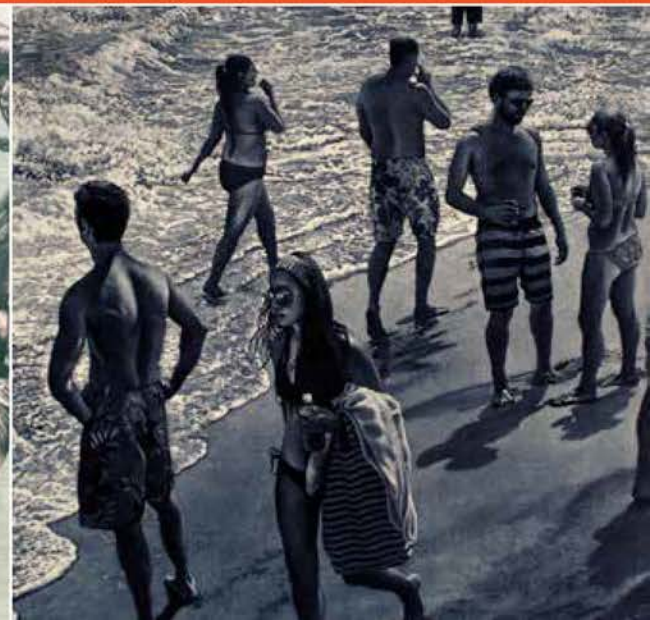
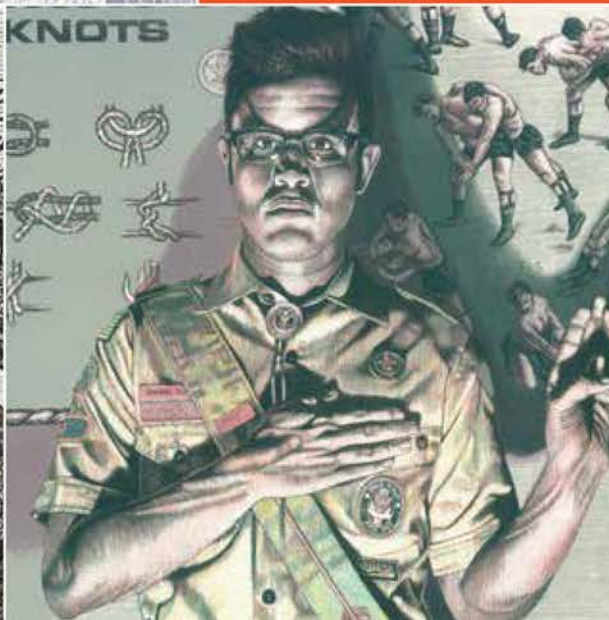
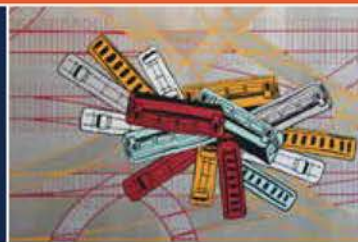
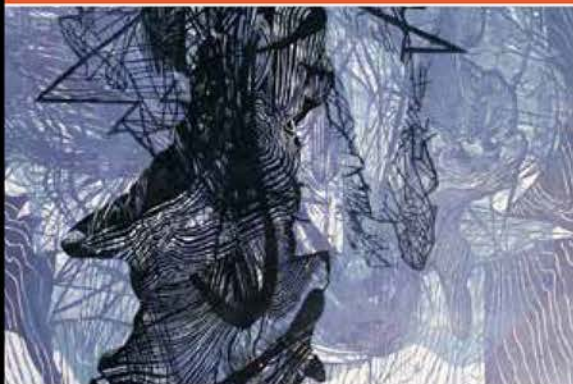




The Boston Printmakers

2017

North American Print Biennial



Acknowledgements

The Boston Printmakers thanks our distinguished juror Judith Brodie for selecting a beautiful, compelling exhibition. We are grateful to Lesley University Dean of the College of Art and Design Richard Zauft, Gallery Director Bonnell Robinson and Assistant Gallery Director Andrew Mroczek for hosting the 2017 North American Print Biennial at the Lunder Arts Center. We acknowledge each of their roles in this process, and fully appreciate their enthusiastic cooperation in creating this event.

We express our gratitude to all who contribute the Material Awards, along with the many patrons who purchase works for their collections. Your efforts realize the goals of the Biennial and the mission of our organization with your continuous support of printmaking and printmakers.

We acknowledge the 707 artists from across North America who provided 1980 submissions to this highly competitive exhibition. Your passion, energy and productiveness truly confirm the vitality and relevancy of printmaking today. You help us all to thrive.

I must also thank the Executive Board of The Boston Printmakers for their countless hours of hard work and dedication. As volunteers, you perpetuate and nurture our founding goals: to promote public knowledge, understanding, and support for printmaking. I also am grateful for Carolyn Muskat and Alex Gerashev, who organized this catalog and other printed matters, and for Nancy Diessner, who single-handedly coordinates The Boston Printmakers Student Exhibition. Your generosity does not go unnoticed.

The 2017 North American Print Biennial is dedicated to Vivian Berman (August 1928 – December 2016). As both a member of the Executive Board and a past President, her vision and influence provided critical support and direction for the organization for many years. She will be missed.

Renee Covalucci, President

The Boston Printmakers Executive Board

Sandra Cardillo	Sid Hurwitz – Emeritus	Julia Talcott
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The prints in this exhibition are for sale; in many cases, multiple originals are available. Prints may be purchased at the Lunder Arts Center at Lesley University, or after the exhibition by contacting Sandra Cardillo for availability and payment at sandra@bostonprintmakers.org.

ISBN 978-0-9910464-3-0

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The Boston Printmakers 2017 North American Print Biennial

The Lunder Arts Center
Lesley University
College of Art & Design
Cambridge, MA

2017 Juror
Judith Brodie
Curator of American and Modern Prints and Drawings
National Gallery of Art
Washington D.C.

January 27 – March 4, 2018



Outmoded?

“The second half of the twentieth century is no time to start writing on rocks,” proclaimed Robert Rauschenberg in the early 1960s. He was referring to stone-based lithography, a medium that struck him as outmoded in the Space Age. Despite his declaration, Rauschenberg went on to embrace the medium, producing one after another groundbreaking lithograph.

Artists working today might similarly contend that the dawn of the third millennium is no time to start chipping away at wood. Evidence, however, suggests otherwise. Nearly half of the works selected for the Boston Printmakers 2017 North American Print Biennial are relief prints—either woodcuts or linocuts—with additional techniques often part of the mix, as in Mark Sisson’s *Portrait of Daniel King: Scouting, for Men and Boys*, which combines linocut, woodcut, and lithography (p.34). It would be reasonable to argue that this high percentage is the result of a prejudice on my part as the juror. I had to ask this very question: Am I unduly partial to relief prints? Searching for an answer I turned to a 2016 exhibition, *Three Centuries of American Prints* from the National Gallery of Art, which I co-curated with Amy Johnston. If I had a bias, I thought, then it would reveal itself in the checklist at the back of the catalogue. What I learned was that of the 144 works listed, more than half were intaglio prints—either mezzotints, etchings, or engravings. Thirty-seven works, or precisely a quarter, were lithographs. As for woodcuts and linocuts, they numbered a scant ten, or 14 percent of the total. While the history of printmaking and the makeup of the National Gallery of Art’s collection had a determining role in the selection, the relatively small number of relief prints in the *Three Centuries of American Prints* exhibition would indicate that I am not overly partial to woodcuts and linocuts. For a more contemporary filter, I turned to a 2017 exhibition at the British Museum: *The American Dream: pop to the present*, featuring works from 1960 to 2013. Only 12 percent of the 195 works recorded in the catalogue are either woodcuts or linocuts, a figure that accords closely with the 14 percent figure for *Three Centuries of American Prints*. Yet 12 and 14 percent are far removed from the 50 percent figure for this biennial exhibition. I needed to probe further.

Perhaps, I thought, what was skewing the percentages in the case of the National Gallery and British Museum exhibitions was the fact that most of those artists are painters or sculptors who make prints, like Helen Frankenthaler or Donald Judd. Whereas—and admittedly this is an assumption—it is likely that most artists represented in the Boston biennial are printmakers, first and foremost.

Wanting to dig deeper into the question of percentages, I asked the organizers of the biennial for a breakdown of this year’s submissions. I learned that of the approximately 700 artists who competed for inclusion in this year’s biennial, about 220, 31 percent, had submitted woodcuts or linocuts (interestingly, a good number of the woodcuts reflecting Asian print traditions). Because relief prints (woodcuts and linocuts) represent only one category of printmaking—others being intaglio (etching, engraving, drypoint, mezzotint, etc.), lithography, screenprinting, monotype, and digital—the approximately 220 woodcuts and linocuts submitted constitute a big slice of the pie relative to these other categories. This alone may explain why of the 78 artists whose works were ultimately selected, almost 50 percent are represented in the exhibition by woodcuts or linocuts, or I may be partial to relief prints, or—and I place my bet here—the artist working in those techniques produced the more successful and compelling images. Whatever the case, the noteworthy fact is that we seem to be witnessing a rise in the number of artists making arresting woodcuts and linocuts today—a rise that might strike some as oddly anachronistic in the digital age, the way “writing on rocks” struck Rauschenberg as anachronistic in the sixties.

Is the apparent upsurge nothing more than a Luddite reaction to technological change? Or does it reflect an almost stubborn delight in returning to that which is outmoded? The artist Chuck Close has long shown an interest in antiquated genres and processes. He took up portrait painting in the late 1960s when, he says, “painting was dead, figurative painting was deader than a doornail, and portraiture was the most moribund of all activities.” When he made the improbably large mezzotint Keith in 1972, he took on a process that had experienced its heyday in the eighteenth century. Close’s interest in reviving an antiquated technique is not unlike that of the German artist Christiane Baumgartner, whose fourteen-foot long woodcut, *Transall*, is presently on view at the Museum of Fine Arts, Boston. That same interest is evident in many of the works featured in this biennial. In a touchscreen environment, there’s a lot to be said for the hands-on physicality of making a woodcut.

Next I queried some of the artists in the biennial, wanting to know why they had opted to make woodcuts or linocuts. Mark Sisson, whose work I mentioned earlier, questioned why anyone would “create portraits or use the onerous and often unforgiving traditional printmaking processes to make portraits in the digital millennium, when portraits of every kind are ubiquitous, thoughtlessly derivative, disposable and made by any pea brain with a cell phone who then makes them instantaneously available to all.” Sisson called his current work, “for better or worse . . . antiquated traditional portraiture,” and said that for him, spending countless hours working in an obsolete medium is “perversely satisfying.”

For Jean Gummer, who has two woodcuts in the biennial (p. 21), the woodcut’s greatest appeal is the “physicality of carving and printing.” She even likened the experience to the physical movement of hiking, “with many steps along the way adding to the completed print.” Maria Doering, who is represented by the linocut *Adventurous Soul* (p. 18), gave up the taxing labor of carving in wood when she developed carpal tunnel syndrome. Undeterred, she turned to linocuts, saying that linoleum, when heated, “will carve like butter.” She wrote of carving for hours and letting her thoughts “weave in and out of the medium as [her] whole body engaged in the process of carving.” Raluca Iancu, whose prints combine woodcut, linocut, collage, and computer technology (p. 25), expressed the enjoyment “that comes from carving directly into the matrix.”

Charles Norris called the making of a woodcut such as *Ghost Pile III* (p. 30) a “zen-like experience,” adding (with credit to Marshall McLuhan) that “perhaps for some woodcut artists, the medium is also part of the message.” It seems that indeed that is the case and that the Boston Printmakers 2017 North American Print Biennial is sending a clear message: the touchscreen culture is leaving many artists hungering for labor-intensive, hands-on experiences.

Judith Brodie

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Full Tilt Print Studio
Boston MA

2017 Awards:
Selection of the Juror unless otherwise noted

Purchase Prizes:

The Boston Printmakers Prize

Collection: The Boston Public Library, Boston, MA
J. L. Abraham, *IT IS/IS IT (Inheritance)*, woodcut

The Ture Bengtz Memorial Prize

Collection: The Art Complex Museum, Duxbury, MA
Mark Sisson, *Portrait of Daniel King: Scouting, for Men and Boys*, linocut, woodcut, lithograph

The Otis Philbrick Memorial Prize

Collection: The Museum of Fine Arts, Boston, selected by Curator Cliff Ackley
Miguel Aragon, *Aplacado (El Veladero)*, woodcut

Materials Awards:

Awagami Papermill

Ann Connor, *Starwood 2*, woodcut

Blick Art Materials, Galesburg, IL

Racula Iancu, *Reconstruction Attempt #10 (track faults)*, CNC woodcut, linocut, collage
& *Reconstruction Attempt #12 (full stop)*, CNC woodcut, linocut, collage
Marc Cote, *Front Runners*, woodcut on paper, gel medium, poplar logs, rope, hardware

Boxcar Press, Syracuse, NY

Michelle Martin, *Terminus II*, photopolymer etching, chine collé

Center for Contemporary Printmaking, Norwalk, CT

Linda Mahoney, *Schoodic Island*, watercolor woodblock print

Constellation Studios, Lincoln, NE

Miguel Aragon, *Aplacado (El Veladero)*, woodcut

Gamblin Artists Colors, Portland, OR

Mark Bischel, *Resurfaced*, screenprint artist's book
Art Werger, *Ebb and Flow*, etching, aquatint, white ground & *Life Below*, etching, aquatint

Hiromi Paper Inc., Culver City, CA

Maria Doering, *The Adventurous Soul*, linocut
Jim Lee, *Poulnarbone Dolmen B+W*, woodcut

Legion Paper/Moab Paper, New York, NY

Diana Behl, *Letter After*, intaglio
DeAnn L. Prosia, *Under the Elevated*, etching

Mixit Print Studio, Somerville, MA

Anne Beresford, *The Mourning After*, intaglio

McClain's Printmaking Supplies, King City, OR

Catherine Wild, *Twisted II*, relief, lithograph

Muskat Studios, Somerville, MA

Caroline Thorington, *Picnic*, lithograph

Oehme Graphics, Steamboat Springs, CO

Elizabeth Meyer, *Masking Principles V (Drop 1)*, woodcut

Savoir-Faire, Novato, CA

Richard Hricko, *Root II*, woodcut

Singer Editions, Boston, MA

Eric Millikin, *Street Portrait: Philando Castile*, giclée print on cotton,
& *Street Portrait: Samuel DuBose*, giclée print on cotton

Takach Press Corporation, Albuquerque, NM

Beauvais Lyons, *Circus Orbis: Lysippe Amazon Queen*, lithograph
& *Circus Orbis: Maybelle the Flying Mermaid*, lithograph

Zea Mays Printmaking, Florence, MA

Eric Avery, *Print Life: Neurogenesis, from Seed to Growth*, molded paper woodcut
with wheat berry seeds & flipbook

Checklist

All dimensions are in inches, height preceding width.

* Member of The Boston Printmakers

† 2017 Juror Award

J.L. Abraham

New York, NY

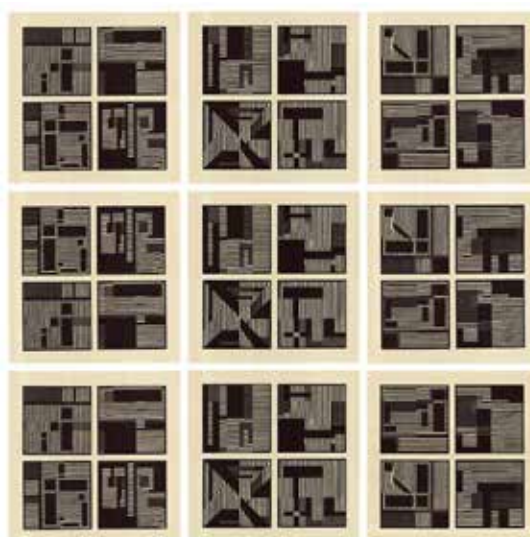
1.

IT IS/IS IT (Inheritance) †

Woodcut

90 x 90

\$4,500



John Amoss

Gainesville, GA

2.

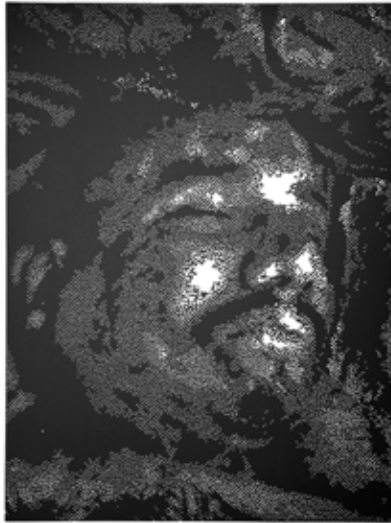
Moon Rabbit

Moku Hanga woodcut

10 x 13.5

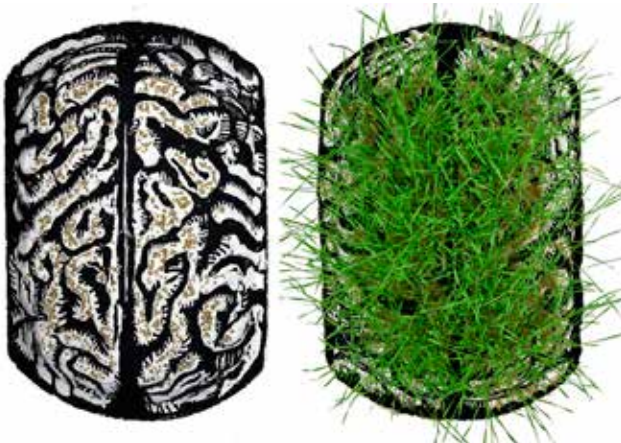
\$175





Miguel Aragon *
Staten Island, NY

3.
Aplacado (El Veladero)†
Woodcut
50.5 x 38
\$2,430



Eric Avery
New Hope, PA

4.
Print Life: Neurogenesis, from Seed to Growth†
Molded Paper Woodcut with Wheat Berry Seeds,
and Flipbook
26 x 17
\$1,000



Peter Baczek
Oakland, CA

5.
Transit Twilight
Lithograph
20 x 16
\$650

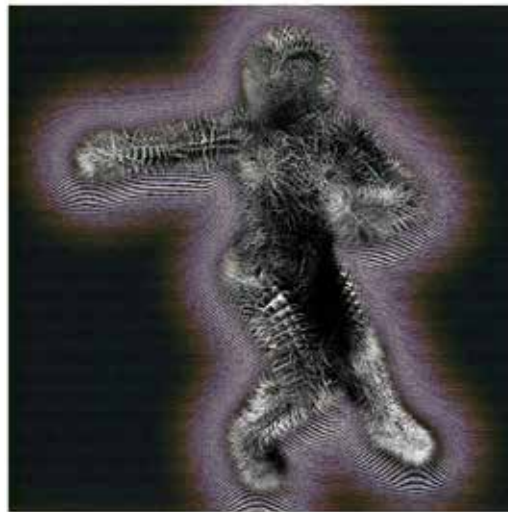
Liz Bannish
Northampton, MA

6.
Dick likes chowder/The sun shines on Dick
Monotype, lithograph, gold powder on rag paper
18.5 x 20
\$795



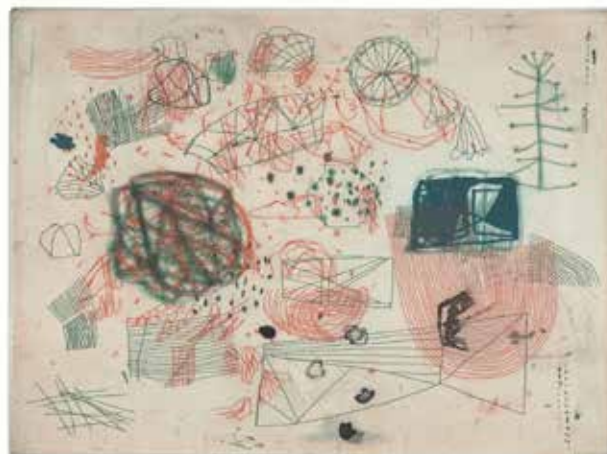
Edward Bateman *
Salt Lake City, UT

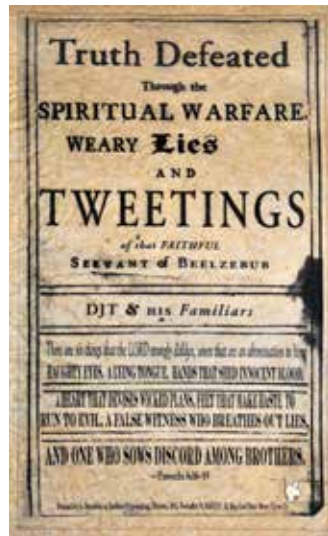
7.
Prosopopoeia No. 3
Pigment print from 3D Digital Construction
26 x 24
\$600



Diana Behl
Brookings, SD

8.
Letter After[†]
Intaglio
9 x 12
\$450





Anne Beresford *
Leverett, MA

9.
The Mourning After[†]
Intaglio
18.75 x 11.25
\$600



Elanna Bernstein
Woodbridge, CT

10.
Polyphony
Monotype
9.5 x 23
NFS



Mark Bischel
Brooklyn, NY

11.
Resurfaced[†]
Screenprint artist book
14 x 22
\$2,500

Alice Leora Briggs

Lubbock, TX

12.

*their shadows the spilled milk the world
cries over*

Woodcut, chine collé

21 x 24

\$1,100



Anne Burton

Lincoln, NE

13.

When Ignorance is Master

Woodcut

11 x 14

\$350



Liz Chalfin *

Florence, MA

14.

San Alejandro

Etching, chine collé

11 x 30

\$600





Mei Fung Elizabeth Chan
South Setaukut, NY

15.
The Magic Gourd
Lithograph
35.5 x 24.5
\$1,500



Mei Fung Elizabeth Chan
South Setaukut, NY

16.
Relocation
Lithograph
35 x 24.5
\$1,500



Kyle Chaput
McAllen, TX

17.
Bundle III
Woodcut, monotype
12 x 16
\$300

Xiaowei Chen
Medford, MA

18.
Petrified Encounter II
Etching, natural plant color
7 x 48
\$3,500



Lindsey Clark-Ryan
Northampton, MA

19.
Return
Woodcut
48 x 34 x 3.5
\$2,000



Ann Conner *
Wilmington, NC

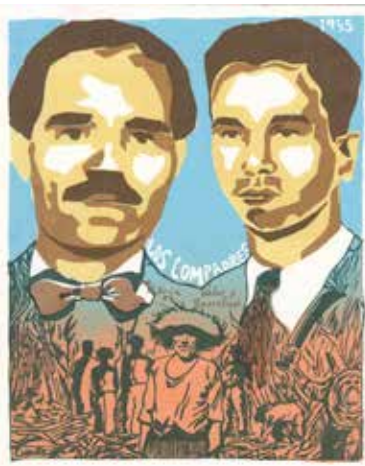
20.
Starwood 2[†]
Woodcut
48.75 x 36.75
\$2,000





Marc Cote *
Framingham, MA

21.
Front Runners †
Woodcut on paper, gel medium, poplar logs,
rope, hardware
4 Feet x 3 Feet x 6 Feet
\$1,500



Nayda Cuevas
Waltham, MA

22.
Los Compadres
Screenprint
14 x 11
\$1,200



Al Denyer
Salt Lake City, UT

23.
Stratigraphic I
Intaglio
15 x 11
\$295

Paul DeRuvo
Norwalk, CT

24.
Keep // Loving
Lithograph, Aquarellable color pencil
20 x 15
\$550



Deena des Rioux
New York, NY

25.
84-LeadPack, Variation Two
Metallic base Epson print
40 x 30
\$3,500



S. L. Dickey *
Columbus, MS

26.
The Machine Stops
Dimensional screenprint
29.25 x 26.5 x 3
\$1,600





Maria Doering
Dartmouth, NS Canada

27.
The Adventurous Soul[†]
Linocut
36 x 36
\$900



Kara Dunne
Swansea, MA

28.
Rhode Island
Screenprint
6 x 6
\$400



William Evertson *
East Hampton, CT

29.
Searching for the Moon
Moku Hanga woodcut
12 x 12
\$520

Lisbeth Firmin *
New Kingston, NY

30.
Girlfriends, 7th Ave. South
Monotype
30 x 22
\$1,600



Lisbeth Firmin *
New Kingston, NY

31.
Big Man Walking, City Line, Brooklyn
Monotype
30 x 22
\$1,600



Barbara Foster *
Oakland, CA

32.
Calligraphy of Chance: Windfall
Archival carbon print, woodcut
30 x 22.5
\$900





Ted Fullerton
Tottenham, ON Canada

33.
Resting at Dodona
Lithograph, intaglio, chine collé
88 x 44
\$7,200



Kimberly Gatesman *
New Bedford, MA

34.
Ecto One - 03
Monotype, chine collé
10 x 7.5
\$200



Jane E. Goldman *
Somerville, MA

35.
Audubon February
Hand-colored pigment print
18 x 26
\$1,400

M. Alexander Gray
Alexandria, VA

36.
Aqueduct on the James River Canal
Woodcut
10.5 x 25
\$450



Jean Gumper
Colorado Springs, CO

37.
Tapestry
Woodcut
20 x 30
\$1,150



Jean Gumper
Colorado Springs, CO

38.
Calligraphic Grasses
Woodcut, pochoir
20 x 30
\$1,150





Amelia Hankin
Falls Church, VA

39.
Fortune Teller
Screenprint on fabric and handmade
paper sculpture
96 x 60 x 36
\$2,500



Neal Harrington
Russellville, AR

40.
The Fish Lady of Toad Suck Holler
Woodcut, India ink washes
24 x 24
\$850

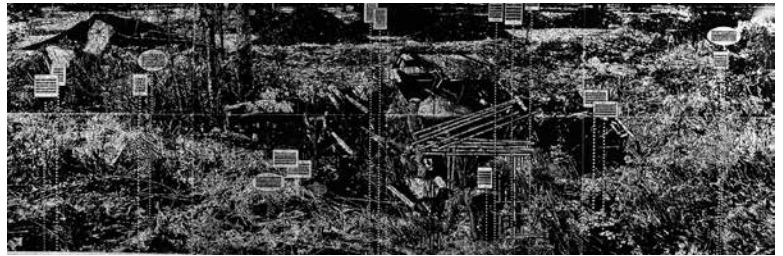


Christopher Hartshorne
Bellingham, WA

41.
VesselScape
Woodcut
24 x 30
\$1,500

Florin Hategan
Maple, ON Canada

42.
Wetland 3
Linocut
36 x 100
\$3,000



Rozanne Hermelyn Di Silvestro
Sunnyvale, CA

43.
Waiting for the Water to Rise
Monotype, mixed media, oil on paper
23.5 x 17.5
\$1,200



Marco Hernandez
Wichita, KS

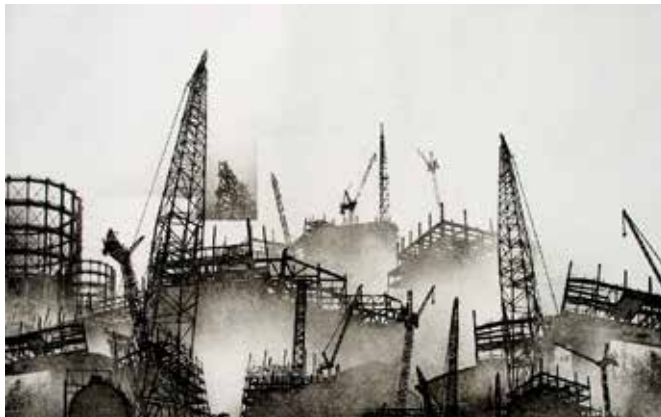
44.
Regando el Maíz y el Nopal
Etching, watercolor
6 x 9
\$300





Matthew Hopson-Walker
Mobile, AL

45.
Thoughts Are Smoke Filled Skies
Intaglio
20 x 15
\$500



Peter Houk
Cambridge, MA

46.
Hill
Intaglio
10 x 15
\$1,200



Daryl Howard *
Austin, TX

47.
Shadows of Speechless Earth
Japanese woodblock print
13 x 20
\$2,500

Richard Hricko *
Philadelphia, PA

48.
Root II[†]
Woodcut
48 x 24
\$2,000



Raluca Iancu
Ruston, LA

49.
Reconstruction Attempt #10 (track faults)[†]
CNC woodcut, linocut, collage
35 x 47
\$800



Raluca Iancu
Ruston, LA

50.
Reconstruction Attempt #12 (full stop)[†]
CNC woodcut, linocut, collage
35 x 47
\$800





Gesine Janzen
Bozeman, MT

51.
Light We Cannot See #1
Woodcut
27 x 34
\$950



Heather Ryan Kelley
Lake Charles, LA

52.
Tabula Rasa
Intaglio
12 x 9
\$500



Haley Lauw
Tallahassee, FL

53.
Contemporary Courtship
Screenprint
18 x 24
\$500

Jim Lee
Glastonbury, CT

54.
Poul nabrone Dolmen B+W †
Woodcut
15 x 18
\$200



Beauvais Lyons
Knoxville, TN

55.
Circus Orbis: Lysippe Amazon Queen †
Lithograph
30 x 22
\$1,000



Beauvais Lyons
Knoxville, TN

56.
Circus Orbis: Maybelle the Flying Mermaid †
Lithograph
22 x 30
\$1,000





Linda Mahoney
Northfield, MA

57.
Schoodic Island[†]
Watercolor woodblock print
10.5 x 15.75
\$800



Michelle Martin *
Tulsa, OK

58.
Terminus II[†]
Photopolymer etching, chine collé
16.5 x 23.5
\$1,500



Theresa Martin
Lawrence, KS

59.
At Brushy Run
Linocut
12 x 7.5
\$285

Nancy McIntyre *
Alexandria, VA

60.
Sky and Road
Screenprint
13 x 10
\$200



Nancy McIntyre *
Alexandria, VA

61.
Tri-Colored Heron
Screenprint
9 x 6
\$150



Elisabeth Meyer
Ithaca, NY

62.
Masking Principles V (Drop 1) †
Woodcut
52 x 48
\$800





Eric Millikin
Royal Oak, MI

63.
Street Portrait: Philando Castile †
Giclée print on cotton paper
25.5 x 19.5
\$250



Eric Millikin
Royal Oak, MI

64.
Street Portrait: Samuel DuBose †
Giclée print on cotton paper
25.5 x 19.5
\$250



Charles Norris *
Cambridge, MA

65.
Ghost Pile Variations III
Woodcut
11 x 25
\$900

Luke O'Sullivan
Philadelphia, PA

66.
Witte Storage
Screenprint
16.5 x 11.25
\$350



Sheila Pitt *
Tucson, AZ

67.
True Love
Archival pigment print, thread
10 x 8
\$150



DeAnn L. Prosia *
Newtown, CT

68.
Under the Elevated[†]
Etching
12 x 12
\$525





Barbara Putnam *
Southborough, MA

69.
Thistle
Woodcut
32 x 32
\$1,400



Dennis Revitzky *
Honeoye Falls, NY

70.
The Tattooed Artist Meets Techno-Man
Linocut
17 x 23
\$700



Jenny Robinson *
San Francisco, CA

71.
Stern Facing Forward
Drypoint, monoprint
56 x 35
\$3,500

Melissa Schulenberg
Canton, NY

72.
Pendulum
Moku Hanga woodcut, gold leaf
15 x 10
\$450



Peri Schwartz *
New Rochelle, NY

73.
Bottles & Jars III
Spit bite aquatint, drypoint, sugar lift
15 x 24.5
\$2,000



Sarah Serio
Neosho, MO

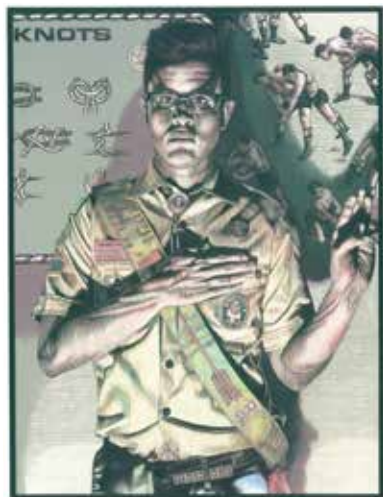
74.
One More Transaction Going Down
Reduction block print
8 x 10
\$225





Annie Silverman *
Somerville, MA

75.
The Restorative Power of Tea
Woodcut, lithograph, chine collé
19.5 x 16
\$950



Mark Sisson *
Stillwater, OK

76.
Portrait of Daniel King: Scouting, for Men and Boys †
Linocut, woodcut, lithograph
16.5 x 12.5
\$500



Beth Sutherland *
Dobbs Ferry, NY

77.
Fan
Reduction woodcut
12 x 9
\$750

Beth Sutherland *
Dobbs Ferry, NY

78.
See Saw
Woodcut
12 x 7
\$600



Taro Takizawa
Syracuse, NY

79.
Lost in the Dusk
Reduction relief print
21 x 30
\$600



Caroline Thorington *
Bethesda, MD

80.
Picnic[†]
Lithograph
22 x 30
\$600





Carol Wax *
Peekskill, NY

81.
Press Release
Mezzotint engraving
15 x 24
\$1,025



Art Werger *
Athens, OH

82.
Ebb and Flow[†]
Etching, aquatint, white ground
33 x 48
\$1,800



Art Werger *
Athens, OH

83.
Life Below[†]
Etching, aquatint
36 x 24
\$1,400

Linda Whitney *
Valley City, ND

84.
Fancy Shawl Dancer
Mezzotint
24 x 18
\$1,500



Catherine Wild *
Westmount, QC Canada

85.
Twisted II[†]
Relief, lithograph
11.75 x 7.75
\$250



Josh Winkler
Mankato, MN

86.
Sturgis
Woodcut
30 x 50
\$550





Alexandra Wollins
Medford, MA

87.
Obliteration Room
Etching, aquatint
8 x 24
\$800



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

Sandra Cardillo *
Framingham, MA

88.
Endless Journey
Woodcut
12 x 17.5
\$250

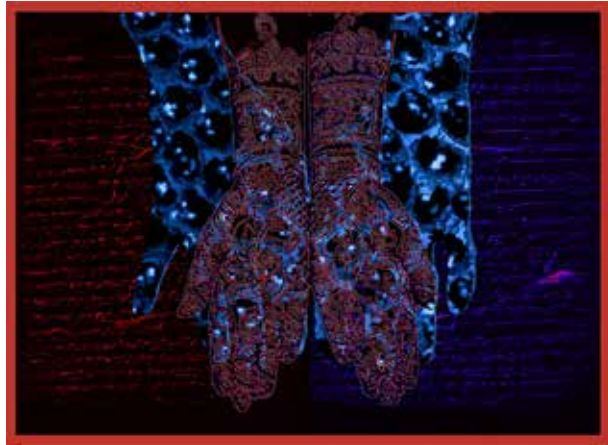


Christiane Corcelle *
Arlington, MA

89.
Mirror
Relief print on book pages, collage
8 x 11
\$600

Deborah Cornell *
Lincoln, MA

90.
Codes II
Archival pigment print
11 x 15
\$600



Susan Denniston *
Scituate, MA

91.
Water Marks
Artist's book
5.5 x 11.5 x 0.5
\$350



Alex Gerasev *
Revere, MA

92.
Expedition
Lithograph
5 x 4
\$180





Eric Goldberg *
Philadelphia, PA

93.
Snow Squall with Sunshine
Etching, aquatint
8 x 6
\$350



Sharon Hayes *
Andover, MA

94.
Clairvoyant
Screenprint monoprint
8.5 x 10
\$400



Ky Ober *
Arlington, MA

95.
In Memory
Etching, collagraph, collage, monoprint
40 x 28 x 1.5
\$1,250

Rhoda Rosenberg *
Merrimac, MA

96.
Uncovered
Etching
12 x 9
\$700



Susan Schmidt *
Cambridge, MA

97.
As Long As I'm Here . . . 3
Monoprint, polymer plate, stencil
28 x 11
\$700



Stephanie Stigliano *
Malden, MA

98.
Lichen Doily
Intaglio, sumi ink, charcoal, collage, watercolor
14.5 x 10.5
\$400





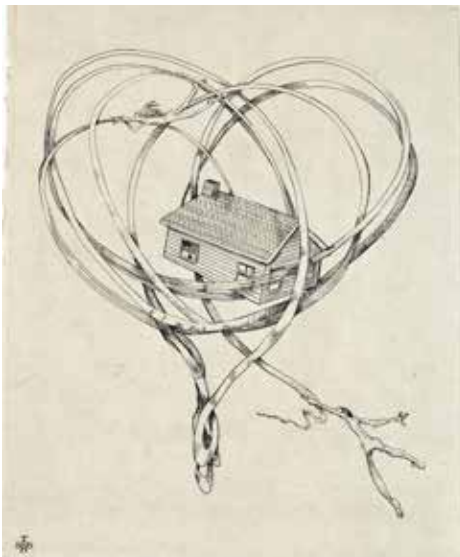
Julia Talcott *
Newton, MA

99.
Andel Aladdin
Woodcut, collage
21 x 20
\$1,500



Lois Tarlow *
Newton, MA

100.
Eine Kleine Nachtmusik
Etching
9 x 13.25
\$650



Bob Tomolillo *
Lynn, MA

101.
House
Engraving
10 x 8
\$245

Malgorzata Zurakowska *
Lexington, MA

102.
Weeping Shroud
Mezzotint
12 x 9
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 baren 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), ink is forced into the incised lines and textures. The surface is 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 acid-resistant 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 tool called 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 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 often 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 or reproduction.

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 appear 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.

