

11

end, it had to be colléed to a stronger Somerset sheet of the same size. Those not involved can (perhaps too easily) say it was worth the trouble—for these are lovely prints, with all that fragility somehow shining through. Stroud says they are trying again with a different methodology and paper, which together will allow for larger runs. In the meantime, snap these up, so worth it for the price: \$750 each. Published by Center Street Studio.

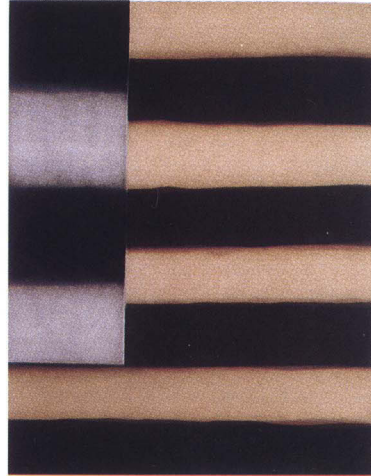
Judy Pfaff, *The Other* (1998), an etching with hand-applied dye and encaustic and colléed hosta leaves in an edition of 30 plus nine artist's proofs. It measures 71-3/4x31-3/4 in. and was printed on Crown Kozo paper by Andy Rubin and Bruce Crownover at Tandem Press in Madison, Wisconsin. Judy Pfaff has taken a good idea and made it even better in this magnificent print, one of four produced last year at Tandem Press. Turning from the horizontal format of similar prints made in 1996 at Tandem (see *On Paper* 1/5, pp. 28–29), Pfaff has created a large vertical panel replete with her handprints, mandalas, and chance markings, which scatter through a surface that nevertheless remains light and airy. The allusion to a human body



12

cannot be missed in this one, with a mandala made of real waxed hosta leaves colléed near head and heart, and the overall size corresponding to that of a person. Pfaff presented a challenge to her printers, as workers were sent off hosta gathering in Madison, relying on the goodwill of gardeners, not to mention that they executed much hand work: the etching is overlaid with drips of dye and waxed with encaustic before being run through the press again with the leaves. So each varies slightly from the next. In addition, there is a hand-painted frame that is an optional part of the edition, though it probably shouldn't be; with its silver leaf, markings, and drips, it seems the only fitting escort to its gorgeous companion. Price: \$3,750 for print, \$950 for frame. Published by Tandem Press.

Charles Ritchie, *Two Houses (Day)* and *Two Houses (Night)* (1998), two intaglios with spit-bite aquatint and drypoint in editions of 14 plus five artist's proofs. Each measures 7x17 in. *Two Houses (Day)* was printed on Lana Royale colléed to Somerset Satin; *Two Houses (Night)* on Lana Gravure paper, both by James Stroud at Center Street Studio in Boston. These two images, of the same



13

innocuous pair of houses, demonstrate once again that Charles Ritchie is a true master of light, which can transform any banality into an object of great beauty. Especially impressive is the rendering in daylight—it is one thing to capture the gleam of streetlights and lit windows at night, always suggestive, but quite another to achieve such a blinding array of white-on-white, mostly through a canny manipulation of pale shadows. Ordinary life has never looked better. Price: \$750 each. Published by Center Street Studio, Boston.

Sean Scully, *Enter Six* (1998), a boxed portfolio of six aquatints with sugar lift and spit bite in an edition of 40 plus five artist's proofs. They measure 30x22 in. (paper) and 18x14 in. (image) and were printed on Somerset paper by Gregory Burnet at Burnet Editions in New York. One begins to run out of things to say about Scully's prints, yet when a new box of them is opened, there is little resistance to be offered. This set is large and velvety, printed from two to four plates per image in the same number of colors (which vary from print to print). The palette is muted in these vertical images, which look a bit like upended flags, with four

(11) Judy Pfaff, *The Other*, courtesy Tandem Press. (12) Charles Ritchie, *Two Houses (Day)* and *Two Houses (Night)*, courtesy Center Street Studio. (13) Sean Scully, from *Enter Six*, courtesy Alexander and Bonin Publishing.