francisco, CA

The Fearless Pursuit of Knowledge, 2025

Etching

17 x 13

\$650 *



Jared Barbick

Fresno, CA

"I am not a bad mother", 2024

Woodcut printed on kozo

21 x 18

\$1200 *



Lisa Barthelson

Rutland, MA

aii 19, art in isolation, family debris, 2021

Family debris monoprint, collage, thread

29 x 28

\$1500



Judy Bergman Hochberg

Stoughton, MA

Blue Niagara, 2013

Polymer plate photogravure etching

14 x 21

\$400 *



Coco Berkman

Gloucester, MA

Adagio, 2024

9 color reductive linoleum print

26 x 30

\$1200



Edward Bernstein

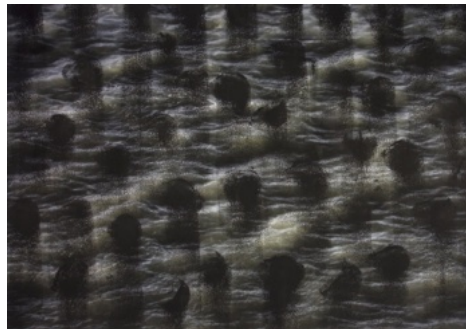
Bloomington, IN

Rough Water, 2024

Color archival inkjet w intaglio ink handwork

14 x 20

\$400



Elanna Bernstein

Woodbridge, CT

Amabile, 2023

Monotype

9.3 x 22

NFS



Clara Bohrer

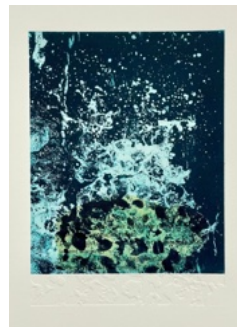
Wayland, MA

The Night of Angry Seas, 2025

Monoprint

11.5 x 8

\$350 *



Linda Bond

Weston, MA

Cluster, 2023

Monoprint

15 x 15

\$800



Martin Boyle

Chatham, MA

Jonah Prayed, 1990

Intaglio etching & engraving

15 x 12

\$250 *



Joshua Brennan

Framingham, MA

Coloring Book Translation No. 10, 2023

Three-color Risograph

20 x 16

\$125 *



Karen Brussat Butler

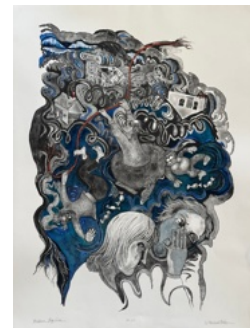
Norwalk, CT

Broken Lifeline, 2025

Lithograph with added color

30 x 22

\$350



Helen Cantrell

Old Lyme, CT

Energy Waves, 2024

Aquatint with surface roll on copper

22 x 30

\$400



Sandra Cardillo

Natick, MA

Cape Light, 2024

Monoprint

5.5 x 8

\$150



Deborah Cornell

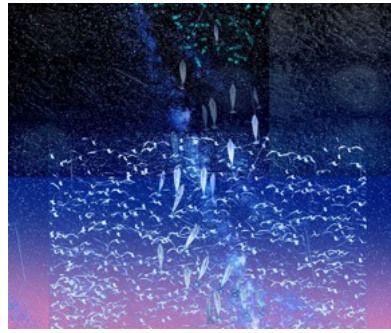
Lincoln, MA

Migration V Night/Day, 2024

Archival inkjet print

26.7 x 36

\$800



Marc Cote

Framingham, MA

Gethsemane, 2025

Woodcut

19 x 16

\$600



Renee Covalucci

Concord, MA

Imagined Aurora, Gotland Island, 2024

Multi-block monoprint printed on both sides

17.5 x 19

NFS



Sarah Creighton

Northampton, MA

Seascape, 2019

Collage, monoprint/collotype

17.5 x 15.75

\$250



Stephen Da Lay

Shrewsbury, MO

The plausibility of insanity, 2025

Mokulito, woodcut, and waterless litho

21 x 26

\$1575



Nancy Davison

York, ME

Mourning in America - Sweet Land of Liberty, 2019

Color linocut

34 x 11

\$800 *



Roberta Delaney

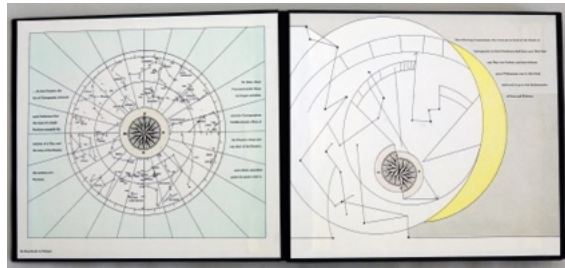
Sherborn, MA

The Circular Book of Fables, 2019

Lithographs and letterpress text

11.5 x 10

\$2500



Sara Delaney

Medford, MA

Lobster Dinner OEVI#8, 2025

White line woodcut

7.75 x 9.5

\$1350 *



Susan Denniston

Scituate, MA

If We Can Keep It, 2025

Artist book with monotypes and monoprints

12 x 8.5

\$600



Sally Dion

Derry, NH

Dreamers Story, 2023

Monotype

35 x 31

\$1200 *



Leo P. Donahue

Brimfield, MA

Stream of Consciousness, 2024
Etching & aquatint & water color
7 x 11
\$170 *



Olwen Dowling

Huntington, MA

Ocean Kelp, 2024
Monotype, dry point, watercolor
26 x 24
\$1100 *



Tallmadge Doyle

Eugene, OR

2025 Making Waves, 2024
Line etching, hand coloring on Japanese paper
14 x 11
\$600 *



Andrew Eckhardt

Sandwich, MA

Mike, Above Ballston, 2025
Lithograph with hand colouring
24 x 20
NFS



Carlyn Ekstrom

Cambridge, MA

New Day, 2023
Woodcut
18 x 18
\$1200 *



Victoria Elbroch

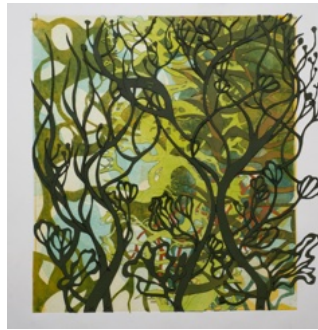
Kittery, ME

Ebb and Flow, 2025

Mixed media monoprint

20 x 18

\$750 *



Leslie Eliet

Gloucester, MA

Billow, 2025

Etching, aquatint, watercolor

10 x 31

\$350



Deborah Epstein

Cambridge, MA

Vinalhaven, 2024

Photogravure over screenprint

15 x 11

\$1800



William Evertson

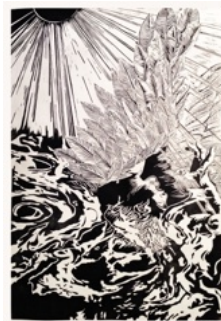
Lyme, CT

Icarus, 2015

Woodblock print

50 x 35

\$2500



Phyllis Ewen

Cambridge, MA

When Water Began to Play, 2025

Double folded handmade book with cover

7 x 7

\$350



Joseph Fattori

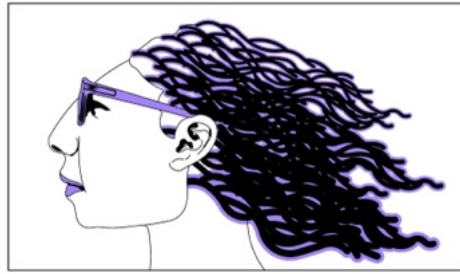
East Sandwich, MA

Carlotta, 2025

Serigraph

20 x 30

\$375



Beth Fein

Berkeley, CA

Murmuring Waves, 2024

Monoprint from multiple woodblocks

32 x 18

\$1200 *



Carol FitzSimonds

Portsmouth, RI

Nami, 2025

Photopolymer plate aquatint, collage

17 x 15.5

\$150



Lee Ann Frame

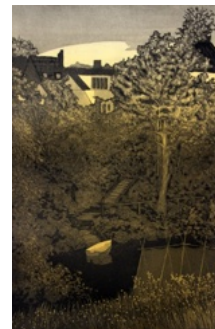
Fruitport, MI

Stopping By, 2025

Line etching and aquatint with relief

18 x 12

\$350



Elissa Freud

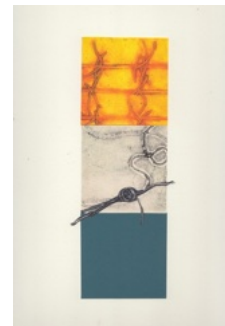
Cambridge, MA

Column, 2024

Collage, monoprint, collagraph

15 x 11

\$350



Alex Gerasev

Revere, MA

Wonder, 2024

Lithograph

5 x 4

\$280



Patricia L Giraud

Tigard, OR

Bather 4, 2020

Intaglio print: etching, aquatint, drypoint, soft
16 x 19.5

\$400



Donna Gordon

Cambridge, MA

Giverny Rose with Female Nude, 2023

Photo transfer with botanical monotype

14 x 22

\$1200



Betsy Gould

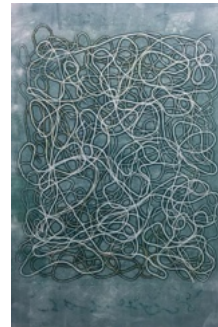
Cambridge, MA

Blue 2, 2018

Monotype

25 x 17

\$1200



Barbara Grad

Wayland, MA

A NEW NORTH, 2024

Woodcut

30 x 22

\$1200 *



Judy Haberl

Newtonville, MA

Blossom Epilogue, 2025

Monotype, Akua ink, acrylic ink

38.5 x 25

\$400



Stina Hals

Jamaica Plain, MA

Idaho Creek Bed, 2025

Wood block relief print with water color

14 x 17

\$200 *



Kelly Hanning

Rochester, NY

Conflict, 2024

Linoleum cut

36 x 48

\$900 *



Nancy Haver

Amherst, MA

Amethyst Brook, 2025

Drypoint on TetraPak

4.5 x 7

\$200



Sharon Hayes

Andover, MA

Crossing II, 2023

Silkscreen

14 x 10

\$300



Kate Higley

Eliot, ME

Where it Began, 2024

Drypoint

11 x 7.5

\$400 *



Lisa Houck

Cape Elizabeth, ME

Reigning and Roosting, 2023

Linoleum block print

42 x 30

\$2200 *



Daryl Howard

Austin, TX

I reach for you with the movement of every disappearing wave, 2025

Mokuhanga

18 x 13

\$2600 *



Su-Li Hung

New York, NY

Zaha Hadid Building on High Line Park, 2018

Woodcut

11 x 18

\$500



Anita Hunt

Colrain, MA

Dystopia 5, 2022

Intaglio collage: etching, drypoint, suminagashi

10 x 17

\$1200 *



Martha Ives

New York, NY

Ospreys, 2021

Linocut

15 x 9

\$600



Jayne Reid Jackson

Madison, WI

Offerings, 2023

Mezzotint

22 x 26

\$750 *



Diane Kaiser

Canton, MA

Traces, 2009

Monotype over lithograph

28 x 21

NFS



Deborah Klotz

Falmouth, ME

Parallax, 2022

Silkscreen on cement, handmade pulp, spruce

variable

\$8000 *



Melody Knight Leary

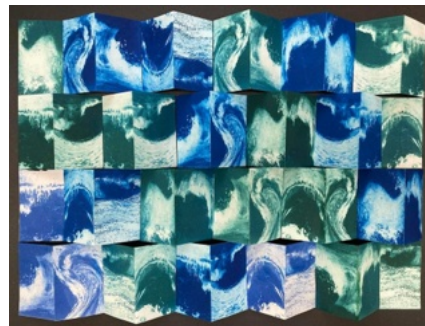
Norwich, CT

Rise & Fall, 2025

Photopolymer intaglio print assemblage

18 x 22 x 4

\$300 *



Ronni Komarow

Brighton, MA

A Vanishing Shoreline, 2024

Monotype, binder's-board fan structure

24 x 36

\$900



Leslie Kramer

Brewster, MA

Offering II, 2020

Monoprint with lithography

30 x 22

\$750 *



Brian Kreydatus

Williamsburg, VA

Alexa, 2025

Relief

18 x 24

\$600



Karen Kunc

Lincoln, NE

Immersive, 2024

Book: pressure printing, pochoir, woodblock

7 x 4

\$350



Danguole Kuolas

Lafayette, CA

One Day in June, 2021

Linocut

36 x 36

\$1000 *



Elisa Lanzi

Belchertown, MA

Into the mystic, 2024

Collagraph, relief, collage

11 x 15

\$300



Margo Lemieux

Mansfield, MA

Fishing Boats in the Harbor, 2016

Etching with aquatint

18 x 6

\$250 *



Julia Luteran

Hollis, NH

Radial Statements, 2025

Cranfield/Akua, Rives BFK

24 x 28

\$700



Carol MacDonald

Colchester, VT

Adrift I, 2014

Monotype

12 x 17.5

\$1100



Colleen MacDonald

Hull, MA

Look Out, 2024

Deconstructed screen print

40 x 20

\$350



Renee Magnanti

New York, NY

Jeanne Villepreux-Power, 2025

Monoprint etching with watercolor

10 x 18

\$800



Linda Mahoney

Northfield, MA

Spout, 2016

Mokuhanga woodblock printed from 5 blocks

15.75 x 10.5

\$1000



Robert Maloney

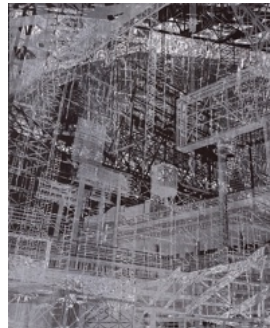
Jamaica Plain, MA

Innerstate Silver Layers, 2024

Woodblock monotype, wood hanging support

44 x 36

\$2400 *



Carol Mannas

Calgary, Alberta

Alisios, 2025

Photolithography etch and collagraph

66 x 36

\$3500



Andrea Martens

Durango, CO

Evanescent Series, Fox / Westland I, 2024

Intaglio and chine collé

15 x 12

\$400



Monique Martin

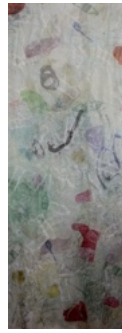
Saskatoon, Saskatchewan

An Ocean of Plastic, 2025

Ink, beads and thread on organza

83 x 34

NFS



Katherine McDowell

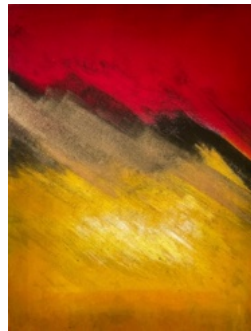
Portland, OR

Landscape Monotype 18, 2024

Monotype

13 x 10

\$400



Shandra McLane

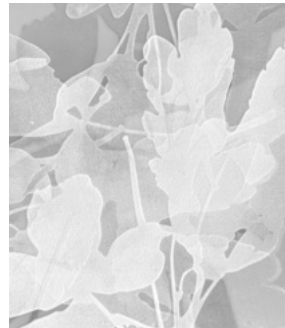
Bridgewater, NH

NH Flowers, 2024

Silk screen enamels fused on glass

24 x 18

\$525 *



Mary Mead

Warner, NH

Ocean Fragment, 2025

Woodcut monotype

6 x 6 x 6

\$175 *



Barbara Rizza Mellin

Aston, PA

Waiting (Gondolas, Venice), 2018

White-line linocut

7 x 12

\$600 *



Bonnie Mineo

Medfield, MA

Seaweed Fronds #3, 2022

Unique relief print

14 x 25.5

\$900 *



David Morgan

Bath, ME

Summer Weeds, 2025

Woodcut print

14 x 11

\$350 *



Carolyn Muskat

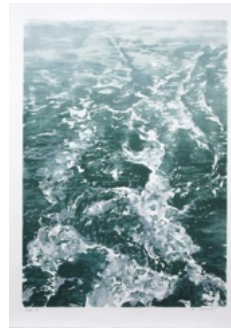
Somerville, MA

Wake IV, 2018

Lithograph

35 x 25

\$1500



Miki Nagano

Ridgewood, NJ

Agitation, 2023

Two layer multi-plate monotype cutout

35 x 17

\$1700 *



Gail Nauen

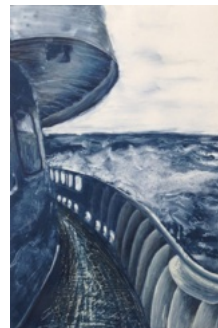
Carver, MA

Windward, 1994

Monotype

18 x 12

\$700



Alice Nicholson-Galick

East Falmouth, MA

Wonderment #3, 2024

Woodcut monoprint

32 x 24

\$700



Marie Nolan

Boston, MA

The Stone Giant, A Tale of Triumph over Oppression,
2025

Woodcut, V.E. on paper

28 x 22

\$950 *



Charles Norris

Cambridge, MA

Crossing of the Bar, 2022

Color woodblock

21 x 24

\$1250 *



Ky Ober

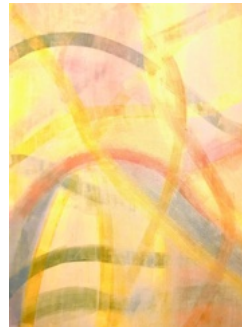
Arlingt, MA

Slipping Between Worlds, 2024

Viscosity monoprint

24 x 18

\$600 *



Debra Olin

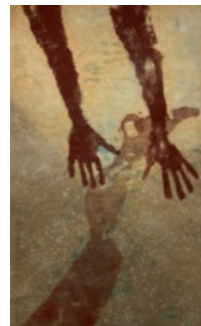
Somerville, MA

Beach Play, 2024

Carborundum print with cyanotype

43 x 28

\$1600



Iris Osterman

Framingham, MA

#20 Beachy Head, 2022

Gel monoprint

8 x 10

\$675



PD Packard

Brooklyn, NY

Flores Martitimus, 2025

Relief print on kozo paper, book board

28 x 12 x 12

\$1200



Bill Pangburn

New York, NY

After the Flood, 2023

Woodcut

60 x 36

\$3600



Jane Petschek

Kennebunkport, ME

Étretat - the Manneport, 2017

Intaglio

10 x 11

\$675



Marek Pospiech

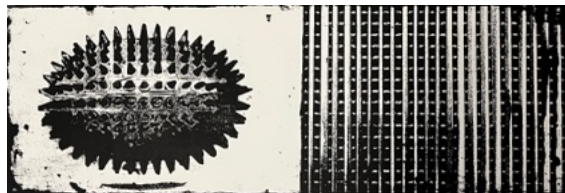
London, Ontario

Balance 002, 2024

Lithography

8 x 24

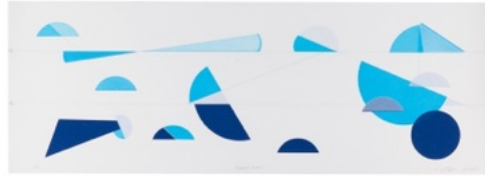
\$500 *



Walter Procska

Toronto, Ontario

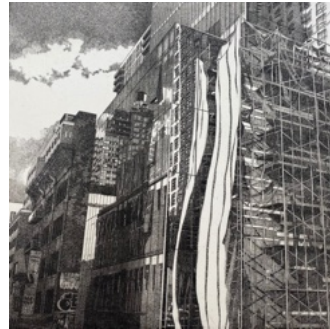
Ebb & Flow, 2025
Silkscreen and Pencil
10 x 30
\$600



DeAnn Prosia

Morristown, NJ

The Wave, 2020
Line etching
20 x 20
\$600



Rosalyn Richards

Lewisburg, PA

Torn Veil, 2021
Etching
27 x 20
\$650



Sara Ringler

East Sandwich, MA

Eye of the Whale, 2021
Reduction woodcut
28 x 33
\$1200



Jo Ann Rothschild

Boston, MA

C21, 2019, 2019
Monoprint
44.25 x 30
\$800 *



Robert Roy

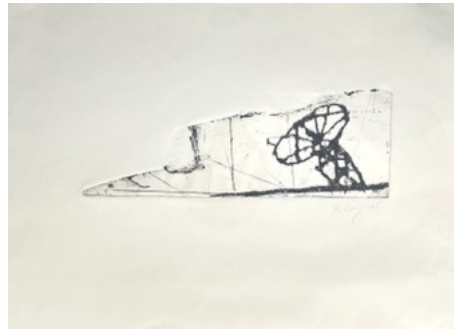
Leominster, MA

AI's Focus, 2025

Drypoint and monotype

20 x 22

\$800



Aric Russom

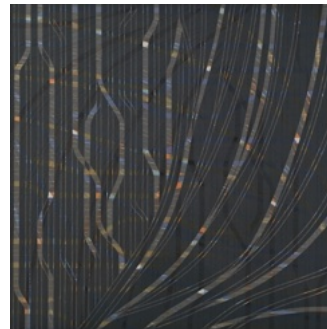
Easthampton, MA

digression, 2025

Linocut, rotated

24 x 24

\$600



Liisa Salosaari Jasinski

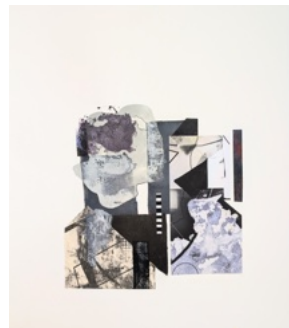
Brooklyn, NY

Strive for Balance, 2024

Monotype

20 x 16

\$650 *



Susan Schmidt

Cambridge, MA

All Beings, 2024

Artist's book, monoprints

32 x 50

NFS *



Deborah Schmitt

South Portland, ME

sound waves, 2025

Reduction woodcut

6 x 8

\$225 *



Sloat Shaw

Brookline, MA

Earth-Recovered Memories; Awakening Dawn, 2024

2 lithographs, chine collé, watercolor

14.5 x 11.5

\$1600 *



Ellen Nathan Singer

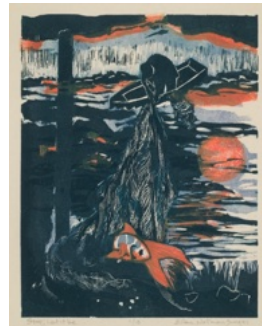
Tenafly, NJ

Stop! Let it be, 2025

Woodcut

10 x 8

\$250 *



Richard Sloat

New York, NY

Census, 2001

Etching

12 x 24

\$500



Stephanie Stigliano

Malden, MA

Twist & Fold: The Honeycomb, 2025

Screenprint on paper with stamped text

5.5 x 22 x 4.5

\$400



Susan Stranc

Newburyport, MA

Of Biblical Proportions, 2025

Woodcut

33 x 57

\$950 *



Kristen Struebing-Beazley

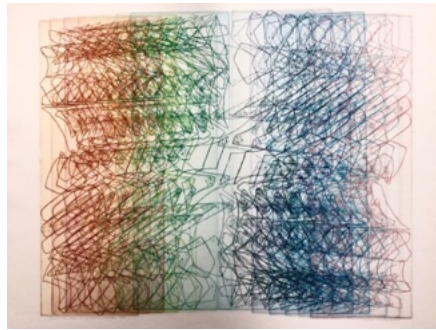
Boston, MA

Variation on a wave, 1975

Etching

23 x 30

\$350 *



Marsha Sweet

Bay Village, OH

She Makes Waves, 2025

Wood engraving

1.6 x 2.5

\$100 *



Lilla Szekely

Bedford, MA

Currents, 2025

Intaglio

15 x 15

\$175



Gilead Tadmor

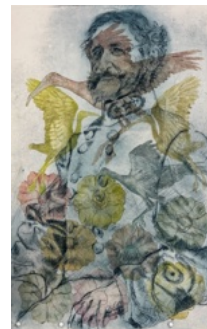
Cambridge, MA

The General, 2025

Dry point on an aluminum plate & Tetra Pak

20.5 x 13

\$350 *



Julia Talcott

Gloucester, MA

Night landscape, 2025

Linocut

24 x 21

\$900 *



Mary Teichman

Chester, VT

Cascade, 2025
Multiblock linocut
18 x 12
\$700



Kim Tester

Roxbury, CT

Peace Migration - Undercurrent, 2025
Screenprint, acrylic, bullet holes, shell casings
25.5 x 29.5
\$1200



Diane Tomash

Little Egg Harbor, NJ

Coming to Terms, 2023
Monotype
16 x 20
\$400 *



Felicia Touhey

Newport, RI

Sun Salutations, 2018
Monoprint collage
24 x 13
\$950



Sandra Truant

West Roxbury, MA

...a box of chocolates, 2020
Lithograph, chine collé, gold leaf applique
19 x 19
\$340



Dorothea Van Camp

Boston, MA

Cerulean Mirage, 2021

Screen printed oil on panel

15 x 12

\$800



Mj Viano Crowe

Belfast, ME

ANAHITA: Persian Divinity of Water, 2017

Monoprint with paper cut stencils

77 x 30

\$2000



Nanette Wallace

Milwaukie, OR

Molly, 2024

Monotype

20 x 16

\$1200 *



Sylvia Solochek Walters

Oakland, CA

Dearest Daughter (Lost Lessons), 2014

Woodcut

16 x 13

\$600 *



Joyce Ellen Weinstein

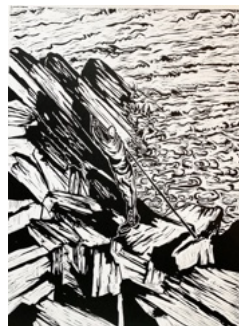
Westbrook, ME

The Fisherman, 2022

Linocut

28 x 22

\$600



Deborah Weiss

East Greenwich, RI

En Route Wall Kite II, 2025

Collagraph, woodcut, cyanotype, paper, wood

17 x 24

\$650



Kathleen Wynn

Brookline, MA

Weightless, 2025

Etching with aquatint

6 x 8

\$250



MK Wynn

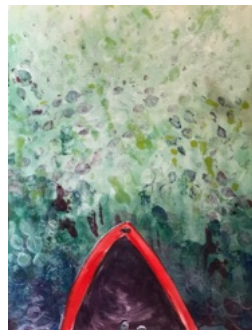
Guilford, CT

Drifting, 2020

Oil-based inks on cotton floursack fabric

24 x 18

NFS *



Xianying Yu

Allston, MA

The Wave of Thoughts, 2025

Collagraph and cyanotype

30 x 22

\$350



Joyce Zavorskas

Orleans, MA

ocean explorer, 2025

Monotype

26 x 34

\$1600



Yuemei Zhang

Avon, CT

Crossing and Revolving #7, 2024

White-line woodcut

24 x 36

\$3450



Malgorzata Zurakowska

Lexington, MA

Apocalypse (Angel of Abyss XIII), 2020

Mezzotint

10.5 x 7

NFS



Glossary

How Original Prints Are Made

An **original print** is a work of art created by the artist with the intent to produce one or more impressions using printmaking techniques. To qualify as an original print, the following conditions are typically met:

1. The artist creates the image directly on a surface—such as a Plexiglas plate, stone, wood block, screen, or digital file—specifically for printmaking.
2. The impression is printed directly from that original surface, either by the artist or under their supervision, using traditional or digital methods.
3. The final print is approved by the artist.

Original prints are **not reproductions** of existing works. Whether produced in limited editions or as unique impressions, each print is considered an original work of art.

Relief Printing

In relief printing, the artist carves away areas of a block or metal that are not to be printed.

The remaining raised surface is then inked and the image is transferred to paper either by hand pressure – using a spoon or baren – or by using a press. This technique supports both hand-drawn and photo-based imagery.

Woodcut: The artist cuts into a wood plank or plywood block, removing non-image areas and leaving a design raised in relief. Ink is applied to the surface and the design is printed.

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

Linocut: Similar to woodcut, but the artist used linoleum instead of wood. This softer material allows for smoother carving and a slightly different texture in the final print.

Relief Print of an Etching: Unlike traditional intaglio, the surface of an acid-etched plate is inked and printed in relief – only the raised areas receive ink – creating a unique effect.

Intaglio Printing

Intaglio (from the Italian *intagliare*, meaning "to engrave") is the reverse of relief printing; here the ink is held in the recessed lines or textured areas of the plate, rather than on the raised surface.

The process begins with the artist creating an image by incising or etching into a plate—typically made of copper or zinc. Ink is then applied to the entire surface and pushed into the recessed areas. The surface is carefully wiped clean, leaving ink only in the incised lines and textures.

To print, dampened paper is placed on the plate and run through a high-pressure press, forcing the paper into the recesses to pick up the ink. The result is a rich, finely detailed image. Both hand-drawn and photo-based imagery can be used with intaglio methods.

Etching: A metal plate is coated with an acid resistant "ground". The artist scratches through this ground to expose the metal, then places the plate in acid, which "bites" into the exposed areas on the plate. Hard ground produces crisp lines, while soft ground allows for more textural effects.

Aquatint: Used to create tonal areas rather than lines. The plate is dusted with rosin or sprayed with an acid-resistant enamel. When etched, the acid bites around the particles, creating a grainy texture. Tone is controlled by adjusting the exposure time or applying stop-out varnish in stages.

Engraving: Lines are directly cut into the plate using a sharp tool called a burin. This method produces clean, precise lines without the use of acid.

Drypoint: Similar to engraving, but instead of a burin, a sharp needle is used to scratch the plate. This creates a burr—a raised edge of metal—that holds extra ink and results in a soft, velvety line.

Mezzotint: A tool (rocker) is used to roughen the entire plate surface, creating a dense burr that would print as a rich black. The artist then scrapes or burnishes areas of the plate to lighten tones, working from dark to light. This technique allows for subtle, painterly gradations of tone.

Collagraph: In collagraph printing, the artist builds up a plate by gluing materials such as fabric, paper, or textured objects onto a base. The plate can be inked in relief (ink is on the raised surfaces), intaglio (ink is in the recessed areas), or both.

When printed—usually with a press—the thick textures often create an embossed effect on the paper.

Lithography

Lithography is a printmaking technique in which an image is drawn or painted onto a flat surface—typically a lithographic stone, metal, or plastic plate—using a greasy or non-water-soluble substance. The surface is then chemically treated so that the image areas attract oil-based ink, while the non-image areas attract water.

During the printing process, the plate is first dampened with water, which is repelled by the greasy image areas. Then, oil-based ink is rolled across the surface. The ink adheres only to the greasy image areas and is repelled by the wet non-image areas. A sheet of paper is placed on the inked plate and passed through a press to transfer the image.

Lithography allows for a wide range of expression and can incorporate both hand-drawn artwork and photographic imagery.

Screenprint

Screenprinting, also known as **silkscreen** or **serigraphy**, involves forcing ink through a mesh screen onto paper. The artist works with a stretched screen—traditionally silk, but now typically polyester—and blocks out areas that are not to be printed using materials such as glue, cut film, paper stencils, or photo-emulsion.

Ink is then spread across the screen with a squeegee, passing only through the unblocked (open) areas to create the image on the paper placed below. This versatile method accommodates both hand-drawn and photo-based imagery.

Monotype

A monotype is a one-of-a-kind print created by applying ink or paint directly onto a smooth, non-absorbent surface such as a metal or acrylic plate. The image is then transferred to paper, usually by running it through a press or applying hand pressure. Monotypes are often called “painterly” prints.

The artist may choose to develop the image further by overprinting or adding details directly to the print surface.

Monoprint

A monoprint is also a unique print, but unlike a monotype, it incorporates at least one repeatable element—usually a plate or block prepared using traditional printmaking techniques (such as etching, woodcut, or lithography).

The artist uses this fixed element as a foundation and adds unique variations through hand coloring, collage, or additional printing layers, making each print distinct while still incorporating the original plate.

Digital Print

Digital prints are first-generation artworks printed directly from a digital file. The image may be created using digital drawing or painting software, assembled from scanned materials and photographs, or developed as a *digital collage*—often combining all these elements. The artist may manipulate each layer separately before producing the final image.

If additional materials or techniques are applied before or after printing, the work becomes mixed media and may be classified as a monoprint or part of a multiple.

Digital collage: Created by combining images from various sources within a computer. Each element can be altered independently before being merged into a single composition. Digital prints can be used as parts of hand-cut, physical collages.

Inkjet print: Produced by spraying tiny droplets of ink onto paper or other surfaces using a high-resolution printer. These prints can range from basic to museum-grade, using archival inks and fine art papers. The term *giclée*—from the French word for “spray”—is often used to describe high-quality inkjet prints intended for fine art reproduction.

Risograph

Risograph combines aspects of screen printing and photocopying. It is a digital stencil printer that produces bold layered prints with vibrant, textured images using soy-based inks. Known for its layered colors, slight misalignments, and retro look, it's popular in zines and art prints.

Cyanotype

A UV-light-based printing process that creates deep blue images. Known for its rich, botanical look when using leaves and natural materials as stencils, it can also produce a wide variety of images using cut stencils or photographic transparencies. Materials are placed on treated paper or fabric, exposed to UV-light, then developed in water. Prints can be toned with tannins for varied colors.

Sculptural Print

Sculptural prints combine printmaking with three-dimensional form. Printed elements are cut, folded, layered, and built into structures, turning the print into an object rather than a flat image.

Artists' Book

Artists' books are artworks created in the form of a book. They often use printmaking, collage, or mixed media to explore narrative, form, and sequence in unique and creative ways. The books are typically handmade, produced in limited editions or as unique objects, and are often designed to unfold, expand, and/or be displayed in sculptural formats.

Chine-collé

Chine-collé is a printmaking technique in which a thin, delicate paper is placed on an inked plate and adhered to a heavier backing sheet as both are run through the press. Printing and pasting happen simultaneously, allowing for fine detail and the addition of color or texture.

Limited Edition

A *limited edition* refers to a set of identical prints produced from the same plate, block, or digital file. Each print is individually numbered, titled (if applicable), and signed by the artist, usually in the lower margin.

The edition number is written as a fraction—for example, 5/25. The top number identifies the specific print's sequence in the edition (in this case, the fifth print), while the bottom number indicates the total number of prints made (25 in total).

In addition to the numbered edition, a few prints may be labeled "A.P." (Artist's Proof). These are traditionally reserved for the artist and are often identical to the editioned prints.