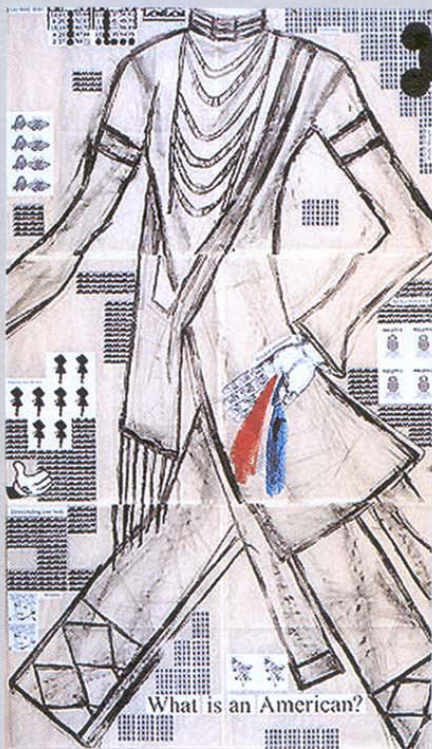




Charles Ritchie, *Blue Twilight*. Courtesy Center Street Studio, Milton, MA.



Jaune Quick-to-See Smith, *What is an American?* Courtesy Rutgers Center for Innovative Print and Paper, New Brunswick, NJ.

This distills what must have been a grueling process, for the artist wound up with around 900 pieces of cut and printed paper altogether to collage for the second run. For his part, Reed was pleased that he could get the translucency of his paintings in a print, an effect that the use of chine collé enhances. "It's as if light is coming from inside the mark," says Reed. "All four prints are from the same few plates. If you look at the marks, some repeat, sometimes cropped in different ways or turned upside down and reversed. It was demanding, very difficult. But I wanted it to appear seamless." And it does.

**Charles Ritchie**, *Blue Twilight* (2001), a two-plate "black-manner" aquatint in an edition of 30 plus five artist's proofs and five Center Street Studio proofs. It measures 11 x 15 in. (image) and was printed bleed for the edition of 30 and on 15-1/4 x 18-1/4-in. sheets for the other proofs by James Stroud at Center Street Studio in Milton, Massachusetts. The paper is Rives BFK. Price: \$950. Published by the Georgia Studies Abroad Program,

University of Georgia. Available at Center Street Studio.

Ritchie is a great connoisseur of the history of prints. Having seen what he calls an "exquisite" proof of Picasso's *Blind Minotaur Guided by a Little Girl in the Night*, he was inspired to make a print himself in "dark-manner" aquatint. In this technique the copper is covered with a dark, even aquatint that is then burnished and scraped to obtain effects very much like those produced by mezzotint. Ritchie's very ordinary suburban house and yard are becoming, in the hands of this artist, a subject as loaded with expressive potential as the most sublime landscape. He spent nine months working on the plate to produce this lyrical image of his "front yard," as he writes, "in the thick foliage of summer with trees and houses suffused in a blue atmosphere, hanging between darkness and light." Here the neighborhood consists of silhouettes, a pair of crisply contoured trees in the foreground, and houses across the street shadowy and vague, like a Seurat drawing, printed in black on a midnight-blue ground. He also produced a ver-

sion in black on white paper, which is also lovely, but not nearly as unusual.

**Jaune Quick-to-See Smith**, *What is an American?* (2002), a lithograph with chine collé and hand-coloring in an edition of 20 plus four Rutgers proofs. It measures 68 x 40 in. and was printed on tableau and masa papers by Eileen M. Foti at the Rutgers Center for Innovative Print and Paper, New Brunswick. Price: \$3,000. Published by RCIPP.

For this large-scale print, Jaune Quick-to-See Smith has taken as her model ledger books that were made by American Indians in the late 19<sup>th</sup>-century to make records not only of their daily life, but of the atrocities their conquerors visited upon them. The print is much bigger than original ledger books, but is pieced together in three parts, allowing the work to be folded and carried with ease. Many ledger books included faithful renderings of native clothing: here, Smith has dressed her large, striding figure in the traditional shirt and trousers worn by her people, the Flathead