

Colophon
[Baren] Exchange #32
2007



Maria Arango
Las Vegas, Nevada USA
"Waterbearers"

Reduction print, cherry block, Moulin du Gue paper, oil based inks blue mixes rainbow roll and black.
"Waterbearers" belong to my imaginary mythical "desert dwellers" series. They live in the mountains surrounding the desert. Through their dedicated work in inhospitable terrain, they descend to the scant springs and bleak intermittent water-holes to rescue every drop of water that falls on those rare spring storms. The water is saved and poured during droughts, giving life to the hardy desert life below. Although never seen, they leave clear paths ascending escarpments to the birth of the springs and carve scars on the cliffs when pouring the recycling waters.



Viza Arlington
Cheney, Washington USA

"Fishes" (or "Yellowfin Tuna Deconstructed")
Four blocks: 2 black, 1 yellow, and 1 blue with silver leaf, with oil-based ink printed on dry rives lightweight paper.
This print started out as construction paper cut-outs of yellowfin tuna that I arranged on a blank piece of paper until I found a composition I liked. The fins made it too busy so I cut them all off. I also decided to use the colors of the yellowfin as separate blocks of color.



Wendy Bell
Berlin, Germany
"Toe shoe"

Hand printed pine block, edition of 36 using Boesner water based ink on 70# Doree drawing paper.



Carol Chapel
Corvallis, Oregon USA
"Granite Heart"
Two blocks using water-based ink.



Barbara Carr
Salisbury, New Hampshire USA
"Queen"
Woodcut, Daniel Smith oil-based relief
ink on Mulberry; open edition.
The image is 6" x 11", from a photo I
took last summer at Canterbury Shaker
Village.



Jeanne Norman Chase
Florida USA
"Best Friend"
Completed under the wire as a "waiting"
exchanger, paper is Kitakata with Daniel
Smith relief ink, Western style, using a
wooden spoon on cherry wood, and
green decoration with hydraulic press.



Claudia G Coonen
Haiku, Maui, Hawaii USA
"Three Amigos"
Woodblock using Daniel Smith oil relief
ink on Thai kozo paper



Diane Cutter
Ceiba, Puerto Rico USA
"Rainforest"
A woodcut with oil-based Daniel Smith re-
lief ink on flecked natural mulberry paper,
pulled with a pin-press and baren, I wanted
to give the sense of the dense vegetation
we see in our tropical rainforests, with the
vines, old trees, and bromeliads.



Daniel Dew
Florida USA
Untitled



Jason Engelhardt
Wisconsin USA
Untitled



Maurice Fykes III
Vancouver, Washington USA
"Day's Catch"



Ld Lawrence
New York City / Sequim,
Washington USA
"Vishnu Pondering the Uni-
verse"



Sharen Linder
Kildeer, Illinois USA
"Sunlight and Shadow"
Linocut on Rives BFK paper, printed
with Graphic Chemical's Senefelder
Black Ink.



Gilda Machado – Zimmerling
California USA
"Tree of Happiness"



Carol L. Myers
Indianapolis, Indiana USA
"Last Year's Blooms"
Printed on Stonehenge paper with Daniel
Smith relief ink.



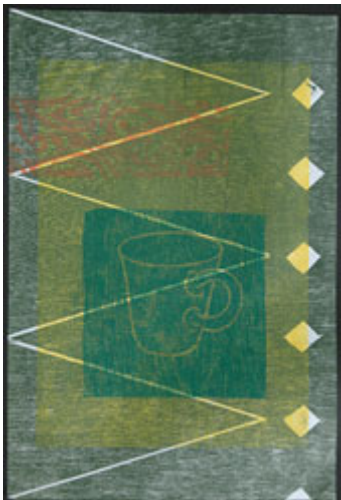
Barbara Patera
Seattle, Washington USA
"Puppet"
Woodcut on pine using Charbonelle
Paynes Gray etching ink on Magnani
Pescia paper.
I make puppets, every kind, from chil-
dren's hand puppets through mario-
nettes and those used in Banraku.
They fascinate me ... mostly by what
they become ... and that, of course,
varies with 'who is pulling their strings.'



Dale Phelps
Waterloo, Iowa USA
"Spring"
Carved on birch plywood, using
Daniel Smith water based ink, printed
with press on Arches 88 paper.



Heather Piazza
Oakland, California USA
"First Rain"
The smell of the First Rain of the
season reminds me of playing in
the puddles as a child and
watching the early spring flowers
bloom. It brings back pleasant
memories; it invigorates me and
fills me with a sense of hope for
the future.
www.heatherpiazza.com



Rahman Mohamed
Penang, Malaysia
"Heritage"
Oil based ink woodcut, employing both
reduction and multiple plates technique.



Jennifer Ressmann
Golden, Colorado USA
"Chair with Vine"
Linoleum print



Wanda Robertson
Molalla, Oregon USA
"Hollyhocks" v.I
Carved into a fantastic piece of spliced
cherry wood. I am so spoiled
now! You were right Maria - I'll never
go back. Printed with a hand-mixed
pigment mixture with methyl cellulose
as the "paste" and printed on Lenox
paper.



Julio Rodriguez
Skokie, Illinois USA
"Shima's Birds"
Woodcut, four impressions printed on



Berndt Savig
Boulder, Colorado USA
Untitled
I have never made a two color print
before and the quality of the prints
show this lack of experience. Time
constraints didn't allow me to redo the
first color. I'll do better next time!



Robert Simola
Templeton, California USA
"Cathy at 50"
Linocut
A 6" x 8" linocut on Somerset soft white
paper printed with Graphic Chemical Vine



Su Tamsett
Connecticut USA
"Island Afternoon"



Robert Viana
Naples, Florida USA
"Basswood Tree"
Comment: A visual pun.



Kathe Welch
Alameda, California USA
"The Enchanted Tree"
The Enchanted Tree is based on a dream I had after a very long work day. In my dream all the trees are hungry. One of the young trees begins to eat all of the smaller forest life. He grows stronger as he eats everyone else's food, then turns to the other trees. I wonder if one of the older trees might save them all – before it is too late...



Jean Eger Womack
Richmond, California USA
"Yosemite National Park"
This was printed partly on student Hosho and partly on Iyo Glazed, both white. It was printed at two different times, separated by several years. I tried to match the colors. The first run was done with dry pigments. The second run was done with Createx pure pigments and rice paste. It was printed with a plastic baren. There are six colors printed from four basswood blocks. The subject is the splendor and grandeur of Yosemite, along with what a comfortable home it is for wildlife. It was made from one of the watercolors of Yosemite that I have on my web site: <http://www.jeaneger.com>



Steffan Ziegler
San Francisco, California
USA
"Hay Fever"

A Note from the Coordinator

The criteria for the Baren Woodblock Print Exchange #32 was only that the print be a relief print and the paper size be *Oban* (about 15 x 10 inches or 38 x 25.5 cm). As happens with all collaborative artistic efforts, there is a grand variety based on personality, philosophy, cuts, papers and inks, and methods of relief printing. This is a wonderful collection, very cohesive and a joy to work on. Although there were 30 members who originally signed up, one dropped due to ill health, too late for a replacement. Thus this collection numbers 30, 29 sets belonging to the individual participating artists and the last set permanently housed at the University of Kentucky Art Museum in Lexington. Thank you all for your wonderful words and patience as yet another fine Baren Print Exchange is completed. ~~~ Diane Cutter