

A CONVERGENCE OF COLOUR

Cathie Crawford

ABSTRACT

Colour is everything! But achieving an edition of multi-coloured prints requires a lot of work and takes a very long time for a printmaker. For almost 40 years, I have concentrated on the colour reduction woodcut and have been enamoured with the blended or split-fountain roll. Although I was not the first printmaker to use this technique, I have expanded the colour possibilities by exploring mylar stencils and transparent layering.

A POINT OF VIEW

Typically, each colour requires a separate 'run' through the press to print a relief block. This involves inking up the woodcut matrix with a brayer or roller, laying paper on top, and running it through a press to transfer the ink from the plate/matrix to the paper, repeating as many times for an edition of ten.

I am attracted to the landscape's ever-changing hues, and 'rainbow rolls' are the best way to achieve those effects by applying several blended rolls with more than one brayer and/or litho roller at a time. I love the muted in-between colours achieved with this technique.

Mylar stencils enable me to apply these rainbow rolls within isolated shapes within my printing matrix (1/4" plywood) before cutting any wood and frequently print several runs of background colour before beginning the 'reduction' process. Furthermore, printing 'pochoir' with many Mylar stencils allows me to extend the colour possibilities of each reduction woodcut while working reductively within a given shape.

I may work subtractively, cutting away the printing matrix, but I am adding layers of transparent colour with each run to create a *convergence of colour*.



Figure 1

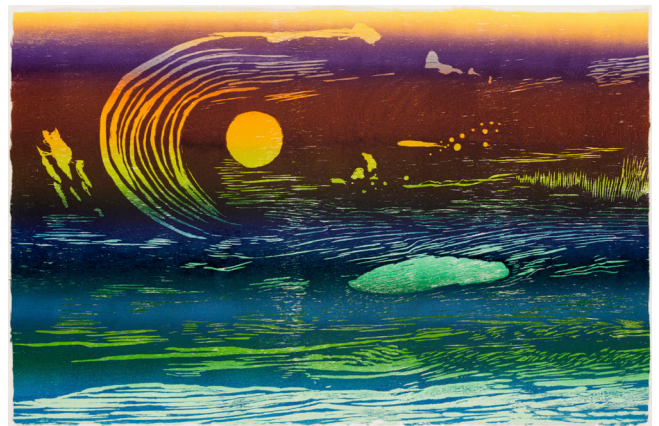


Figure 2

Figure 1. Anima Mundi (Soul of the World) 2020. 20 x 25" Reduction woodcut with pochoir using mylar stencils. Edition of 9 on Hosho paper.

Figure 2. Luna Sea 24 x 36" Reduction woodcut with pochoir. Edition of 7 on Natsume 4007 handmade Japanese paper

AUTHOR

Cathie Crawford

cathienrich@gmail.com
<https://www.cathiecrawford.com>
<https://www.cathiecrawford.com/pages/my-process>

Originally from New York City, Cathie returned to Illinois in the fall of 2004 after living overseas with her husband for three years in Jeddah Saudi Arabia and then three years in Grenoble France. Since completing her Master of Fine Art degree in 1987 from Bradley University in Peoria, Illinois, she has concentrated on the color reduction woodcut

Her work has been included in thirty-eight solo exhibitions, over a hundred juried national shows and thirty international juried exhibitions since completing a BFA from The Ohio State University. Crawford has won fifty awards at both the national and regional level, eleven since 2021. Her prints have been exhibited in 32 states as well as Bulgaria, Cuba, France, Italy, Poland, Saudi Arabia, and the UK.

Crawford's prints are included in private and corporate collections in eight countries including the Print Center New York in New York City; The American University Museum, Washington DC; The Safeya Binzagr Darat in Jeddah, Saudi Arabia; the Casa de las Americas, Havana, Cuba and the Peoria Riverfront Museum, Peoria, IL.

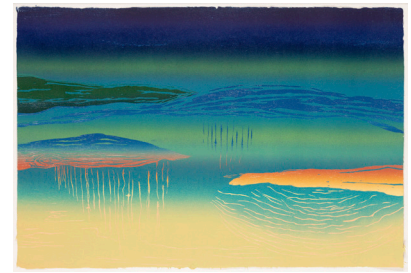


Figure 3

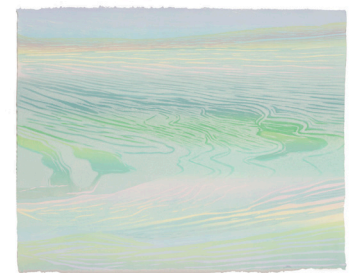


Figure 4

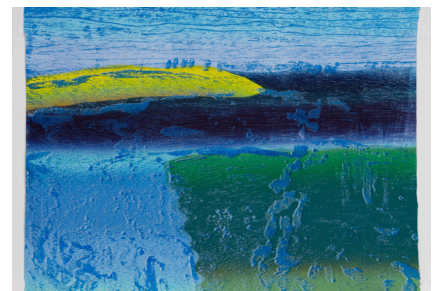


Figure 5



Figure 6

Figure 3. Noumena 24 x 36" Reduction woodcut with pochoir. Edition of 10 on Natsume 4007 handmade Japanese paper

Figure 4. Summer Soleil. 20 x 25" Reduction woodcut with pochoir using mylar stencils. Edition of 10 on Hosho paper.

Figure 5. Nascent. 20 x 25" Mokulito (lithography on wood) Edition of 10 on Hosho paper

Figure 6. Once Upon a Glacier... 21 x 18" Reduction woodcut with pochoir using mylar stencils. Edition of 10 on Kozo paper.

IMAGE GALLERY

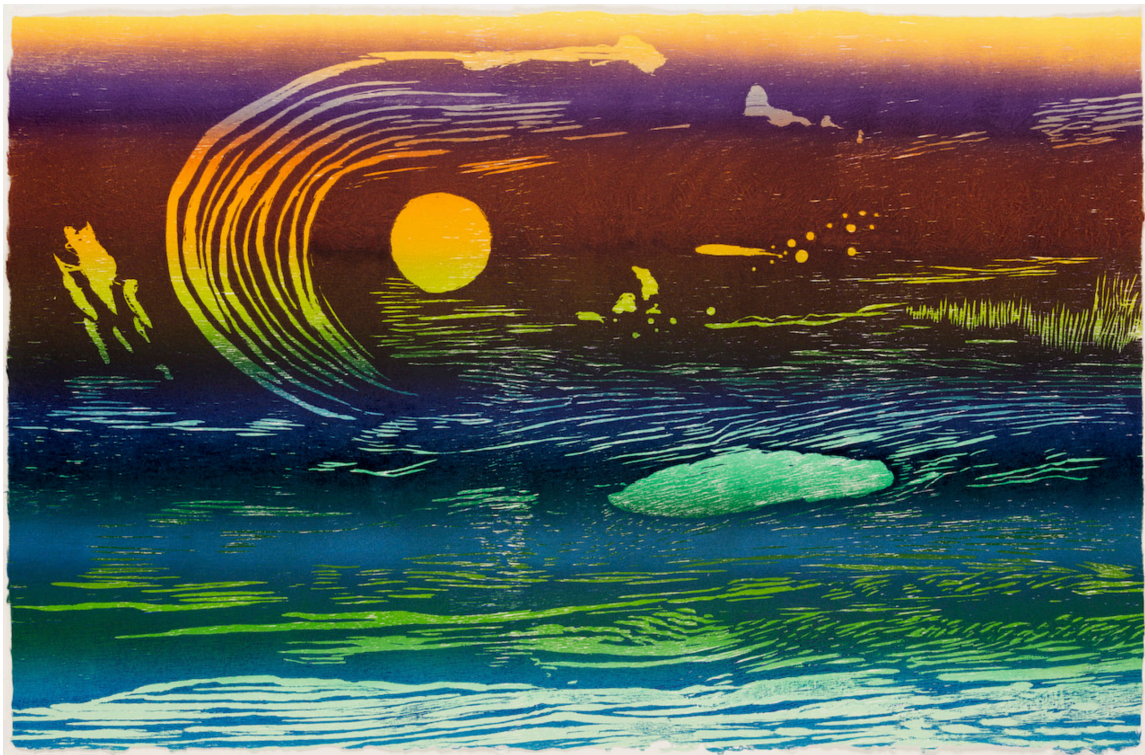


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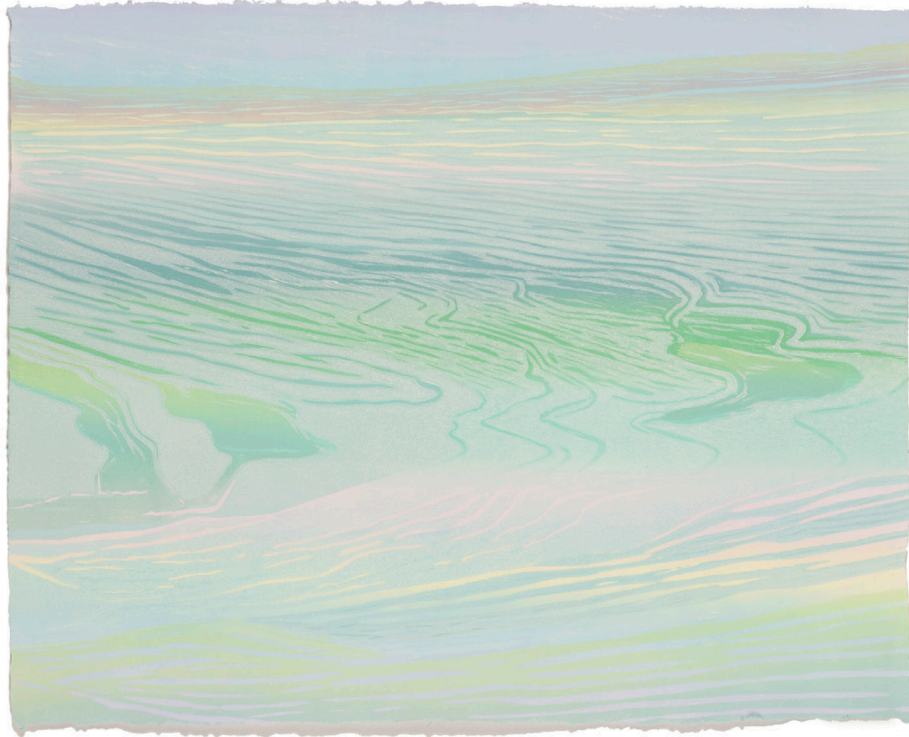
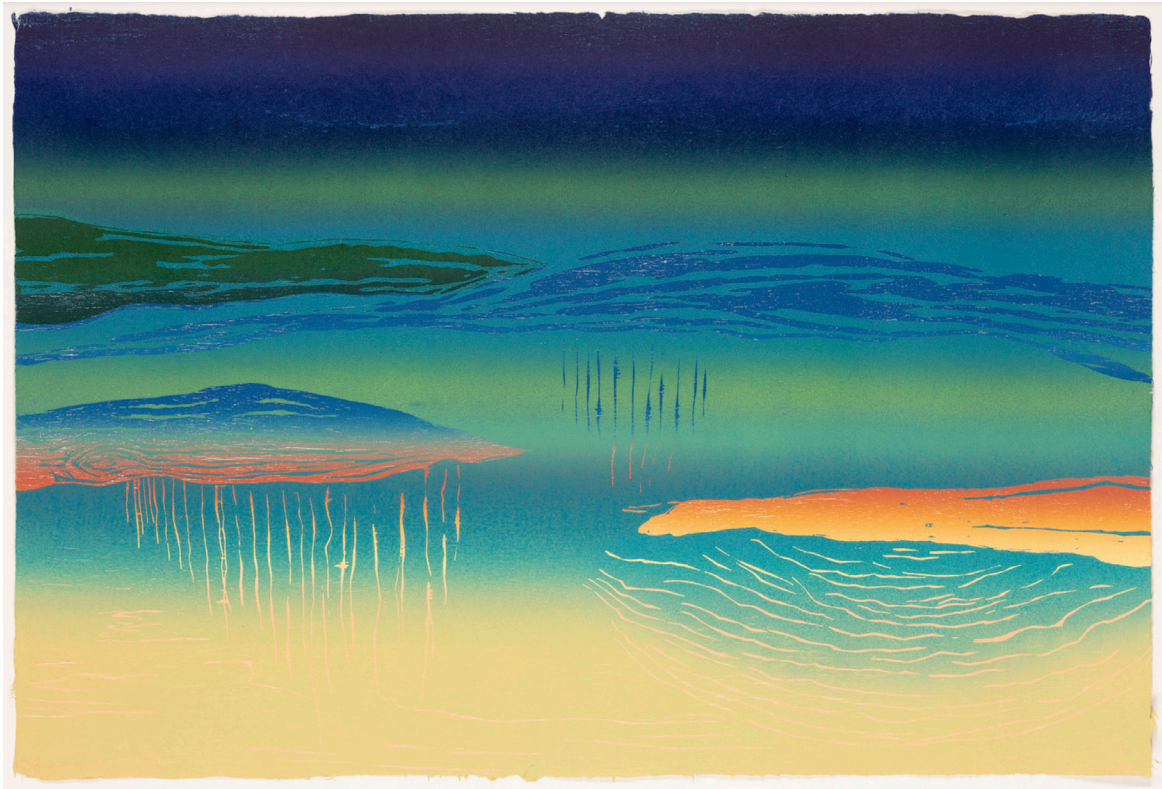


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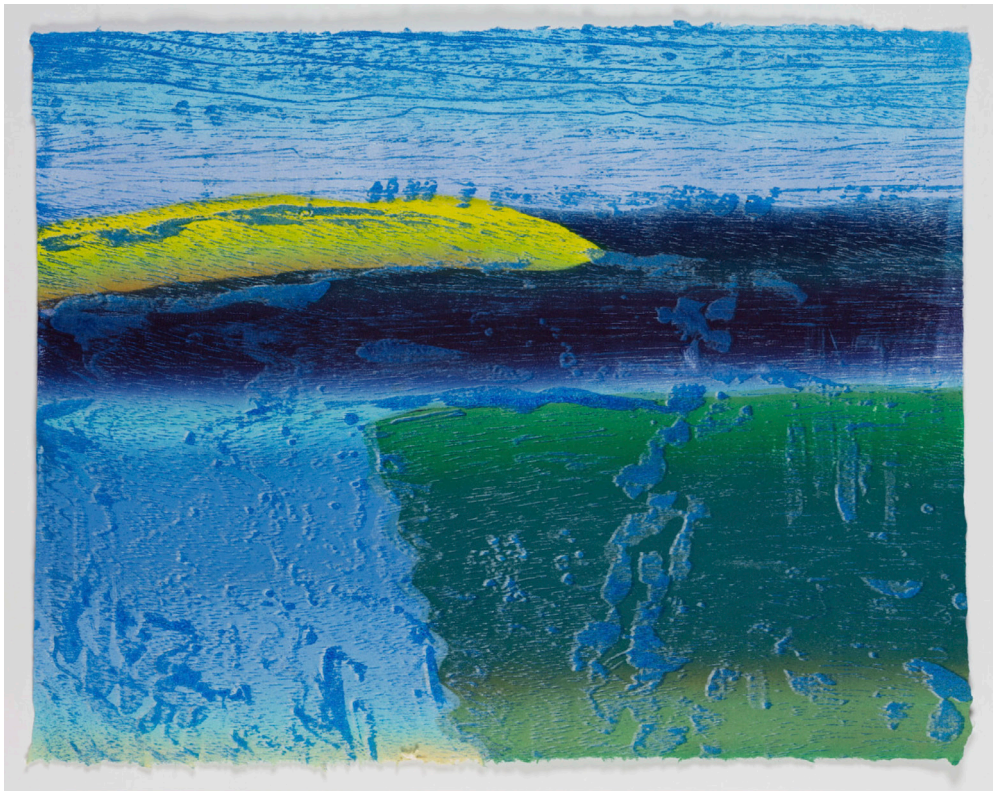


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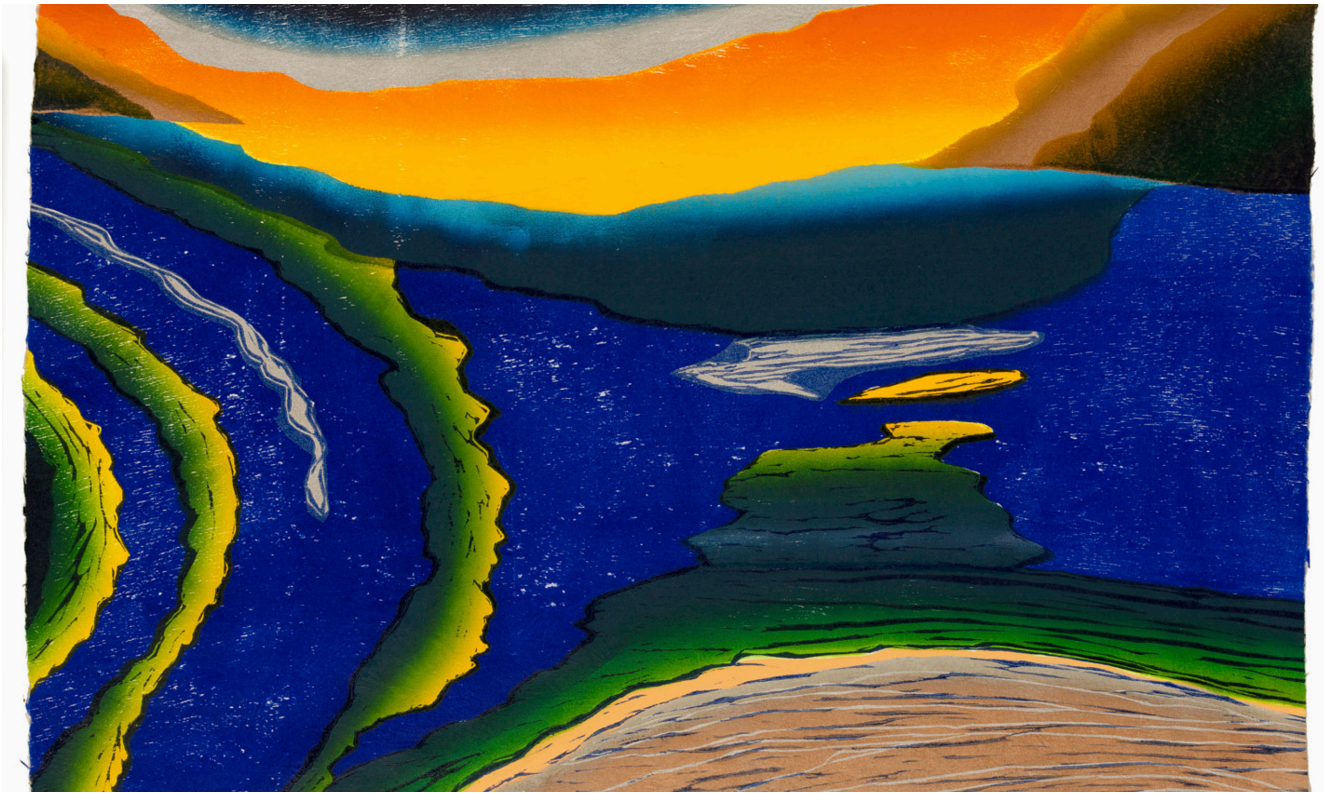


Figure 7. Climate Climax 24 x 36" bleed print with pochoir. Edition of 10 on Natsume 4007 handmade Japanese paper

Figure 8. Apricity 21 x 26" Reduction woodcut on handmade Japanese paper.