



# **BAREN EXCHANGE #31**

## **ALPHABET**

We live in a world of Alphabets. Children are immersed in letters of every shape and size, learning their ABCs from a spectacular range of alphabet books and toys. Adults may enjoy the sophisticated renderings and nonsense rhymes or risqué alphabets. Some of the most gifted artists and writers wrote and illustrated alphabet books including Walter Crane, Kate Greenaway, Wm. Nicholson, Gelett Burgess, Sonia Delaunay, Edward Gorey, and Ed Emberley.

Andrea Grimes

# BAREN EXCHANGE #31

## THEME: ALPHABET

## PARTICIPANTS:

SYLVIA TAYLOR  
BRIDGET PILIP  
WANDA ROBERTSON  
KIM SHIELDS  
HARRY FRENCH  
FRANK TRUEBA  
PETE PETERSEN  
MINDY WILSON  
SHARRI LAPIERRE  
JASON ENGLEHART  
JANE BIANCO  
ARAFAT AL NAIM  
TOM KRISTENSEN  
ROY LEROUX  
CHARLES MORGAN  
ELIZABETH ATWOOD  
LOUISE CASS  
LD LAWRENCE  
JULIE SPARKS  
ELISABETH HUMPHREYS  
COLLEEN CORRADI  
JENNIFER RESSMANN  
ANDERS SANDSTROM  
KRISTINE ALDER  
KATHE WELCH  
CAROL LYONS  
TERRY SARGENT-PEART  
ERIN MCWHORTER  
LIZ HORTON  
SHAREN LINDER

COORDINATOR: SHARRI LAPIERRE

## NOTES

Many thanks to Andrea Grimes, Special Collections Librarian Book Arts & Special Collections San Francisco Public Library, for allowing me to use her wording from the press release for the exhibition *Alphabet Soup: A Selection of Alphabet Books from the Schmulowitz Collection of Wit & Humor* on the cover of this colophon. And, thank you to Sharen Linder for forwarding the announcement to me.

As I write this the exchange is about to come to an end for me, but only the beginning for each of you as you anxiously open this portfolio of prints to see the wonders contained herein.

Alas, it is difficult to give up the power trip I have been on, hounding and nagging like a shrew until each print was in my grasp. I hope you will forgive me if I seemed a bit heavy handed (who me?) at times, but I was not about to give up and send this exchange out without 30 prints! Now that we are complete I must say that it has been a pleasure to serve the group in this capacity. (Mustn't I?)

Seriously, I do hope that each of you will enjoy this set of wonderful woodblock prints every bit as much as I have enjoyed being the coordinator. And, thanks to each of you for being participants extraordinaire.

Sharri LaPierre

2007

**A. SYLVIA TAYLOR**  
**FREEVILLE, NEW YORK USA/CORK, IRELAND**

**B. BRIDGET PILIP**  
**PORTLAND, OREGON USA**

“B”

Ink: Baren Mall black stuff. Paper: Masa Medium:  
Hanga Printed: with a baren.

B is for bee... wanted it to be a simple letter like we  
all started out with.

**C. WANDA ROBERTSON**  
**MOLALLA, OREGON USA**

I drew the letter “C”. It is carved on a Siberian Birch  
block. I must say - I forgot how splintery those blocks  
can be. Printed with pigment dispersion & methyl  
cellulose on Rives Light Weight paper.

**D. KIM SHIELDS**  
**CTR. BARNSTEAD, NEW HAMPSHIRE USA**

D is for Dahlia. This is a reduction woodblock  
print, there are three colors. It is water based  
Graphic Chemical ink. The dahlia grew in my  
garden. I enjoyed drawing, carving and printing it.

**E. HARRY FRENCH**  
**NETTLEHAM, LINCOLN UK**

The curved E is based on a 16th century manuscript  
with Celtic forms running in and out of the stem.  
It was cut in Basswood, printed in the reduction  
manner on Holland machine paper with Lawrence  
linseed oil inks.

**F. FRANK TRUEBA**  
**FELTON, CALIFORNIA, USA**

“Mi Padre” (My Father)

Digital image overprinted with woodcut

90 lb. cold press watercolor paper, Ink:

Daniel Smith soluble Relief black.

The print consists of a digital print of an early 1960's  
picture of my father with a woodcut of the letter “F”  
printed over it. The “F” is a copy of his actual script,  
that is the way he writes his capital “F” when he signs  
his name “Francisco”. (Thank you to Charles Morgan  
for trading letters with me so I could honor my father  
(mi padre).

**G. PETER PETERSEN**  
**ST. GALLEN, SWITZERLAND**

“Growing G-Tree”

**H. MINDY WILSON**  
**THOMPSON FALLS, MONTANA USA**

**I. SHARRI LAPIERRE**  
**VANCOUVER, WASHINGTON USA**  
“I”

Moku Hanga using tube watercolor on Nishinouchi 5 blocks and I lost track of the number of drops. “I is for I, big or small” is an attempt to personify the letter “I”, as it is the only letter that forms a word unto itself. There are also “eyes” on the woman’s coat, in the feathers of her hat and in daughter’s scarf. An attempt at mica is on the ice where they skate.

**J. JASON ENGLEHART**  
**SHEBOYGAN, WISCONSIN USA**  
“Joker”

**K. JANE BIANCO**  
**SHEBOYGAN, WISCONSIN**  
“K”

**L. ARAFAT AL NAIM**  
**AMMAN, JORDAN**

**M. TOM KRISTENSEN**  
**ERSKINEVILLE, NSW AUSTRALIA**  
“M is for Mao”

Printed with a baren from 2 Cherry blocks using New Hosho 100% kozo washi.

Woodblock prints originated in China between the 6th and 9th centuries. The earliest known printed book is a Buddhist sutra dating from 868. Woodblock printing continued to be the major print form in China until the late 19th century. After the revolution The Chinese Communist Party sanctioned the woodblock print as a platform for mass communication. Brightly colored street posters were made to support the party line. The woodblock is easily made with limited technology and has the flavour of the common people. The spirit of eternal revolution was symbolically rendered in red and inspirational slogans were used to motivate the masses. The aesthetic of this propaganda has much in common with modern advertising. Chairman Mao Zedong (1893-1976), The Great Helmsman and committed playboy, believed in eternal revolution. Since his death there have been 750 McDonalds outlets opened in China. Mao may not have approved this union of Chinese Communism with American Capitalism, but he may well have enjoyed a burger. Current advertising in China has the Quarter Pounder beef burger as an aid for the over-extended male libido.

## **N. ROY LEROUX**

### **PRESCOTT, ARIZONA USA**

“Gaijin ga”

Moku hanga, key block is Alder and 6 color blocks are plywood. Powdered pigment ground in vodka. Paper: Hosho.

The kanji are Japanese “n” sounds (I hope). Inspired by the likes of Harunobu and Utamaro

## **O. CHARLES MORGAN**

### **VICTORIA, B.C., CANADA**

“Oh! Dragons”

Woodblock + pouchoir, BFK Rives, vine black etching ink + burnt plate oil, Pearl Ex spring green pigment + clear acrylic medium, flame red acrylic screen printing ink.

After the letters were assigned, someone contacted me and wanted to swap letters. So, I wound up with the letter “O”. I decided to use a little dragon motif similar to the one that I used in my All Hanga exchange print. However, a comparison of the two prints will show that the dragons in this print are rather different from the ones in my Hanga print.

The green of the bodies and the red of the tongues and eyes were done by the pouchoir (stencil). Then the black was printed by carved woodblock. Pin registration was used throughout. It was printed on my bottlejack press. Lastly, the small chop at the lower right was carved in a small wood block, inked on a red stamp pad, and applied.

## **P. ELIZABETH ATWOOD**

### **TOPSHAM, MAINE USA**

“P is for Peach”

oil based ink, Mulberry paper.

## **Q. LOUISE CASS**

### **TORONTO, ONTARIO CANADA**

I'd been drawing, painting, cooking and eating quinces in the Autumn/Winter of '06 & '07, so they were a serendipitous choice for the “Q” which was assigned to me. The image was (hastily) cut on 3 Shina blocks; 2 colors printed moku hanga combined with Western technique for the black line.

Winsor & Newton artists' tube watercolours and Graphic Chemical waterbased black ink. Printed on an assortment of Kozo Mulberry papers.

## **R. LD LAWRENCE**

### **SEQUIM, WASHINGTON USA**

The “R”

Akua Kolor and ink on Korean handmade paper (Han-ji), Shina plywood, printed with a baren.

## **S. JULIE SPARKS**

**SALEM, OREGON USA**

“An Ode to S”

Woodblock with chine collé

Daniel Smith oil-based relief ink on Magnani Pescia paper.

This represents some thoughts of S. Of course, the compass stood to reason, set at a southerly slant, with sharp points like swords and a sunflower substituting for rose, surrounded by scrollwork.

Southerly directions (South, South-Southwest, South-Southeast) are inscribed in Spanish

script, because of the silhouette of the Spanish

shore in Sepia, obscured with smudges of sooty and silver inks.

## **T. ELIZABETH HUMPHREYS**

**JOPLIN, MISSOURI USA**

“Traveler”

Ink: Akua water based inks applied with horsehair brushes. Paper: Can't remember –

I was influenced by ukiyo-e methods of printmaking and worked by blocks to register the same way. I also kept my paper moistened and printed them back to back. I really enjoyed the processes and the quickness of the waterbased inks. So this piece was mostly about “doing”. Although, I do enjoy simple or abstracted representations and thought to make one out of a word beginning with “T”.

## **U. COLLEEN CORRADI**

**MONTESILVANO, ITALY**

“Unseen Creature”

Printed on Japanese rice paper. My letter “U” is a reduction linocut printed with blue mixed with gold and a second white layer on top.

## **V. JENNIFER RESSMANN**

**GOLDEN, COLORADO USA**

“V – Font Family Sampler

Linoleum print

## **W. ANDERS SANDSTROM**

**SILVER SPRING, MARYLAND USA**

“W”

## **X. KRISTINE ALDER**

**RICHMOND, UTAH USA**

“X Marks the Spot”

## **Y. KATHE WELCH**

### **ALAMEDA, CALIFORNIA USA**

“The Vineyards”

I grew up a city kid surrounded by agriculture in California’s Central Valley. I always secretly wanted to be a farmer. Five minutes on my bike and I was amidst orchards, vineyards and dairies that stretched endlessly toward the mountains. Those images sank deep into my head and wove their way into my dreams and sometimes come out through my brush or knife onto a piece of wood.

## **Z. CAROL LYONS**

### **IRVINGTON, NEW YORK USA**

“To sleep perchance to dream – ay there’s the rub.”

When I first saw Arp’s shapes “...Arranged According to the Laws of Chance” I knew I wanted to use them in my art. Chance often plays a major part in my work. Then I was assigned the letter “Z” in our Baren Alphabet Exchange and I knew that Zs would go into these shapes. They would be my Dream Pillows.

Who better as a collaborator than Shakespeare with the quote from Harriet, “To sleep perchance to dream—ay, there’s the rub.”

Hand printed, sumi ink, several different papers. The Birch wood I used was very difficult to carve and I am trying to find out why.

## **@ TERRY SARGENT PEART**

### **RENTON, WASHINGTON USA**

“Participant”

Participants in the digital age all have a common mark. It is the “@” symbol. This mark joins us all. It identifies us and connects us to Our Server.

## **? ERIN MCWHORTER**

### **BEND, OREGON USA**

## **\$ LIZ HORTON**

### **ENGLEWOOD, NEW JERSEY USA**

“\$”

I simply titled the print for the symbol it represents. It was printed with Daniel Smith etching inks on Arches Cover.

As for my inspiration I was thinking vaguely of the love of money being the root of evil, the snake in the Garden of Eden and the tree of knowledge of good and evil, and temptation.