

[Baren] Exchange #52

Endangered



Maria Arango— Las Vegas, Nevada USA
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Print Title: "Nurture"
Paper Dimension: 10" x 7 ½" / Image Dimension: 8" x 6"
Block: Shina plywood / Pigment or Ink: Daniel Smith oil-based black, Akua-Kolor
Paper: Somerset
Edition: 50

Comments: All of nature will sadly be endangered one day unless we lovingly nurture what we have. I just found an image of two penguins huddling in the cold that suggests the way we should love all of nature.



Jeanne Norman Chase—Florida USA
studiojnc@verizon.net

Print Title: "Tiger, Tiger"
Paper Dimension: 7 ½" x 10" / Image Dimension: 5 ½" x 6"
Block: linoleum / Pigment or Ink: Graphic Chemical Relief Ink
Paper: Rives
Edition: 40

Comments: Familiar phrase "Tiger, tiger, burning bright". I meant it that the tiger is in danger of not burning bright anymore due to being an endangered animal.



Diane Cutter—Ceiba, Puerto Rico USA
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Print Title: "Parrot"
Paper Dimension: 10" x 7 ½" / Image Dimension: 6" x 5 ¼"
Block: Mounted linoleum
Pigment or Ink: Daniel Smith Relief Oil Traditional Black #79
Paper: Japanese handmade (I've had it so long I no longer have a record)
Edition: 100 varied

Comments: My endangered species is the Puerto Rican parrot (*Amazona vittata*), known locally by the Indian name 'Iguaca'. When the Spaniards arrived in the islands they numbered in the millions. Down to 13 birds in the 1950's, they are being carefully nurtured and put back into the wild by the hard-working staff of the El Yunque National Forest and now number around 50 or so. Without these efforts, this bird would certainly be extinct.



Gillyn Gatto—Machias, Maine USA

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Print Title: "Rise Up!"

Paper Dimension: 10" x 7 ½" / Image Dimension: 5" x 7"

Block: linoleum / Pigment or Ink: Gamblin Intense Black

Paper: SOBA

Edition: 100

Comments: I never imagined that in my own lifetime we would have progressed/regressed so far as to be unsure if we have actually KILLED the ocean and thus endangered every species in it. There are many endangered species IN the ocean, such as the HUMPBACK WHALE, I have asked to enter my work. But the entire SEA itself is now approaching ACIDIFICATION levels which will result in no one being able to live in it. How is it possible that GREED AND IGNORANCE has triumphed over Love of life and right action? There is no ready answer to this question. I am happy to have created a simple little image which hopefully will remind us of the precariousness of our present situation.



Aaron Gillette—Bettendorf, Iowa USA

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Print Title: "Bengal!"

Paper Dimension: 10" x 7 ½" / Image Dimension: 7 ½" x 5 ½"

Block: Linoleum / Pigment or Ink: Akua Kolor / Paper: Sekishu

Edition: 45



Bea Gold—Los Angeles, California USA

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Print Title: "Monkey Face"

Paper Dimension: 7 ½" x 10" / Image Dimension: 7 ½" x 9 ½"

Block: 4 shina / Pigment or Ink: Akua-Kolor

Paper: Nishinouchi

Edition: 60

Comments: Water base hanga style. Enjoyable, complicated, always could be better and always more to learn.



Mary Grassell—Hurricane, West Virginia USA

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Print Title: "Burning Words"

Paper Dimension: 7 ½" x 10" / Image Dimension: 5" x 7"

Block: Linoleum / Pigment or Ink: Daniel Smith Relief

Paper: Reeves BFK

Edition: 30

Comments: Every culture burns its books at one time or another. In this print I am lamenting the fact that we are burning our books now as we progress technologically. In the image, the person is texting while books and knowledge are burning, much to her nonchalance.



Karma Grotelueschen—Wisconsin and Illinois, USA
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Print Title: "Bats"

Paper Dimension: 7 ½" x 10" / Image Dimension: 5" x 8"

Block: Linoleum / Pigment or Ink: Daniel Smith Water Soluble Oil Black

Paper: Yasutomo Sumi-E

Edition: 100

Comments: Bats worldwide are threatened with loss of habitat and extermination due to unpopularity based on myths and lack of understanding of the environmental good they do. North American bats naturally roost in hollow trees, which are rarely left standing due to logging and urbanization. Recently, bats are found to be dying in large numbers due to a fungal disease called white nose, which is so far poorly understood. Learn about bats and give them a chance!



Carol Hetherington—Canberra, Australia
carolhetherington2@yahoo.com

Print Title: "An Inconvenient Truth"

Paper Dimension: Cuban (7 ½" x 10") / Image Dimension: 5" x 7 ½"

Block: Redwood / Pigment or Ink: Akua Intaglio / Paper: Various

Edition: 50

Comments: This says it better than I can - Global warming is weakening the edge ice in the Arctic and shortening the season during which it is close enough to shore for polar bears to move easily between floes. Many bears find themselves stranded either on land, where adequate prey is difficult to find, or on ice miles out at sea. "Its plight is a wake-up call: we must act now to stem the tide of climate change while there is still time and space for hope." (Steven John Kazlowski)



George Jarvis—Akita, Japan
gjarvis@k8.dion.ne.jp

Print Title: "Endangered"

Paper Dimension: 25.5cm x 19cm / Image Dimension: 13cm x 20cm

Block: Matsumura Shina Plywood / Pigment or Ink: Nippon Ink Co. Soya Black

Paper: Echizentorinoko (越前鳥の子)

Edition: 50

Comments: The birds are 鶺鴒(Toki or Japanese Crested Ibis), the amphibian is a 北陸山椒魚(Hokurikusanshou or Salamander), and the mammal is a 人間(ningen or human being). The first species is of considerable public concern and its welfare is usually national news. The health and welfare of the other two species seems to be of far less interest.



Sue Kallaugher—Baltimore, Maryland USA
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Print Title: "Wild Mustang Vanishing"

Paper Dimension: 10" x 7 ½" / Image Dimension: 10" x 7 ½"

Block: Maple plywood / Pigment or Ink: Pigment, gouache, water soluble printing ink.

Paper: Rives BFK

Edition: 36

Comments: This is my fourth woodcut print ever. Thanks to L P Mallon for her inspiration horse photos. Some pochoir used (with permission from our coordinator).



Ld Lawrence—Sequim, Washington USA
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Print Title: "Temple of The Honey Bee"
Paper Dimension: 10" x 7 1/2" / Image Dimension: 6" x 5 1/2"
Block: linoleum / Pigment or Ink: Charbonell
Paper: Arches
Edition: 34



Sharen Linder—Kildeer, Illinois USA
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Print Title: "Sea Otter"
Paper Dimension: 10" x 7 1/2" / Image Dimension: 10" x 7 1/2" "
Block: Linoleum / Pigment or Ink: Graphic Chemical and Ink
Paper: Rives Lightweight
Edition:



Name: mmmaciej—Melbourne, Australia
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Print Title: "The Elder"
Paper Dimension: 190mmx245mm / Image Dimension: 134mmx210mm
Block: Timber / Pigment or Ink: Oil Based Inks
Paper: Hosho 95gsm
Edition: 31

Comments: This has been created for the 'Baren Forum' Print exchange 52, 'Endangered'. My interpretation of this subject is that the knowledge of indigenous Elders is disappearing as the consumerist machine rolls forward. With it dies indigenous culture and is quickly replaced with consumerism. A death of an Elder can be likened to a library being burnt to the ground. All the knowledge of the land, plants and animals dies with them. This picture is an ode to the Elders of Australia.



Achim Nicklis—Seattle, Washington USA
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Print Title: "Hopefully Endangered"
Paper Dimension: 8 1/2" x 10" / Image Dimension: 5 1/2" x 8"
Block: wood / Pigment or Ink: Holbein gouache
Paper: masa
Edition: 40

Comments: I was struck with terror by the nuclear catastrophe of Fukushima, as I was by 3milesland or Chernobyl. However, driving by cooling towers I am weirdly attracted to their shape and size, they are beautiful structures. I tried to capture the menace of the technology and the serenity of the structures. What is my palette? Of course, orange and black, the traditional sumi ink colors. I first was fixated on the mirror image of what you see, but I found it too pleasing; the image you see I read as less pretty, more disturbing. I am always struck at the difference of an image and its mirror. It does make a difference. Endangered, lot's of things I love are. I was thinking hard. And then I was thinking about the opposite, not endangered, and then it dawned on me that I never dared to want something endangered because of the sad, pc connotation of the phrase. This is my result. All I can say about nuclear power: Hopefully endangered. I used moku hanga for the print. I didn't want to make nice with a bokashi grading for the background. I chose the technique of ita-bokashi, or soft edge gradation, for the interior of the condensation cloud. It is a first attempt, forgive my lack of technique. But I like where this technique could go in a master's hand to produce a less defined line with some control in contrast to true bokashi.



Angela Oates—Sacramento, California USA
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Print Title: "Talk Back"
Paper Dimension: 10" x 7 ½" / Image Dimension: 8" x 6"
Block: Shina / Pigment or Ink: Gamblin Oil Based / Paper: Rives light weight
Edition: 31

Comments: Talk Back is a reaction to the story we are writing. What intrigues me are all the political, social and economic implications about talking back (or not). This animal is definitely talking back. Question is are we listening?



Lawrence Pinto—Evanston, Illinois USA and Montreal River Harbour, Ontario, Canada
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Print Title: "Pure Water"
Paper Dimension: 7.5" x 10" / Image Dimension: 6.5' x 9"
Block: plywood / Pigment or Ink: watercolor
Paper: shin torinoko, Rives light and seki shu
Edition: 40

Comments: This is a view of my friend Ward fetching pure drinkable water from under the ice on Lake Superior in March, 2011. The ice was difficult to render and required two blocks of white, to cover the jagged ice and for snow on the land. Print required images toward the land from on top of the ice; it was -25 C that day so sketches were not possible. This year there is no ice. Ice is declining from year to year on average. Superior still has drinkable water and is within 700 km of 3 population centers. May that continue!



Julio Rodriguez—Skokie, Illinois USA
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Print Title: "Homage to Saito"
Paper Dimension: 7 ½" X 10" chuban / Image Dimension: 7" X 9 ½"
Block: / Pigment or Ink: Woodblock watercolor ink
Paper: Rives White & Arches White
Edition: 35

Comments: Based on one of my favorite images ("Coral") by one of my favorite Japanese Masters; Kiyoshi Saito (1907-1997). It was the work of Saito and others in the Sosaku Movement of the 1950's & 60's that attracted me to try woodblock printmaking. When I found the Baren group online in 1998 it was these type of vibrant, avant-garde & self-made images that I wanted to create, still do!



Graham Stephens—Portland, Oregon USA
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Print Title: "Derailed"
Paper Dimension: 10" x 7 ½" / Image Dimension: 8" x 6"
Block: Shina Ply / Pigment or Ink: Gamblin Black
Paper: Lennox 100
Edition: 31
Comments:



Lisa Toth—Chester, New York USA
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Print Title: "Greenhouse"
Paper Dimension: 7 ½" x 10" / Image Dimension: 5 ½" x 8"
Block: maple / Pigment or Ink: Caligo Safe Wash Relief Ink
Paper: Rives lightweight
Edition: 50

Comments: I chose small farms as my endangered theme. This image is of the inside of a greenhouse (with a tomato crop) that belongs to a friend who owns a small organic farm in Orange County, NY. Orange County, like many other counties in the northeast, used to be home to hundreds of farms. Now there are fewer farms and much farmland has been turned into housing developments or put to industrial use. However, there are still some old family farms left and newer ones too.



Frank Trueba—Felton, California USA
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Print Title: Science: "Endangered Species"
Paper Dimension: 10" x 8" / Image Dimension: 5" x 4 ½"
Block: Two blocks / Pigment or Ink: Black: sumi/Red: gouche
Paper: Rives lightweight
Edition: 45

Comments: In today's world, science seems to take a backseat to politics and I'm afraid that the scientific method is an endangered species.



Anne van Oppen—Southern California
annevo5@hotmail.com

Print Title: "Twilight"
Paper Dimension: 10" x 7 ½" / Image Dimension: 8" x 6"
Block: Two blocks: Shina Plywood & Linoleum
Pigment or Ink: Caligo Safe Wash Relief Ink / Paper: Mulberry
Edition: 31

Comments: This is a two block print inspired by the work of Antonio Frasconi. I enjoy the way he layers his images. I used linoleum for the foundation of color and the shina plywood for the image. I added a piece of hand dyed mulberry paper chine colle to the owl's face in order to get the yellow eyes. This print was printed on my Halfwood Etching Press. The species represented are the American Burrowing Owl, Costa Rica's Blue sided Leaf Frog and the Polar Bear.



Janel Warmington—Granville Ferry, Nova Scotia, Canada
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Print Title: "Endangered, unregistered Blanding's Turtle"
Paper Dimension: 7 ½" x 10" / Image Dimension: 5 ¾" x 7 ¾"
Block: ¼" birch plywood / Pigment or Ink: Akua Ink / Paper: Stonehenge-Cream
Edition: 31

Comments: I've just started doing woodcuts this last summer. This is my second reduction print. What a scary, thrilling process!

In regard to my image, the Blanding's Turtle is close to my heart and the hearts of Nova Scotians. We have a small, protected population in Kejimikujik Provincial Park listed as "threatened" which means they are likely to become endangered unless something in the situation changes.



Gayle Wohlken—Burton, Ohio USA

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Print Title: "Fruit Bat"

Paper Dimension: 7 ½" x 10" / Image Dimension: 6" x 8"

Block: cherry / Pigment or Ink: oil based

Paper: kitakata

Edition: 31



Jennifer Zalewski—Syracuse, New York USA

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Print Title: "Wilk w Spoczynku" (Wolf at Rest)

Paper Dimension: 10" x 7.5" / Image Dimension: 6" x 8"

Block: Linoleum / Pigment or Ink: Speedball, hand-colored with watercolor pencils

Paper: Card Stock

Edition: 31

Comments: I visited Poland in 2002 with an awesome tour group that took us to National Parks and Historic Sites along the eastern border of the country. One of the highlights was visiting a Reserve of rare Polish animals in the Białowieża Forest, and seeing Wilk- (pronounced \'Vilk\')- Polish Wolves. Wilk are considered critically endangered and although they have been established in wilderness areas east of the Vistula River, they are still struggling in the west. Mortality is high, and packs are still too small and scattered for long-term survival. Hopefully this will change in the near future!

My Exchange piece is from a block of brown linoleum. I usually use Akua ink but due to drying time, I chose Speedball this time. I also decided to try my hand at hand-coloring after ogling over a book of Margaret Preston's hand-colored woodcuts at my local university library. I experimented with a variety of media but eventually chose to use watercolor pencils (Prismacolor and Derwent) for this task.



Name: Gilda Zimmerling—Templeton, California USA

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Print Title: "Baobab Tree" (African Endangered Tree)

Paper Dimension: 7 ½" x 10" / Image Dimension: 6" x 8"

Block:

Pigment or Ink: Speedball water soluble

Paper:

Edition: 35

For the [Baren] Exchanged #52, it was decided by the participants that the theme would be "ENDANGERED", calling attention to what we find endangered here on planet Earth, be it plants, animals, cultures, or ways of life. The paper size for this exchange was chuban (about 10" x 7.5" or 24.5 cm x 19 cm).

Just as the members of Baren are so diverse, so was the approach to the concept of endangered. Prints ranged from the expected to the unexpected, all skillfully done, continuing the tradition of the hand-pulled relief print. It was a joy to work on this exchange and with this talented group of artist-printmakers.

Diane Cutter, coordinator [Baren] Exchange #52