Jae Sullivan (Ithaca, NY, USA)
"Rain Tangka"
Email: blueheron555@yahoo.com

Block: One - (double sided relief vinyl)
Ink: Three Colors - (Charbonnel and Graphic Chemical)
Paper: Kitakata
Edition: 38 - Variable Edition

Joseph Taylor (Evanston, IL, USA)
"Lowell"
Email: Josepht280@aol.com

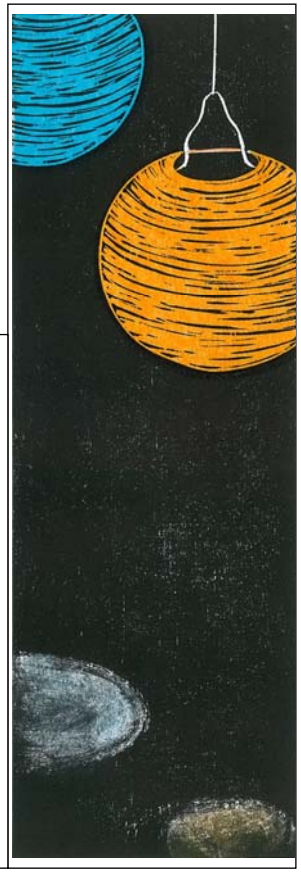
Block: shina
Ink: Graphic Chem Renaissance Black
Paper:
Edition:

Still learning.

Albert Andersen (Mountain View, CA, USA)
"Places to Call Home"
Email: doublefeh@gmail.com

Block: Cherry, Walnut, Cedar
Ink: Watercolor
Paper: Rives Heavyweight
Edition: 30+1

These three icons are the municipal flags of three cities in Japan that have special importance to me: Matsumoto, Uji, and Funabashi. The cutting was an experiment for me; the three icons were cut from 1/16" planks of three kinds of wood using a laser cutter, almost like stencils. I then glued them onto a Shina backing and printed them by hand with a baren. It was a fun experiment, though I'm not sure I'd use that technique again.



Viza Arlington (Cheney, WA, USA)
"Shoji Lanterns"
Email: vizaprints@gmail.com

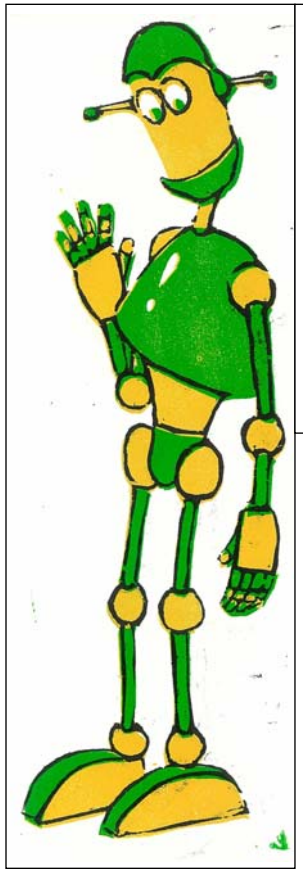
Block: Shina plywood
Ink: daniel smith black oil relief ink
Paper: hosho/from a tablet of sumi-e paper
Edition: 100

Black oil-based ink woodcut on Hosho paper with chine colle using tissue paper and a little pastel rubbed into the light cast by the lanterns printed by hand with a baren. I didn't carve the light cast by the lanterns i just wiped those areas with a rag.
These are the solar shoji lanters that hang in my garden, a gift from my mom:) I love looking out at them from my window at night

Andrew Stone (Santa Cruz, CA, USA)
"The espresso genie grants just ONE wish..."
Email: andrewstone1@mac.com
Location: Santa Cruz, California

Block: alder keyblock; one white oak backround block; 7 shina blocks
Ink: (Guerra) Pigment Dispersions/sumi/rice paste
Paper: Kizuki Hanga 135g/m2 from McClains
Edition: open; 40 printed in this color combination

If a genie showed up one morning while you were getting ready to go to work what would you wish for? Lower carbon emissions? World Peace? Food and jobs for those that need them? Boatloads of money? Or just the immediate gratification of being able to go back to bed for another hour?
I'm an espresso drinker and the dark oily beans and elusive and fugitive crema of a good cup were the origins of this print coupled with an interest in and appreciation for Italian and French advertising posters of the early 1900s with their very bold designs, minimal lettering and vibrant colors and drawing. This was also an attempt to try and get vibrant color into my prints using pigment dispersions and less paste. I had some of the usual technical problems of the thick paper picking up some spotting on the keyblock and the bigger problem of having sumi from the keyblock offset onto all the later blocks during printing. This is seen best by the murky pink lips that started out as a lovely jewel tone magenta and in the coffee cup that should have been much whiter/less gray. This was offset by the thicker papers better stability which allowed me to get pretty tight registration despite lots of repeat impressions off multiple blocks.
"Espresso Genie....just one wish"
9 blocks, 13 colors, 17 impressions. Moku Hanga print with water based pigments and rice paste.
I printed 40 in this color version and its as close to an "edition" as I'm capable of..there's a fair amount of variation in the success of the bokashi printing to the table and the genie's head but it wasn't a true E.Varie where I was attempting different variations but the best efforts at uniformity of an amateur printer.
P.S. I intended to trim the finished print down to the required 3X9 inch format but cut one down and felt it really needed the white border to accent the color...but feel free to trim your copy down if you need to...



Chris Reynolds (Fairbanks, AK, USA)
Email: chrisjreynolds@yahoo.com

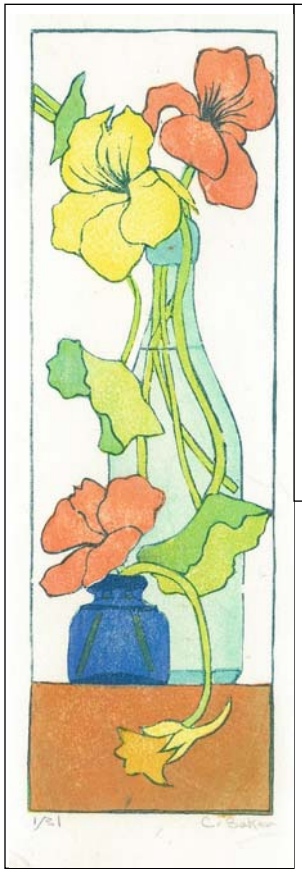
Block: Poplar
Ink: Oil
Paper: Rives lightweight
Edition: 30

I used two blocks, one as a key block and another as a reduction. I used pin registration and a ball bearring baren. I had a hard time getting the long, skinny paper to lay down correctly so the registration was off on quite a few. I made this robot as one of an ongoing series for my infant son.

Julio Rodriguez (Skokie, IL, USA)
"White Heron in Snow"
Email: julio.rodriguez@walgreens.com

Block: birch plywood
Ink: water color powder pigments
Paper: Japanese Hosho
Edition: 40

Traditional Japanese winter scene. Special techniques used include bokashi(color gradations), karazuri (blind printing), kimedashi (heavy embossing)and wood grain printing. Six impressions.



Carole Baker (Gustavus, AK, USA)
Email: bogorchid@gmail.com

Block: l linoleum block and 5 wood blocks (4 shina ply and 1 bass wood)
Ink: dry pigment, tube watercolor, and methyl cellulose
Paper: hosho
Edition: 31

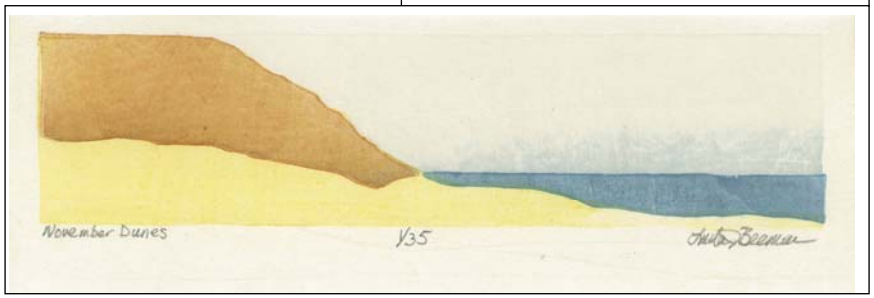
I used linoleum for the key block. This was the first time I'd used lino using Japanese technique and was happy with the results. More about this print on my blog: http://carolebaker.blogspot.com/2009/10/nasturtium-print.html

Linda J Beeman (Ovid, MI, USA)
"November Dunes"

Email: a2sdayschild@hotmail.com

Block: shina
Ink: watercolor
Paper: various
Edition: 35

Lake Michigan sand dunes



Barbara Patera (Seattle, WA, USA)
"Crawl Space"
Email: charlieovershoe@hotmail.com

Block: Maple ply
Ink: charbonelle etching ..... soft black .....
Paper: Magnani Pescia - White
Edition: 40 plus 3 AP

Patricia B. Phare-Camp (Citrus Heights, CA, USA)
"Strange Fruit"
Email: phare-camp@imp-s.com

Block: Linoleum
Ink: Relief: Violet is Daniel Smith Oil based, Black is Graphic Chemical Water Based
Paper: Fabriano Roma; Dark Blue and a yellow/orange mulberry with red thread inclusions
Edition: 38

This is a mixed media relief print using the techniques of chine colle and linoleum cut. It was printed using the Dick Blick etching press I inherited from Carol Wagner, Baren's own "Sacramento Carol."
The imagery was inspired by Billie Holiday and the view from my son's front porch in Tennessee. When I first saw that dead tree I thought "I need to draw that." Then over next few evenings I watched a waxing moon rise over that same treeline till just as I signed up for this exchange it was full and a mellow orange color. Later as I was working out the details my master's thesis adviser asked if a skeleton would be hanging from the tree; I'd just been listening to Billie Holiday recordings and immediately thought "Strange Fruit."

Connie Brewer (Gillette, WY, USA)
"Red-Winged"
Email: cbrewer@vcn.com

Block: Linoleum
Ink: Daniel Smith Water Soluble Relief Inks 5 colors
Paper: Stonehenge
Edition: 41

Red-wing Blackbirds are my favorite bird from childhood, singing their hearts out on the shores of the Susquehanna to the banks of the Powder River. My attempt at multiple blocks and colors as I get braver - the smaller size and format encouraged experimentation.

Monica Bright (Smithfield, UT, USA)
"Quirk"
Email: megs_84321@yahoo.com

Block: 3"X9"
Ink: Dan Smith water based
Paper: Stonehenge
Edition: 32

Fertility is a serious issue for me. This image represents my struggle to be biologically successful. After years of tests, procedures, etc. I feel like a teathered bird waiting on an "innocent" capricious God to free me meanwhile hemmed in on all sides by all those rules, processes, and procedures constructed by the miraculous medicine that allows me limited success.

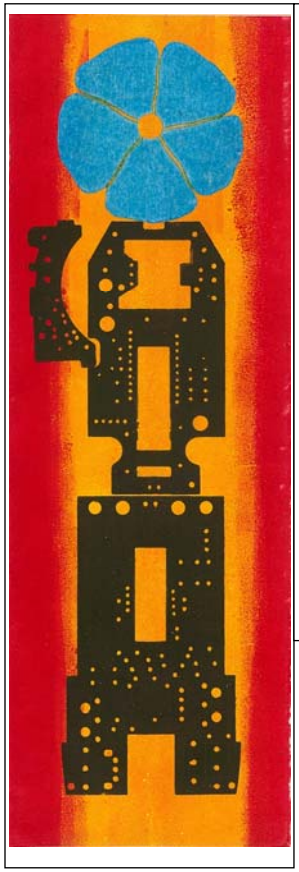
Mary Kuster (Lexington, KY, USA)
"The Hope is Gone"
Email: mkuster@kusterart.com

Block: Poplar
Ink: Graphic Chemical Perfection Palette Process Blue, Yellow & Red with gold metallic pigment
Paper: Handmade from corn husk and cotton
Edition: 50

Alex Orgren (Andover, NJ, USA)
"Cattails"
Email: orgren@lgsinnovations.com

Block: 7 colors on 6 shina blocks, 13 drops on average
Ink: Guerra pigment dispersions, Akua Kolor (black only)
Paper: Nishinouchi, some Yamaguchi
Edition: open

I chose a new challenge for each exchange. This time it was to attempt more of a loose, free style. I took some anatomical liberties with the subject to facilitate this goal. This is also the first bokashi I've done for an exchange.
My original concept didn't include a keyblock, but color test drawings looked better with it, so I carved one anyway. I liked how it printed, also. The image doesn't pop out as well without the keyblock.



Tiberiu Chelcea (Pittsburgh, PA, USA)
"Happy Family: Him"
Email: tibich72@gmail.com

Block: Monotype; Monoprint off found objects; Woodcut; Watercolor; Collage
Ink: Caligo; Gouache mixed w/ Caligo base, DS Relief
Paper: Fabriano Rosaspina
Edition: 41

This is a variable edition since I've used monotype to print the background. This print is more of a pun on the technological meaning of "family", which is a set of closely related products. I've made 4 of these pun prints: "him", "her", "the kid", and "the newborn" -- I guess representing that mythical average family with 1.87 kids. These are related to a series of prints/drawings/collages that use circuit boards. However, I think this series is evolving into a different direction than these "family" prints (bit less colorful, less exuberant), so won't continue with them. It was still good to get the pun out of my system, so to say.

Claudia Coonen (Haiku, HI, USA)
"Coco Palms"
Email: mauiclaudia@gmail.com

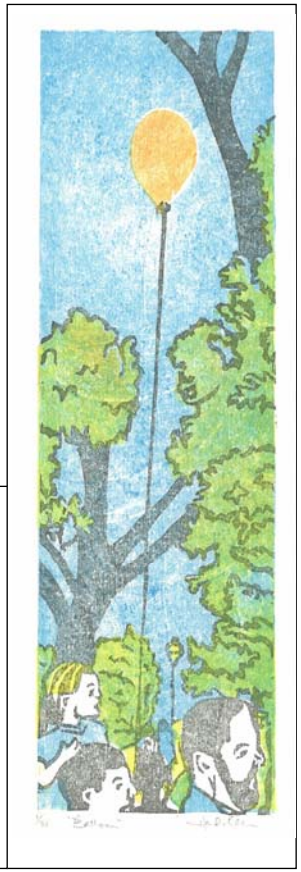
Block:
Ink: DS Water Relief Ink
Paper: Thai Banana Paper
Edition:

Coconut Palms are a staple of island life throughout the Pacific. The Hawaiians of old times used to plant a coconut when a baby was born, knowing that one tree would help provide for a individual with food (the meat and the water), oil (from the meat), fronds (for baskets and thatch) and bark (for straining) and probably the wood. We watch the movement of the fronds to see wind speed.

George Jarvis (Akita, Japan)
"Izumi" (泉)
Email: gjarvis@k8.dion.ne.jp

Block: Matsumura Shina Plywood
Ink: Godo Soya Black
Paper: Unsized Kozo
Edition: 50

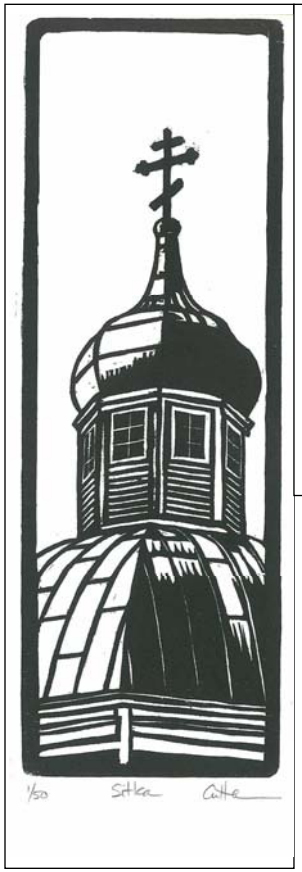
Izumi means spring, like where water comes up.
Obviously influenced by Ingres.
Printed via baren.



Heidi Koelz (Pawtucket, RI, USA)
"Balloon"
Email: heidikoelz@gmail.com

Block: Shina plywood
Ink: Yasutomo Bokuju sumi ink and guache
Paper: Shin-Torinoko Washi
Edition: 31

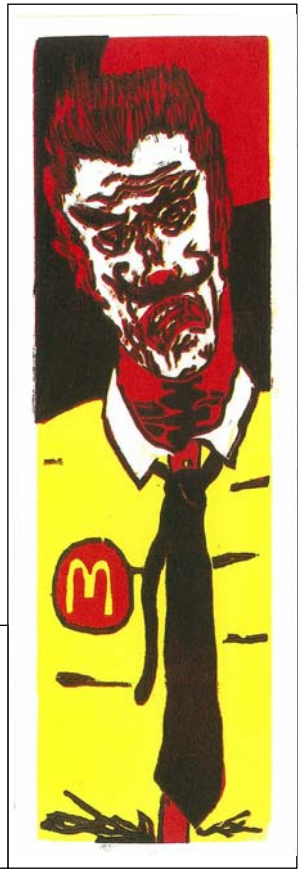
This was my first moku hanga print using multiple blocks (three in this case); a photograph my husband took in Central Park provided the inspiration.



Diane Cutter (Ceiba, Puerto Rico)
"Sitka"
Email: cutterstudio@yahoo.com

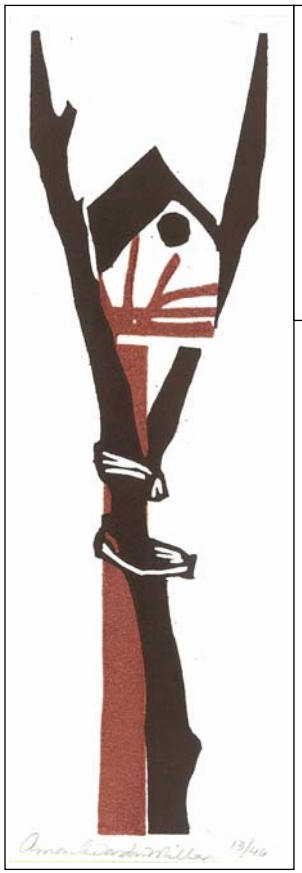
Block: woodcut
Ink: Graphic Chemical Litho Ink-#1796
Paper: Arches 88
Edition: 50

I fell in love this year... with Alaska. I found the landscape, the plant and animal life, the architecture, and the people inspiring. Though I may never go back there, Alaska resides now in my heart. Sitka's historic church, nestled in the center of town, is a reminder of the Russian dominance centuries back. This woodcut is part of a planned series of Alaskan buildings.



Daryl DePry (Henderson, NV, USA)
"Corporate Death Burger"
Email: dzipper@cox.net

Block: ½" Birch Plywood
Ink: Daniel Smith oil based ink
Edition: 35



Amanda Gordon Miller (Baltimore, MD, USA)
"Simple Birdhouse"
Email: AmandaGordonMiller@gmail.com

Block: shina (2 blocks)
Ink: Akua Intaglio (2 colors)
Paper: Magnani Pescia
Edition: 46

Printed with a press.

Doug Haug (Colorado, USA)
"Walking Chester"
Email: doug.haug@gmail.com

Block: Single Linoleum
Ink: Daniel Smith
Paper: Rives LW white
Edition: 35

Hand colored due to my lack of experience with multiple blocks.

Kolene Dietz (Lawrence, KS, USA)
"Flycatcher In Repose"
Email: kadietz@sunflower.com

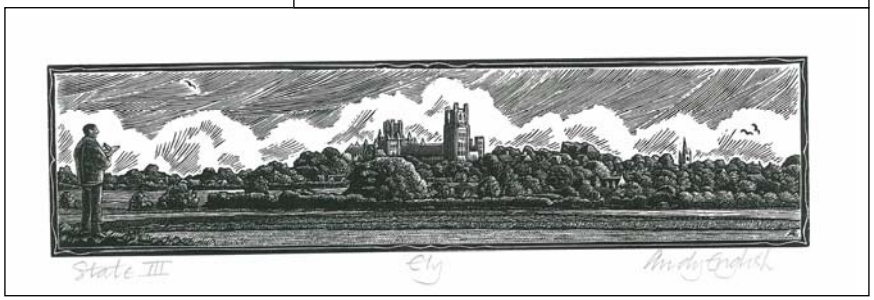
Block: 2 blocks: 1 cherry woodblock, 1 linoleum block
Ink: Caligo Safe Wash Oil Relief Inks
Paper: Rives BFK Tan, 280gsm
Edition: 36

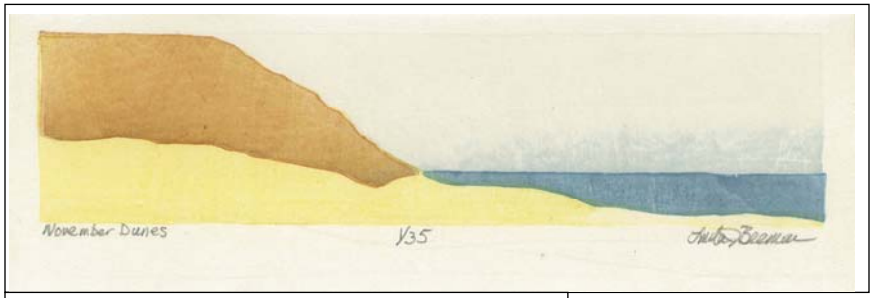
Another backyard visitor as seen from my kitchen window in early August. The background was carved from cherry wood and the bird on its perch from linoleum.

Andy English (Ely, United Kingdom)
"Ely"
Email: andyenglish@btinternet.com

Block: Lemonwood endgrain block
Ink: Lawrence's Carbon Black Letterpress ink
Paper: "Edwina Ellis" special making of Zerkall paper
Edition:

I had originally planned some new ideas for this project but the shape of the block put me in mind of an old fashioned panoramic print and so I engraved a view of the cathedral city of Ely from a point close to my house and studio. It was printed on an 1865 Albion handpress.





Gillyin Gatto (Machias, ME, USA)
"Bobcat Path"
Email: bobcatpath@207me.com

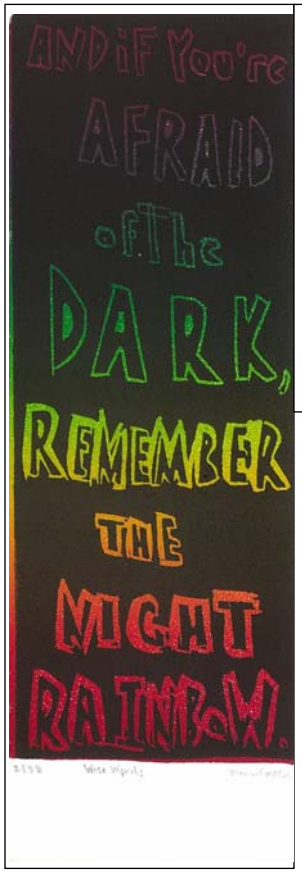
Block: MOHAWK CHIEF cigar box
Ink: van son OIL BASE PLUS - Black
Paper: Hakusan
Edition: unlimited

BOBCAT PATH is a depiction of my home address. I printed it first a couple of years ago on my mail box, minus the words, and the cat's spots. The 3 x9 " size for this exchange just happened to motivate me to add the words and put details into the body of the Bobcat. I carved on a side piece from a Mohawk Chief cigar box. I do have Bobcats and Rabbits running up and down and printing theirs tracks on my quarter mile gravel road-among many other creatures who are my recurring muses

Bea Gold (Los Angeles, CA, USA)
"Ballerina"
Email: bnj50@att.net

Block: Shina, 4 images
Ink: Akua-Kolor
Paper: Hakuraku
Edition: 60

Akua-Kolor Paint, Special brushes for paint bought McClains, Damp Hakuraku paper Bought at Baren Mall, Methyl Cellulose paste bought at local science supply store, Ball Bearing Baren bought from Baren Mall. Loved this small odd size. May make a series of Ballet dancers using the 3" x 9" size. FUN!



Marisa Escolar (San Francisco, CA, USA)
"Wise Words"
Email: marisa.escolar@gmail.com

Block: lino
Ink: Oil-based, graphic chemical, hand-mixed viola and rainbow roll
Paper: Reeves BFK, bright white, 250 gsm
Edition: 38

This phrase is the title of a favorite children's book by Cooper Eden. Lately it's been particularly resonant for me. I hope it speaks to some of you as well.

Michael Gaffney (Salt Lake City, UT, USA)
"Transient Inhibition"
Email: mrgaffney@comcast.net

Block: Luan ply and Sintra
Ink: Graphic Chemical
Paper:
Edition: 31