



Education Guide

Out of Print

Created to accompany the
Nevada Touring Initiative's Traveling Exhibition Program,
a program of the Nevada Arts Council,
a division of the Department of Cultural Affairs and
supported by the National Endowment for the Arts.

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Information provided by:
Springville Museum of Art
Nevada Arts Council
Utah Arts Council
Utah Artists Project



Out of Print

The lithographic, intaglio, and relief prints contained in *Out of Print* were created specifically for this traveling exhibition and represent the work of 25 of Utah's finest artists. All pieces in the exhibit were designed and drawn directly on printed elements or plates by each artist; 46 impressions of each print were created. All work, proofing and printing (except for Wayne Kimball's piece that was produced in his home studio) occurred in the printmaking workshops of the Department of Art at Brigham Young University (BYU) in Provo, Utah.

All other proofs and impressions related to the *Out of Print* project were destroyed when the printing elements were effaced or altered in such a way as to render subsequent printing of similar editions impossible. Thus, the title *Out of Print* signifies that these exact images can not be reproduced again.

Out of Print is on loan from the Utah Arts Council's Traveling Exhibition Program. The exhibit is presented as part of the Nevada Touring Initiative (a project of the Nevada Arts Council) and is supported by both the National Endowment for the Arts *Challenge America* Program and through a partnership with the Nevada Museum of Art. The Nevada Touring Initiative is designed to support the work of artists and increase access to cultural events and experiences at the local level, particularly in communities that have typically been underserved. The Nevada Arts Council is a division of the Nevada Department of Cultural Affairs.

About Printmaking

Printmaking is the process of making artwork by printing, normally on paper. Except in the case of monotyping, the process allows for the production of multiples of the same image, which is called a print. Each piece, technically known as an impression, is not a copy but an original since it is not a reproduction of another work of art. Prints are created from a single original surface (technically called the “matrix”), which may be metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts; linoleum for linocuts and fabric plates for screen-printing.

Works printed from a single plate create an edition, in modern times each impression is usually signed and numbered to form a limited edition. A single print could be the product of one or multiple techniques.

Printmaking techniques can be divided into the following basic families or categories:

- **Relief Printing** – includes woodcut (or woodblock as the Asian forms are usually known), wood engraving, linocut and metacut. In Relief Printing the ink is applied to the original surface of the matrix.
- **Intaglio** – includes engraving, etching, mezzotint, aquatint, chine-collé and drypoint. In this process, the ink is applied beneath the original surface of the matrix.
- **Planographic** – includes lithography, monotyping and digital techniques. For planographic prints, the matrix retains its entire surface but some sections are treated to produce the image.
- **Stencil** – includes screen-printing and pochoir.

Other types of printmaking techniques outside these groups include, viscosity-printing, collography and foil imaging. Digital processes include

giclée, photographic mediums and combination of both digital process and conventional processes.

Many of these techniques can also be combined, especially within the same family. For example Rembrandt's prints are usually referred to as “etchings” for convenience, but very often include work in engraving and drypoint as well, and sometimes have no etching at all.

Applying Colors

Printmakers apply color to their prints using many techniques. The processes of etching, screen-printing, woodcut or linocut use multiple colors by utilizing separate plates, blocks or screens; or by using a ‘reductionist’ approach. In multiple plate color techniques a number of plates, screens or blocks are produced, each providing a different color. Each separate plate, screen, or block will be inked up in a different color and applied in a particular sequence to produce the entire picture. Every application of another plate of color will interact with the color already applied to the paper and this must be kept in mind when producing the separation of colors. The lightest colors are often applied first, with darker colors added successively.

The reductionist approach to producing color is to start with a lino or wood block that is either blank or with a simple etching. Upon each printing of color the printmaker will then further cut into the lino or woodblock removing more material, and then apply another color and reprint. Each successive removal of lino or wood from the block will expose the already printed color to the viewer of the print.

With some printing techniques like chine-collé or monotyping the printmaker may sometimes just paint the colors onto the surface, much like a painter, and then print. This ‘subtractive’ color concept is also used in offset or digital print and other contemporary print option.

vonALLEN (1950 –)



Untitled
Lithograph
1993

The intense fervor of the drawing, *Untitled*, and the dynamic organization of the visual elements found in this print express a period of tempestuous emotional turmoil in the artist's personal life. The images of vessels and trousers are symbols derived from Von Allen's personal iconography. "Everything is spinning and nothing is tied down. Emotion is important to understanding the interpreting art. My work is symbolic and figurative."

A ceramic sculptor, Von Allen is a graduate of Edinboro State College in Pennsylvania and holds an MFA from Syracuse University in Pennsylvania. Allen currently is an Associate Professor and Area Coordinator in the ceramic program of the Department of Visual Arts at BYU in Provo, Utah.



wulfBARSCH (1943 –)



I Tego Arcana Dei
Lithograph
1993

I Tego Arcana Dei reflects the theme of the temporal versus the spiritual world; the Latin title translating to: "Be gone! I contain the secrets of God." In Wulf Barsch's print, French doors separate the harsh human-made world from the natural form and harmonious color that is apparent through the glass. The vista beyond the doors represents the kingdom of God. Commenting on the piece, Barsch noted, "It is a world that we are not expressly excluded from, but can only be entered into with seriousness and without hypocrisy or blasphemy."

An emigrant from Germany, Wulf Barsch joined the painting faculty at BYU in 1972. He received the Prix de Rome from the American Academy in Rome in 1975. A leader of the second wave of the "Art and Belief" movement, Barsch proposes that a culmination of faith, heritage, imagination, and contemporary life is displayed through the use of abstract and geometric designs to emphasize spiritual themes.

connieBORUP (1945 –)



Stand of Trees
Lithograph
1993

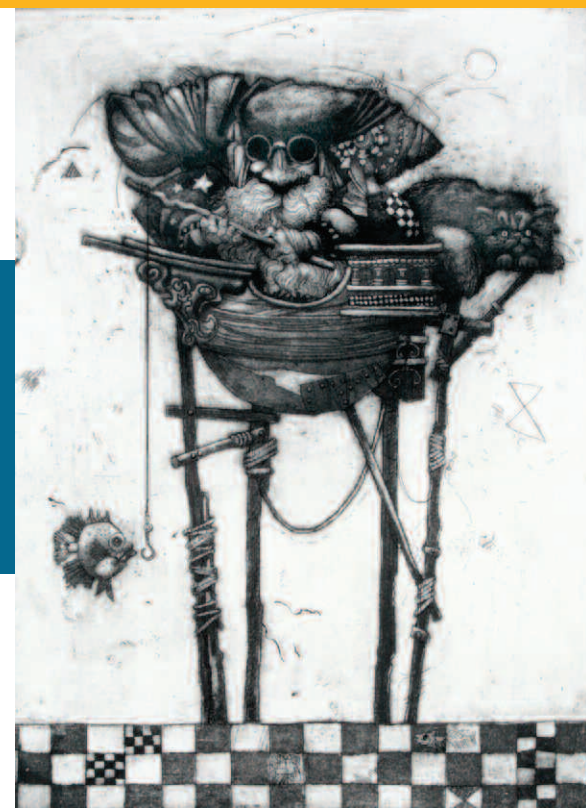
Growing up in rural Kaysville, Utah, Connie Borup established a bond with the open fields and flat stretches of land surrounding her. Primarily a landscape painter, she is fascinated with the hours at dusk when detail is lost to form and shape, creating a supernatural atmosphere. In this print, Borup's personal reverence for the land is communicated through her favorite subject of trees. "A peaceful landscape is frail, yet ordered; severe, yet inviting; linked to both place and memory."

Connie Borup earned a BA in German (1967) and a BFA in painting and drawing (1975) from the University of Utah in Salt Lake. She has taught art in high schools throughout Salt Lake Valley, at the University of Utah and in Provence, France for more than two decades. Borup is a recipient of the Utah Governor's Arts Awards, a High School Art Teacher of the Year Award and is represented by galleries in Salt Lake, Sun Valley and Palm Desert, California.

jamesCHRISTENSEN (1942 –)



Retirement
Intaglio
1994



James Christensen is a keen observer of human nature and enjoys depicting people in fantastical settings. "Art ought to be for the people. Unless the artist, the work and the viewer all participate, it is not a complete experience." In *Retirement* he gently satirizes retirement as a condition of precarious security. An elderly man dressed in opulent clothing sits in a dilapidated boat, which is supposed by rickety scaffolding. There is no bait on his fishing hook; he languishes in an elevated state of conspicuous inaction. Even the cat appears reconciled to its master's condition and has found a perch to curl up on.

James Christensen attended Santa Monica City College, University of California, Los Angeles and received his MA at BYU. Christensen was a faculty member of BYU's art department from 1976 to 1997.

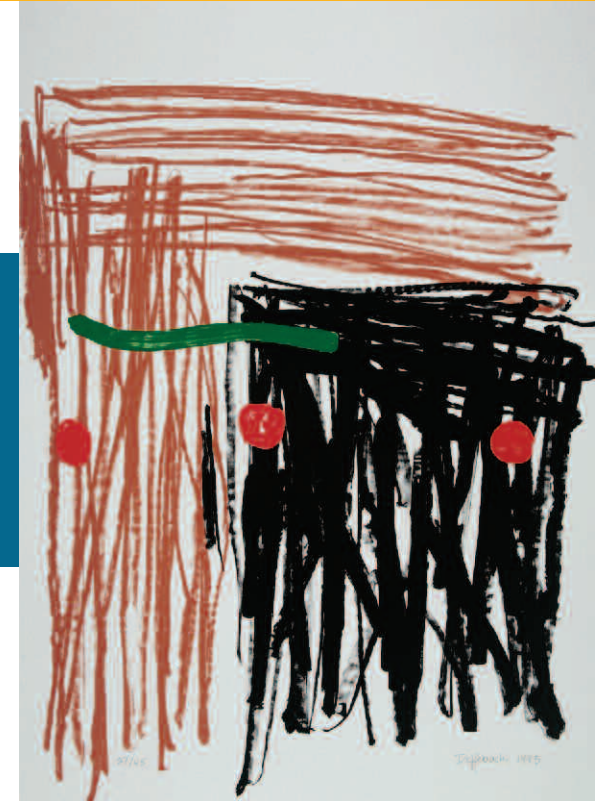


Steer
Lithograph
1993

Paul Davis has a long-standing interest in the cow as a subject matter. In this print the animal is rendered in a symbolic way, flattened out in shallow space. The image vacillates between a pictorial representation of a particular cow and an abstract sign of the cow. The ambiguity intrigues Davis who is primarily a painter and has turned his painterly approach to printmaking for this project. “I want my work to appear convincing and persuasive—to take something and change it, but still have it look credible.”

Born and raised in Rhode Island, Paul Davis received both his BFA and MA at Boston University before joining the art department at the University of Utah. His work has garnered a number of awards including the Painting Prize from the Utah Museum of Arts’ “Utah ’80,” a Utah Arts Council Arts Fellowship and the Western States Arts Federation/NEA Fellowship for Visual Artists. Davis’s work has been exhibited extensively including the Corcoran Gallery in Washington D.C. and the Amerika Haus in Hamburg, Germany.

Untitled
Lithograph
1993



This playful composition began simply as “fun strokes on paper” as Lee Deffebach, an abstract expressionist painter, experimented with the lithographic medium. She employed her non-objective sensibilities to produce an unpretentious arrangement of complementary colors and autographic marks. “It was strange to realize you had to work backwards and in black and white. I gained a great respect for printmakers.”

Lee Deffebach received her BA from the University of Utah in 1949 and studied in Florence on a Fulbright Fellowship. She studied at the Arts Students League in New York as part of the Modernists Movement of the 50s and 60s and later became one of Utah’s most accomplished painters of the modernist school. She received a Fellowship for Visual Artists by the Western States Arts Federation and her work has been exhibited extensively including a solo exhibition at the Salt Lake Art Center. Deffebach spent her summers in the artist community of Tuscarora, Nevada outside of Elko where she kept a summer home from the mid-fifties until just before her death in 2005.

davidDORNAN (1954 –)



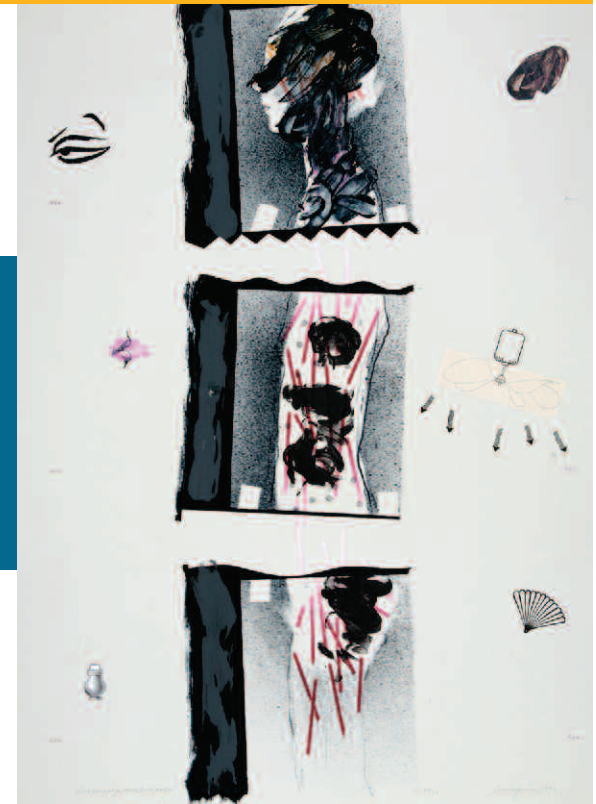
Untitled
Lithograph
1993

Fascinated with the various sizes and shapes and potential symbolism of containers, Dornan attempts to imbue his bottle images with character. In *Untitled*, the baby food jar with a squeeze bottle lid and painted-splattered texture is intended to reflect the human qualities of age and experience. "In reality we are all containers. We all have something inside, sometimes it's half full, sometimes it's half empty ..."

Now a resident of Helper, Utah, David Dornan taught in the art and art history departments of the University of Utah since early in the 1980s. Originally from Aurora, Colorado, He received his BFA from the University of Utah and his MFA from Arizona State University. Dornan has exhibited and sold his paintings and prints extensively throughout Utah, Arizona and elsewhere, and is the recipient of numerous awards for his work.



brentGEHRING (1942 – 2005)

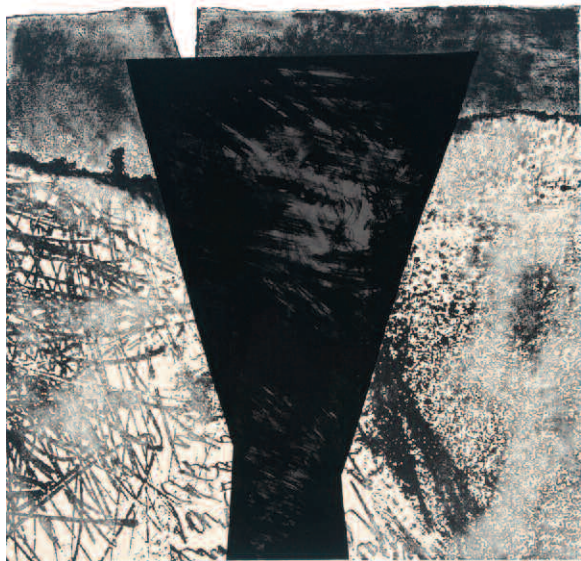


*Vision, Language, Water,
Earth, Air, Fire*
Lithograph , relief stamp,
Xerography and collage
1992

The theme of this print is based on an early medieval concept relating human temperament to the four basic elements, of water, air, fire and earth. Brent Gehring's image expresses his interest in the notion that human disposition can be influenced by cosmic phenomena. Here we find correspondences between anatomical elements, inert objects and words. The print includes unusual methods of printmaking such as collage and xerography.

Brent Gehring received a MFA at BYU and taught on the faculty for ten years. Gehring worked as an independent artist and teacher in Salt Lake City and Virgin, Utah until his death in 2005.

neilHADLOCK (1944 –)



Tortue
Lithograph
1993

Neil Hadlock prefers imagery that is non-representational and expressive rather than overtly pictorial or figurative. In *Tortue*, the bold enigmatic shape, placed against a vague textured background, reflects his experimental combination of elements and create a visual statement. Hadlock is also a sculptor and the robust energy that infuses this print is characteristic of his three-dimensional work. “I think that questions are more interesting than answers.”

Descending from two generations of blacksmiths and sculptors, Neil Hadlock is a founder of Wasatch Bronzeworks and a founding member of the North Mountain Artists Cooperative. He earned a BA from BYU in 1974 and an MFA from Utah State University in 1978. Hadlock was instrumental in the development of the BYU's Museum of Art.

hagenHALTERN (1947 –)



Southern Utah
Lithograph
1994



By working with lithographic washes directly on the plate, Hagen Haltern has created patterns and textures in *Southern Utah* that are reminiscent of images found in the natural world. The subtle fragmentation and dissolution of the image engages our imagination and adds to the deeply evocative nature of this print. “Half the time you are in control and half the time the image creates itself; I try to balance these two opposing forces.”

Hagen Haltern was born in Germany and completed his MFA in Kunstakademie in Dusseldorf. Haltern currently teaches drawing and painting as an Associate Professor in the Department of Visual Arts at BYU.

hal douglas HIMES (1956 –)



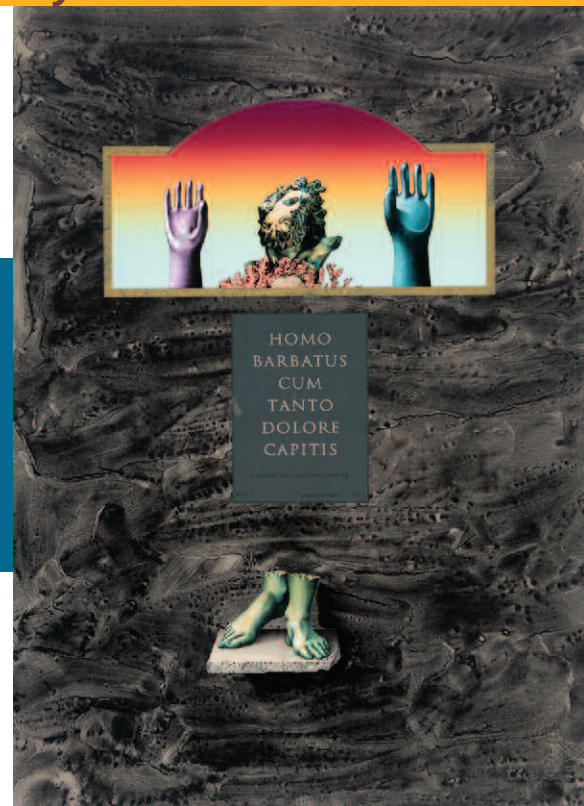
Yes
Intaglio and Relief
1993

Douglas Himes has always been fascinated with visual and verbal symbolism, commenting that “Symbols are nourishing. They provide a connection with objective truth.” In the piece *Yes*, Himes employs icons to spell the word “yes” in this piece. The goblet shape on the left forms a “Y”, but also represents the universal symbol of a vessel as a receptacle of divine grace. The sans serif “e” introduces a typographical element and the large mathematical sign on the right forms an “S.”

A third-generation “Art and Belief” movement artist, Doug Himes received both his BA and MFA from BYU where he majored in printmaking with an emphasis in intaglio. After teaching at BYU for five years, Himes now lives in the Missouri Ozarks. His work is found in numerous public and private galleries.



wayne KIMBALL (1943 –)



A Bearded Man with a Headache This Big
Lithograph
1994

The Latin inscription in the center of Wayne Kimball’s print translates as “A Bearded Man with So Great a Pain of the Head.” The magnificent bearded head is taken from the Greek sculptural group, *The Laocoon*. The piece of pink coral was believed by the Romans to possess healing properties. The rubber-gloved hands indicate the magnitude of the headache and the sculpted feet suggest that the disjointed figure can’t “stand” the pain anymore. “I have always been fascinated with the mysterious coming together of unrelated objects.”

Utah native Wayne Kimball, holds a BFA from the College of Southern Utah in Cedar City and a MFA from the University of Arizona, Tucson. He also is certified as a Tamarind Master Printer from the Tamarind Institute, University of New Mexico, Albuquerque. Kimball’s teaching experience includes a number of faculty positions at universities in New Mexico, Wisconsin, California, Texas, Arizona, and Utah. He is currently a professor and Area Coordinator of Printmaking in the Department of Visual Arts at BYU. Kimball has exhibited in hundreds of solo, juried and invitational regional, national, and international shows, and his work is part of more than 55 permanent institutional collections.

robertKLEINSCHMIDT (1927 –)



Nyarit Seeker II
Lithograph
1993

An image of a pre-Columbian Nyarit sculpture dominates Robert Kleinschmidt's print, *Nyarit Seeker II*. Ghostly mourners surround the primitive fertility figure as she attempts to illuminate the enveloping darkness with her two candles. Kleinschmidt selects and combines symbols intuitively. The tableau becomes a metaphor for humankind's search for meaning.

Robert Kleinschmidt studied art and humanities at universities in Washington and Chicago. He earned an MA and MFA at University of Wisconsin, Madison. Kleinschmidt retired after serving as the head of printmaking department at the University of Utah and continues to work from his studio in Salt Lake City.



susanMAKOV (1952 –)

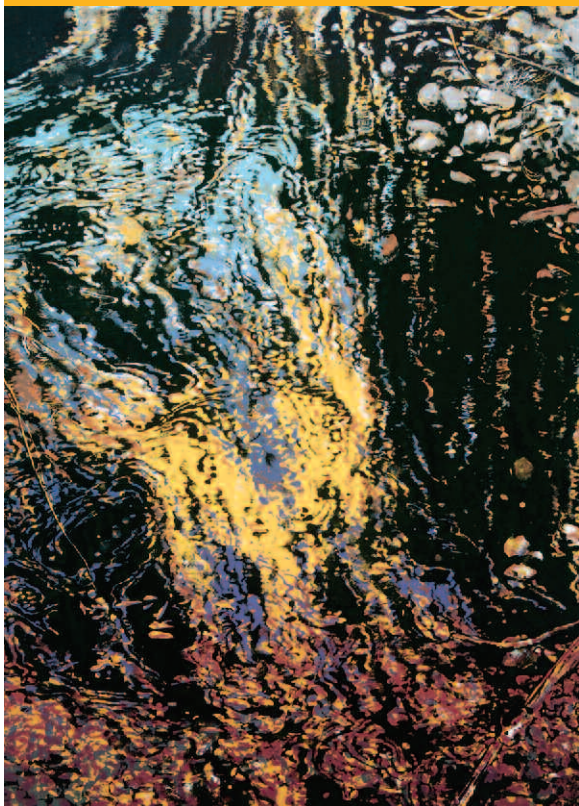


Lamentation
Lithograph
1993

The theme of *Lamentation* is based on Giotto's Renaissance painting *Lamentation* (c. 1305) that depicts the mourning of angels and disciples over the dead body of the Savior. Susan Makov substitutes elements of the original fresco—Giotto's hysterical angles have been changed into darting birds. "Instead of humanizing sacred personalities, I chose to depict the human qualities of a cat and the animal qualities of humans."

Susan Makov (BFA, Syracuse University, MFA, State University of New York at Buffalo) is Professor of Art at Weber State University in Logan, where she teaches printmaking and photography. An award winning artist, her work appears in numerous collections including the Museum of the American Indian, New York City and the Southwest Museum, Los Angeles. She has exhibited at places as varied as the Bradford City Art Gallery, Yorkshire, England; Chicago Center for Contemporary Photography and the Ucross Foundation, Wyoming. Makov co-wrote and illustrated the *Trading Post Guidebook: Where to Find the Trading Posts, Galleries, Auctions, Artists, and Museums of the Four Corners Region*.

robertMARSHALL (1944 –)



Mystery Pool
Lithograph
1992

The image of *Mystery Pool* is an extension of the aquatic theme that has interested Robert Marshall for several years. Although his patterns and textures of water created an abstract image, Marshall has always felt it necessary to retain a recognizable relationship with nature. "I would hope that my work confirms my love and involvement with nature, honors it and celebrates it."

Robert Marshall was born in Mesquite, Nevada. He attended BYU, where he earned a BA in 1966 and a MFA in 1968. He taught for a short time at Fullerton College in California before returning to BYU in 1969 to join the studio art faculty. He has served as chairman of the Department of Visual Arts for 12 years and as director of study abroad programs in London and in Madrid. Marshall is also a documentary film maker.



peterMYER (1934 –)



*He Was Cut Off Out of the
Land of the Living*
Lithograph
1992

Handel's Messiah provided the inspiration for Peter Myer's stark and dramatic crucifixion image. The broad beam of light that ascends from the Savior's head crowned with plaited thorns underscores his divinity. The red sphere refers to the sun that was darkened at the time of his death.

Born and raised on the east coast, Peter Myer completed his BFA at BYU and his MFA at the University of Utah. In 1959 he served as the chair of the Department of Art at the University of Nevada, Las Vegas from 1962 to 1972. He then joined the faculty at BYU where he taught figure drawing for 30 years. Myer lives in Provo, Utah.

edieROBERSON (1929 –)



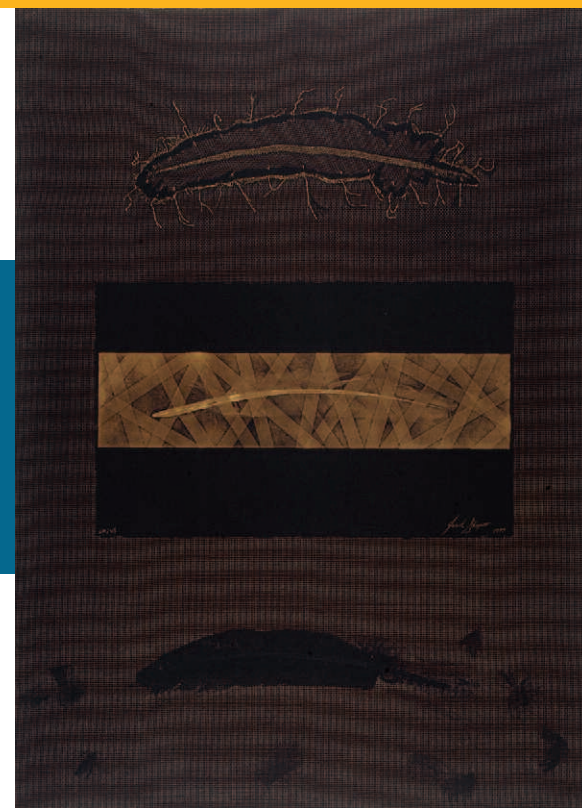
Untitled
Lithograph
1993

Departing from her super realism style of painting, Edie Roberson explores the world of color and texture to create this totally abstract image. The profusion of brilliant hues was inspired by an accidental combination of pigments on a small scrap of paper. “It’s fun for people to come and look at something that is abstract and has no title.”

Born in Delaware, Edie Roberson studied painting at the Pennsylvania Academy of Fine Art for several years. Motivated by the climate and beauty of Utah, she moved to Salt Lake City in 1950, working since then as an independent artist. Roberson describes herself as a Super-Realist who likes to get close enough and deep enough to explore every surface and detail.



janetSHAPERO (1953 –)



Tethered
Relief (collograph)
1994

In *Tethered*, three feathers are suspended within a mesh-like grid. The central one is encased further behind a lattice screen. The feather, often associated with freedom of movement, is ironically constricted here, alluding to varying kinds and degrees of bondage. Janet Shapero notes, “My exploratory approach of working is open to various possibilities of assembling in order to create the most effective totality.”

Originally from Boston, Janet Shapero received her BFA from the Rhode Island School of Design and her MFA from the University of Wisconsin, Madison in printmaking and sculpture. Shapero’s work has been represented in national and international solo and group exhibitions, and public and private collections in Italy and the United States.

brucehixsonSMITH (1936 –)



*Bait (The Woman
Taken in Adultery)*
Lithograph
1993

In this familiar incident from the New Testament, an adulterous woman is used as bait by her faceless accusers to trap the Savior into contradicting the Law of Moses. Using abstracted forms placed within undefined space, Bruce Smith conveys the emotional impact of the story through the power of color and gesture. “Intuitively I have searched for images and forms that reflect my feelings, values, awareness, convictions, and bewilderments.”

Bruce Smith, a Utah native, received his MFA from the University of Utah and later studied at the Art Students League in New York. Smith is currently on faculty in the Department of Visual Arts at BYU.

frankanthonySMITH (1939 –)



Chalk
Lithograph
1993



Tony Smith presents us with a topographical study of a white sphere against a yellow ground in *Chalk*. The stick form functions as a directional element that energizes static sphere and becomes a symbol of the hope that Smith finds in art. “My work is about landscape vocabulary but not in a landscape context...the sphere sits alone on a rich mango-colored dirt which represents the treasure that he world could become.”

A Utah native, Tony Smith earned a BFA (1961) and MFA (1964) at the University of Utah, and also studied at the Arts Students League of New York. He taught at Wayne State University in Detroit, Michigan, before he returned home to begin his teaching career at the University of Utah. Recently retired, he continues to work full-time as an artist. Smith is represented in national and international collections and at the National Collection of Fine Arts Museum, Geneva, Switzerland.

garyernestSMITH (1942 –)



Guardian
Lithograph
1993

Like Gary Smith's many paintings based on early childhood memories of life in rural Oregon, the image in *Guardian* stands as an icon for the farm laborer. By eliminating detail and using a minimum of color, Smith creates a solid form that suggests a physical strength of those who work the land. "It's characteristic of my work to emphasize the values and the strength of design."

Now living in the arts community of Highland, Utah, Gary Smith was born in the rural Eastern Oregon community of Baker. He attended Eastern Oregon State College and earned a MFA from BYU. Smith served in the United States Army for two years as an illustrator, joined the faculty at BYU and acted as its gallery director for three terms. Smith has been self-employed as an artist since 1972. His works of 20th-century life hang in museums and university collections throughout the west.

douglasSNOW (1927 –)



Untitled
Intaglio
1994



Doug Snow's abstracted landscapes are inspired by the red rock country of southern and south-central Utah. Drawing directly onto the etching plate, the artist worked outdoors, observing the large forms of the Boulder Mountains near his home in Teasdale, Utah. "If people look at my etching without getting up close and seeing the little nervousness and the line with is going on its little journey and venting its way around, trying to define a motif and the same time, they're missing a great tradition of looking at etching."

A native of Salt Lake City, Doug Snow attended the University of Utah from 1943 to 1945. He moved to New York in 1946 to study at New York's American Art School and at Columbia University. He then transferred to the Cranbrook Academy of Art in Michigan earning his BFA in 1949 and MFA in 1950. He taught art at the University of Utah and was chairman of the art department from 1966 to 1971. Snow was featured in *Life* magazine and hailed as a prominent American Artist of the year. His works hang in many public and private collections throughout the United States including New York's Museum of Modern Art and the San Francisco Museum of Modern Art.

bonnieSUCCEC (1942 –)



*I Remember When
This Was a Tree*
Lithograph
1994

Engendered with human qualities, Bonnie Sucec's rudely pruned tree is comparable to a figure without arms or legs. She regards this humiliating treatment of the tree as an offense against nature.

Raised in Midvale, Utah, Bonnie Sucec attended the California College of Arts and Crafts in Oakland and studied sculpture at Virginia Commonwealth University. She earned an MFA in painting drawing from the University of Utah (1981 – 84) and now paints full time and creates public art pieces at her Salt Lake City studio. Prominent among Utah's contemporary artists, Sucec is also an arts educator for children, people with disabilities and young artists working towards a professional career.

adrianVANSUCHTELEN (1941 –)



Vanitas: Vesalius et al
Lithograph and Intaglio
1994



Vanitas refers to a theme common to the 17th century Dutch painting: the fleeting nature of earthly possessions and the inevitability of death. This modern interpretation combines many of the traditional vanitas symbols—flowers, insects, and skulls—with in an abstract framework. Adrian Van Suchtelen comments on his piece, “More so than reminder of death, Vanitas is a prompting to celebrate life.”

Emigrating from the Netherlands in 1957, Adrian Van Suchtelen studied in California at El Camino College in Torrance (1959 – 62) and the Otis Art Institute in Los Angeles (1963 – 66) where he earned an MFA. Van Suchtelen retired as a professor emeritus of drawing at Utah State University.



*My Heart Sank Below the
Pit in My Stomach*
Lithograph
1993



In his work, Sam Wilson starts with a central object, which he finds visually interesting and develops an intuitive conceptual framework around it. He relies on imagery drawn from diverse sources—Medieval European art, Mexican folk art, and from clutter of popular objects of our own culture and time. Wilson enjoys exploiting the visual puns suggested by the forms he uses—hence the intriguing title. “I am interested in folk art and how the Mexican skeleton image is used—a lot of my work is based on shallow Renaissance format.”

Sam Wilson was born in Kansas City, Missouri and earned his MA at the California State University at Long Beach. Associated with the Art Department of the University of Utah since 1978, he served as the department chair. His varied career includes a number of teaching positions in California and Colorado, illustrating for Carl Sagan’s *Cosmos* series on PBS, and working on the film *Silent Running* for Universal Studios. Wilson’s work has been exhibited throughout the Intermountain Region and in California earning him numerous awards.

Resources

The Nevada Arts Council’s Nevada Touring Initiative is supported by the National Endowment for the Arts, and through partnerships with the Nevada Museum of Art and other cultural institutions throughout the region. The Nevada Touring Initiative features two components—the Traveling Exhibition Program and the Tumblewords Program. These programs are designed to support the work of artists and increase access to visual arts exhibitions and writers in residency at the local level.

Website: <http://www.nevadaculture.org>

The University of Utah’s Artists Project provides access to information about and knowledge of the work of Utah’s most prominent visual artists. Beginning with a core list of around 370 artists, the library is building a file (both print and electronic) for each artist. The initial list of artists is drawn from lists compiled by the Springville Museum of Art, Bountiful Davis Art Center, Robert Olpin’s telecourse, *Art Life of Utah*, the Utah Arts Council, and the Salt Lake County Fine Arts Program. Files for most artists include: images of art works and gallery ephemera, a bibliography of published references, and the location of manuscript collections relating to the artist.

Website: <http://www.lib.utah.edu/fa/UtahArtists>

The Utah Arts Council’s Traveling Exhibits Program is a collaborative partnership with museums, colleges, university and community galleries, arts and cultural centers, libraries and schools in the State of Utah. This program brings the collections and resources of the Utah Arts Council and special exhibits provided by various organizations to communities throughout Utah.

Website: <http://arts.utah.gov>

Printers and Printmaking including intaglio, drypress, monoprints, etching, wood block.

Website: <http://printmaking-swicki.eurekster.com>

