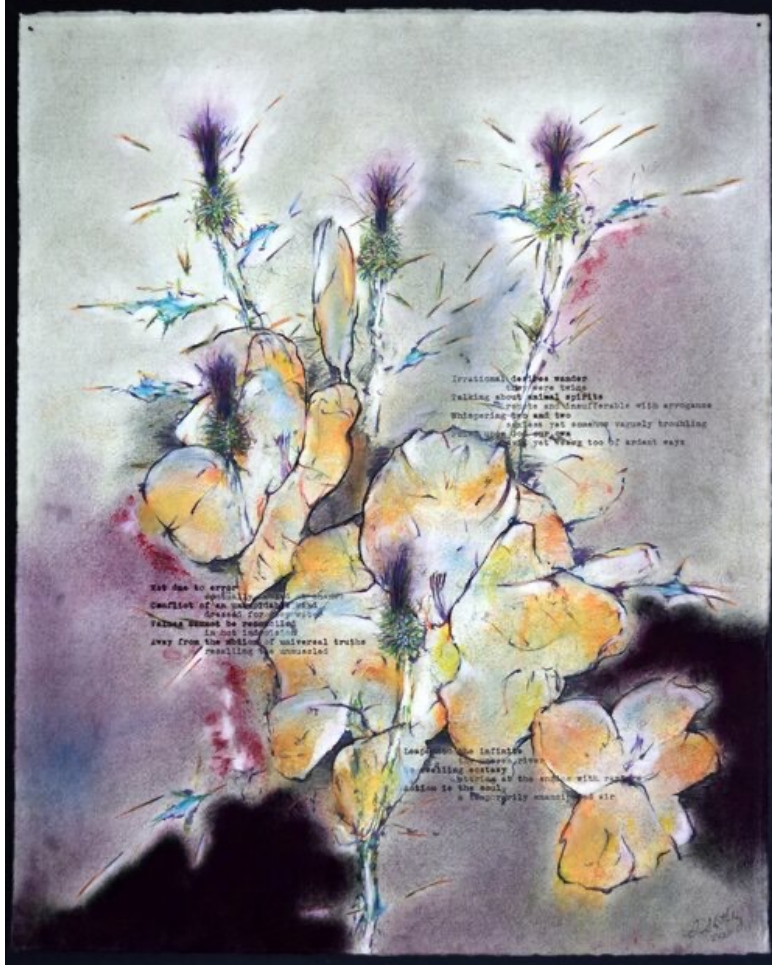


Fine Print



Casco Bay Artisans presents Fine Print, an exhibition celebrating the multiple forms of printmaking by gallery artists. Fine Print intermingles the inconspicuous details and ethereal qualities that transform an object into art using etching, woodcut, stonecut, linocut, silkscreen, reduction, embossing, and solar printing. An interactive display invites collectors to get to know the tools of the trade with their own hands. Making marks on surfaces is inherent for communication. These works exemplify this universal experience to reveal the complexity of the human condition. This exhibition welcomes artists Greg Shattenberg and Ivonne Portillo to the CBA gallery.

For inquiries into the works or any other information, please contact:

Jennifer Swarts
Gallery Owner
jen@cascobayartisans.com

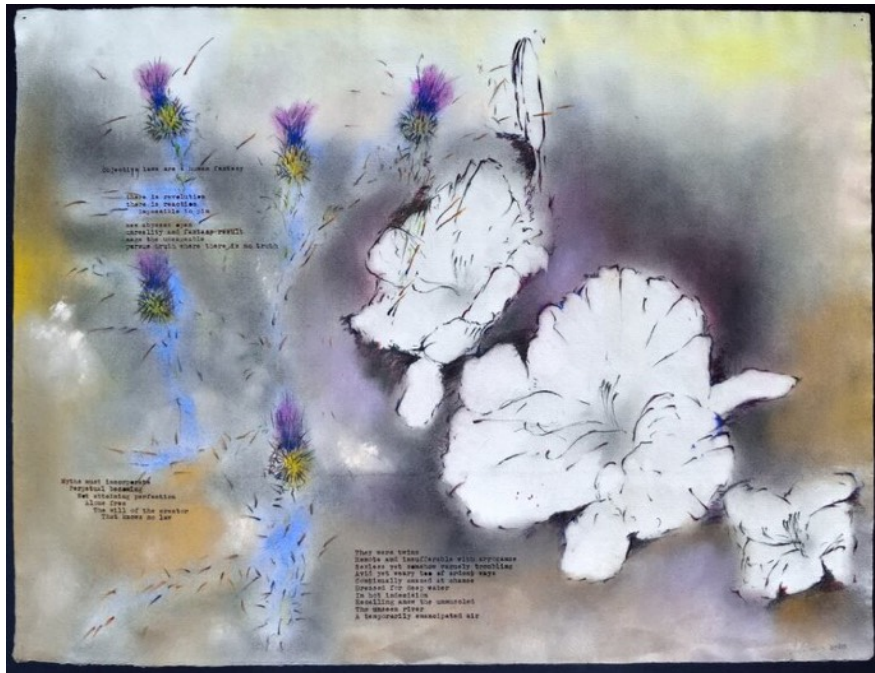
Jess Lauren Lipton
Gallery Manager
CBArtMarketing@gmail.com

Gregg Shattenberg

“Greg Shattenberg employs a variety of media to create artworks that explore the use of language as an element of image making. He is an accomplished printmaker who, over the years, has experimented with a wide variety of printing methods from woodcut, etching and lithography, to photographic processes such as collotype and color copy transfer...

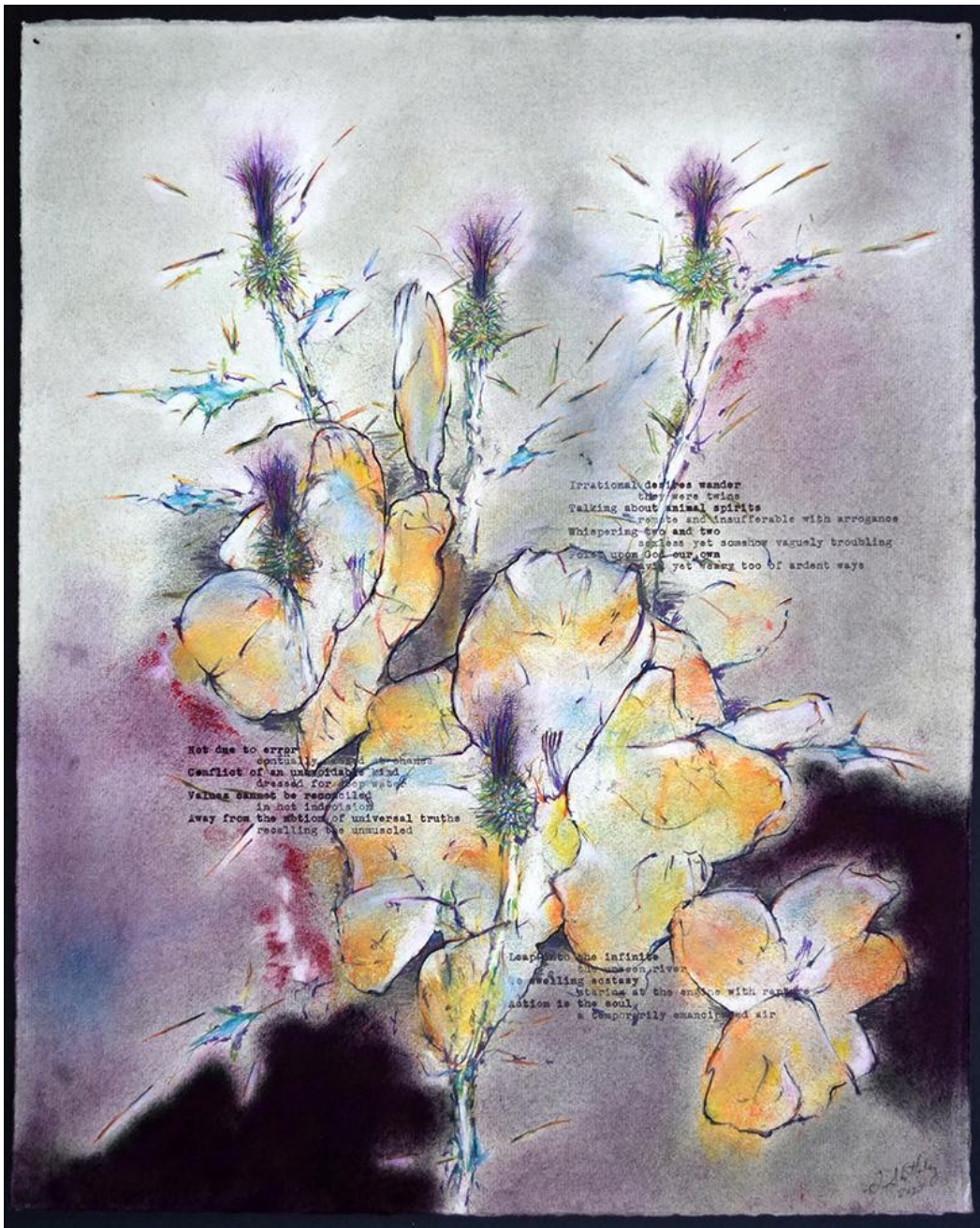
As a young artist studying painting and drawing, Shattenberg experienced frustration when he was unable to successfully achieve the original ideas for his works and he felt constrained or limited by the conventional processes of image making. In response to this dissatisfaction and his perceived failure in resolving imagery, Shattenberg introduced writing into his drawings. He recalls, “It was unsettling to look at the piece and realize the writing was more interesting than the drawing.”

In the process he has subsequently developed, Shattenberg introduces text improvisationally after completing an image, building upon and adding to the context of the artwork. Through the careful selection of language, form, and typeface, he explores the use of printed words and phrases as aesthetic elements as much as for their emotional or narrative contributions to his imagery. The artist readily admits that combining language with imagery presents a different set of constraints. Language is inherently cerebral and its presence in Shattenberg’s images creates a tension with the visual sensuality of his drawings and prints. Shattenberg concedes “images with language are an impossible fit. They do not naturally go together and do not function singularly.” He is also cautious of the risk in printing text on top of artworks since the wrong solution can ruin a carefully worked image. For Shattenberg, however, the practice of layering text on top of imagery is a dynamic and revitalizing process, in which opportunities far outweigh the risks.” - [Exhibition Text from Bates Museum](#)



Greg Shattenberg “The First Unknown’ Monoprint Drawing Framed 26”x21” \$2450

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Greg Shattenberg 'A Notion' Monoprint Drawing Framed 21"x25" \$1900

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Greg Shattenberg 'On the Horizon' Monoprint Drawing Framed 21"x25" \$1900

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Greg Shattenberg 'Two Fates' Lithograph Framed 29"x21" \$1100

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

Signs of Affection Series



Greg Shattenberg 'After Dark'
Letterpress Print Framed 15"x16" \$550



Greg Shattenberg 'Cake'
Letterpress Print Framed 15"x16" \$550



Greg Shattenberg 'Decide'
Letterpress Print Framed 15"x16" \$550



Greg Shattenberg 'Now'
Letterpress Print Framed 15"x16" \$550

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Greg Shattenberg 'Obvious'
Letterpress Print Framed 15"x16" \$550



Greg Shattenberg 'Perfect'
Letterpress Print Framed 15"x16" \$550



Greg Shattenberg 'Simple'
Letterpress Print Framed 15"x16" \$550



Greg Shattenberg 'Whisper'
Letterpress Print Framed 15"x16" \$550

Ivonne Portillo

Ivonne Portillo is a Colombian visual artist living in Barcelona. Her work celebrates the diversity of the peoples and landscapes of Latin America while emphasizing the vindication of the historical memory of indigenous peoples, many of whom structure their worldview around reciprocal relationships between us and what surrounds us. She transforms the shapes of the earth and its textures into carved and engraved topographies that she then prints on paper or fabric, using oil engraving paint and collage with metallized paper. She is inspired by land art to create abstractions of paths, forests, mountain ranges and bodies of water. The woodcut prints a trace representative of a diverse landscape, much like the Latin American lands which shelter 60% of the planet's biodiversity. These lands are a natural mosaic that shelter infinite forms of human and non-human life.

Achikanain Series



Ivonne Portillo 'Achikanain' Woodcut and Collage on Burlap 27.5" x 28" \$800

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Ivonne Portillo 'Manaure' Woodcut and Collage on Burlap 25.5" x 28" \$800

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Ivonne Portillo 'Otún'
Woodcut and Collage on Paper 20"x20" \$750



Ivonne Portillo 'Masaya'
Woodcut and Collage on Paper 20"x20" \$750



Ivonne Portillo 'Terra Preta'
Woodcut and Collage on Paper 20"x20" \$750



Ivonne Portillo 'Amazonas'
Woodcut and Collage on Paper 20"x20" \$750

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Ivonne Portillo 'Machu Picchu'
Woodcut and Collage on Paper 20"x20" \$750



Ivonne Portillo 'Riberas (Basins)'
Woodcut and Collage on Paper 20"x20" \$750

"Orquídeachika" (Orchid-lady) series

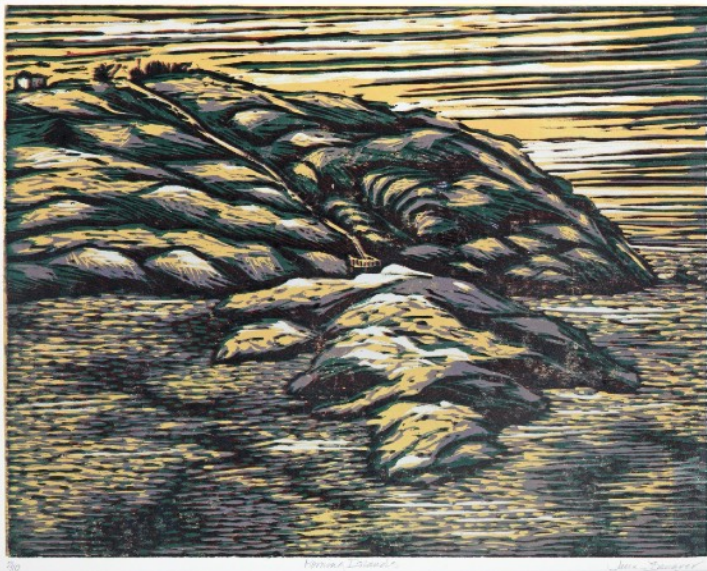


Ivonne Portillo 'Lirio de mayo' Digital Print and Woodcut on Paper 18.5"x22.5" Framed \$375

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

Jane Banquer

Jane Banquer studied at the DeCordova Museum, the Boston Museum School and at Smith College with Leonard Baskin and Amy Namowitz Worthen. She was a state juried member of the League of New Hampshire Craftsmen, where she served to set fine art print and photography standards and to review the work of new artist applicants for exhibition and sales throughout the state. She is represented by Addison Woolley Gallery in Portland, Maine and formerly by Wenniger Graphics, Newbury Street, Boston, among other regional galleries. She has worked as a master printer, illustrator, graphic designer, arts educator and program manager in the visual and performing arts.



Jane Banquer
'Islands Early'
Color Reduction Woodcut
14"x11" Framed
\$620



Jane Banquer
'Islands Late'
Color Reduction Woodcut
14"x11" Framed
\$620

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Jane Banquer
'Downeast Cove'
Multiple Reduction Linocut
34"x26" Framed
\$1600



Jane Banquer
'Headland View South'
Multiple Reduction Linocut
34"x26" Framed
\$1600



Jane Banquer
'Rocky Littoral'
Multiple Reduction Linocut
34"x26" Framed
\$1600

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Jane Banquer
'Sandy Littoral'
Multiple Reduction Linocut
34"x26" Framed
\$1600



Jane Banquer
'Downeast Spruce'
Multiple Reduction Linocut
34"x26" Framed
\$1600

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Jane Banquer
'Headland View North'
Multiple Reduction Linocut
26x34" Framed
\$1600



Jane Banquer
'Tulip Riot'
Solar Plate Etching
17"x15" Framed
\$275

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Jane Banquer
'Upward Mobility'
Woodcut
25"x21' Framed
\$440



Jane Banquer
'Solstice Shadows Sunset'
Multiple Reduction Print
20"x17"
\$950



Jane Banquer
'Solstice Shadows Sunrise'
Multiple Reduction Print
20"x17"
\$950

Gene Barbera

To make one of his creations, Richard “Gene” Barbera tries to piece shapes together like a puzzle to form the image. Keeping the visual to a minimum, he learned keeping simple gets a better reaction. Let the viewer put the pieces together. He draws most of his inspiration from recognizable images from the coastal images and especially the Portland, ME area, where he grew up, and learned to practice art under visiting artists, such as Jamie Wyeth at the Portland School of Art (before MECA). Before finishing his degree in graphic design at the University of Hartford, he attended the University of Southern Maine where he was able to practice drawing and painting. Barbera moved to the New York City area after college, and designed large scale branding identities for companies such as Topps Card, Toys ‘R’ Us, and The National Hockey League. When he is not painting, or practicing art, Barbera travels to Madrid, Spain with his wife and two young children, where he manages to find more inspiration in his travels.



Gene Barbera
'Ft. Williams'
Tri-Color Silkscreen Print
Limited Edition
40"x30"
\$2100



Gene Barbera
'Rocky Coast'
Editioned, Archival Screen Print
Navy Blue
30"x30"
\$1300

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Gene Barbera
'Coastal Cruise'
Editioned, Archival Screen Print
Navy Blue
30"x30"
\$1300



Gene Barbera
'Two Lights'
Editioned, Archival Screen Print
Metallic Gold
22"x30"
\$900

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Gene Barbera
'Fishing at the Boatyard'
Editioned, Archival Screen Print
Brick Red
30"x30"
\$1300



Gene Barbera
'Fixing Nets'
Archival Silk Screen
16"x20"
\$400

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Gene Barbera
'Snowy Harbor'
Archival Silkscreen Edition of 50
30"x22"
\$850



Gene Barbera
'Baiter'
Silk Screen Print Edition of 12
22"x30"
\$850
\$1250 Framed

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Gene Barbera
'The Map'
Silk Screen Print Edition of 25
20"x22"
\$400



Gene Barbera
'Wharf'
Silk Screen Print Edition of 20
40"x20"
\$900ea



Gene Barbera
'Storm Coming'
Edition of 16, Archival Screen Print
\$1600

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

David Connor

“My name is David Connor and I have been making block prints for the last decade. I’m a woodworker at heart, but I’ve always desired to make art in a way that did not generate the same kind of noise or dust that working with wood often does.

The inspiration for my various prints comes primarily from wanting to capture images of things that are dear to me. I love Portland and many of my prints pay homage to some of my favorite places. Other influences include the ocean, animals and activities that bring joy to my life. Additionally, I love playing with the element of conflict and trying to capture that feeling with my art. To practice the craft, I initially challenged myself to complete the alphabet by carving various fruits and vegetables. After finishing, though, I sought to create work that was a little more engaging, and at times, a bit macabre.

I hand-make all of my picture frames as we’ll. All of the wood was scavenged, salvaged or reclaimed in one way or another. And while they are all roughly 10 x 10 inch frames, they are made from a variety of different species and are finished in as many different ways.

When I’m not creating art, I teach carpentry at a small alternative high school on the West End. I’m also a husband and father of two. I’m a veteran of the Coast Guard, an avid, year-round surfer of 25 years, a passionate gardener, a keeper of chickens and a general aesthician who loves to take the old and create something new and different with it.”



David Connor
'The City I Love'
Linocut Tri Color Print
\$880

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



David Connor
'If Not for the Sea'
Linocut Print
18"x22"
\$950



David Connor
'The Spar'
Linocut Print
15"x12"
\$550

Ellen Roberts

Early in 2022, I was recovering from an arm injury that resulted in my inability to work at the press. In the shortest days of winter, this limitation of movement felt like another lockdown. In retaliation, I started a daily practice of drawing and found myself focusing on the immediate details of my life — the things that were accessible inside my home and directly outside my windows.

As the ground started to thaw, I ventured outside with a new capacity to incorporate nature's chaos and structure. Back in the studio, this emerged as hand-cut stencils, arranged on an inked plexiglass plate, and then wound under pressure. Through layering, planning, and unpredictability the work was always evolving.

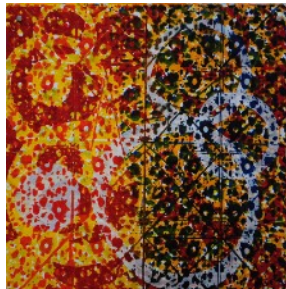
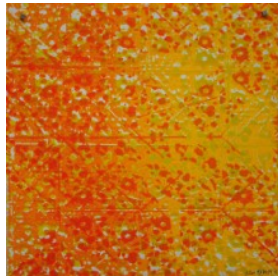
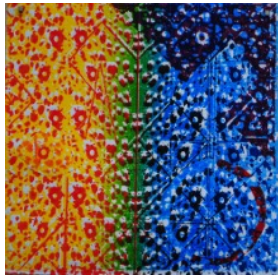
I found myself exploring and discovering new expressions. This created freedom and yet required an uncontrollable tension. An iterative process with parts always in motion until they finally solidify into a complete form.

Today my work is primarily monotype prints forged from the evolution of techniques previously explored — with hints from sculptural ceramics, dyed fibers, stitching, and woven wall pieces. In the mixing of oil-based inks, I select colors that weave together to create a complexity of structures, spaces, colors, and textures.

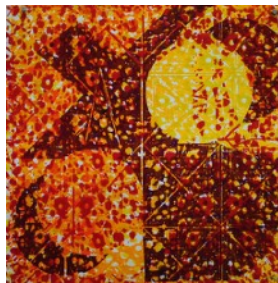
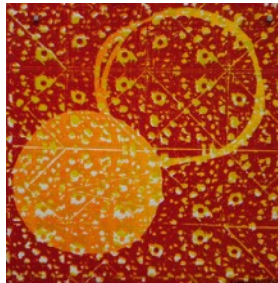


Ellen Roberts
'Green Yellow'
Monotype Collage
26.25"x26.25 Framed
\$800

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Ellen Roberts
'It Began in Iceland'
Woven Laser Cut
Monoprint
12"x12" Set of 9
\$4158



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Ellen Roberts
'Illumination'
Monotype Collage
15.25"x15.25" Framed
\$600



Ellen Roberts
'Wild Blueberry Rhizomes'
Monotype
26.5"x26.25" Framed
\$880

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Ellen Roberts
'Mind's Eye'
Monotype
26.25x"21.75"
\$660



Ellen Roberts
'Clearwater Swim'
Monotype on Tyvek
30"x40"
\$1700

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Ellen Roberts
'Clearwater Thoughts'
Monotype on Tyvek
30"x40"
\$1700



Ellen Roberts
"Neotropical Nester"
Accordion Monotype
Print and Fiber
21x33
\$1,100

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

Gail Waitkun

Gail Waitkun, a TBI Thriver, lives in Portland, Maine. Gail brings together more than twenty years of teaching experience infused with her former athleticism, and personal recovery experiences with brain injury. She is an Author, Artist, Educator, Life Strategist and TBI Expert. Her articles have been featured in the California Business Journal. She has recently published her third book.



Gail Waitkun 'Reflections' Artist Proof Woodblock Print on Paper 21"x 29.5" Framed \$2200

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Gail Waitkun 'Reflections (Two Figures)' Woodblock Print on Paper
21"x 29.5" Framed \$2200

Joyce Ellen Weinstein

The works of Joyce Ellen Weinstein are concerned with the understanding of human relationships, beginning with ourselves and extending outward to include family, community, ethnicity, and nationality. Although at first glance the works of Joyce Ellen Weinstein appear disparate, after closer examination one can find her inspiration in the personal and emotional, as well as the interaction developed through self, family, and community - all of which are parts making up the whole of her unified body of work. Her works do not sentimentalize, but speak of the human measure and human condition. The works of Joyce Ellen Weinstein ask the universal question: "who am I and where am I going?"



Joyce Ellen Weinstein 'People Watching'
Drypoint Etching on Handkerchief
15.5"x15.5" Framed \$725



Joyce Ellen Weinstein 'The Walker' Drypoint
Etching on Handkerchief
15.5"x15.5" Framed \$725

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Joyce Ellen Weinstein 'The Connoisseur'
Drypoint Etching on Handkerchief
15.5"x15.5" Framed \$725



Joyce Ellen Weinstein 'Windblown'
Drypoint Etching on Handkerchief
15.5"x15.5" Framed \$725

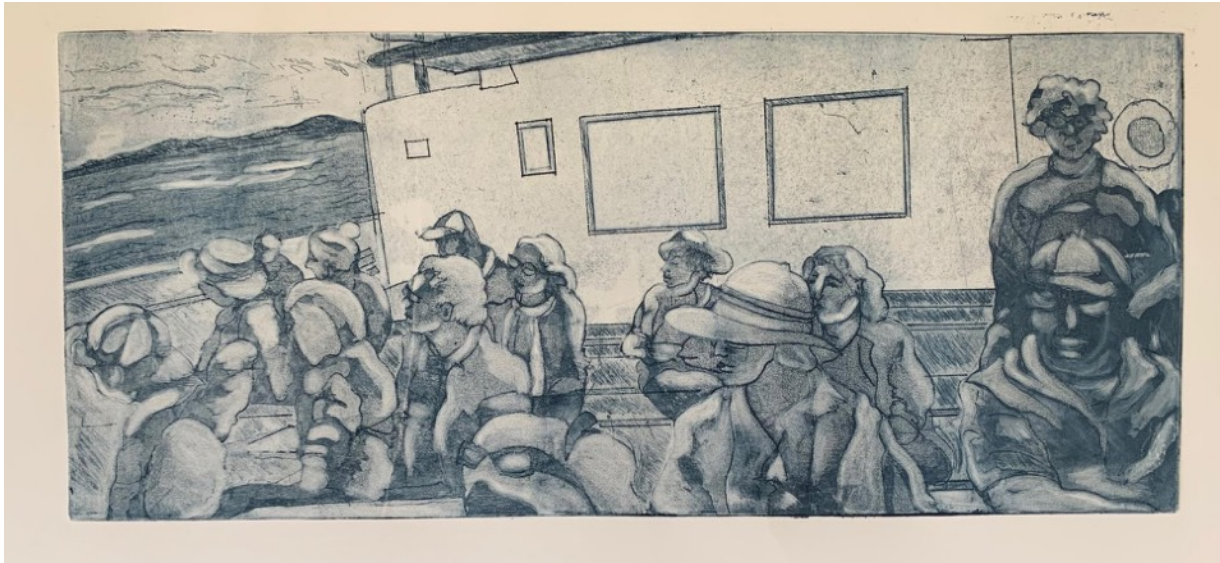


Joyce Ellen Weinstein 'The Conference'
Drypoint Etching on Handkerchief
15.5"x15.5" Framed \$725



Joyce Ellen Weinstein 'The Alpine Hiker'
Drypoint Etching on Handkerchief
15.5"x15.5" Framed \$725

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Joyce Ellen Weinstein 'The Mail Run Ferry' Etching & Aquatint 27"x17"\$2100

Glossary of Terms

Sourced through Wikipedia

Screen printing is a printing technique where a mesh is used to transfer ink (or dye) onto a substrate, except in areas made impermeable to the ink by a blocking stencil. A blade or squeegee is moved across the screen to fill the open mesh apertures with ink, and a reverse stroke then causes the screen to touch the substrate momentarily along a line of contact. This causes the ink to wet the substrate and be pulled out of the mesh apertures as the screen springs back after the blade has passed. One color is printed at a time, so several screens can be used to produce a multi-coloured image or design.

Etching is traditionally the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio (incised) in the metal.^[1] In modern manufacturing, other chemicals may be used on other types of material. As a method of printmaking, it is, along with engraving, the most important technique for old master prints, and remains in wide use today. In a number of modern variants such as microfabrication etching and photochemical milling it is a crucial technique in much modern technology, including circuit boards.

Aquatint is an intaglio printmaking technique, a variant of etching that produces areas of tone rather than lines. For this reason it has mostly been used in conjunction with etching, to give both lines and shaded tone.^[1] It has also been used historically to print in color, both by printing with multiple plates in different colors, and by making monochrome prints that were then hand-coloured with watercolor.

Linocut, also known as **lino print**, **lino printing** or **linoleum art**, is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for a relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The linoleum sheet is inked with a roller (called a brayer), and then impressed onto paper or fabric. The actual printing can be done by hand or with a printing press.

Woodblock printing or **block printing** is a technique for printing text, images or patterns used widely throughout East Asia and originating in China in antiquity as a method of printing on textiles and later paper. Each page or image is created by carving a wooden block to leave only some areas and lines at the original level; it is these that are inked and show in the print, in a relief printing process. Carving the blocks is skilled and laborious work, but a large number of impressions can then be printed.

Embossing and **debossing** are the processes of creating either raised or recessed relief images and designs in paper and other materials. An **embossed** pattern is raised against the background, while a **debossed** pattern is sunken into the surface of the material but might protrude somewhat on the reverse side.

Often used in combination with foil stamping, embossing alters the surface of paper stock or other substrates by providing a three-dimensional or raised effect on selected areas. The procedure requires the use of two dies: one that is raised and one that is recessed. The dies fit

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into each other so that when the paper is pressed between them, the raised die forces the stock into the recessed die and creates the embossed impression. A specific level of pressure is applied to the dies in order to squeeze the fibers of the paper, which results in a permanently raised area in the paper. When the dies are produced, a die maker engraves the desired image into several metal plates, which are the embossing dies for use on an embossing press. A thorough understanding of the process will enable a more successful result. Generally, embossing is the process most often employed to attract attention or convey a high quality textural contrast in relation to the surrounding area of the paper stock.