ETCHINGS
AND DRY POINTS
AND
COLOR PRINTS
FROM WOOD BLOCKS

BY
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ETCHINGS AND DRY POINTS

NEW YORK WATERSIDE STUDIES AND OTHERS

1. Barges, evening.
2. The bridge tender.
3. The bridge tender's daughter.
5. Fourteenth Street Slip.
6. Williamsburg Bridge, Corlaer's Hook.
7. Little rum shop, Corlaer's Hook.
9. Crystal Hall.
10. Trinity Church.
11. Upper Fifth Avenue.
14. The little room off the hall.
16. The novel.
17. Second piano picture.
18. Provincetown, evening.
19. Provincetown harbor.
20. Fish cleaners, Provincetown.
COLOR PRINTS FROM WOOD BLOCKS

PROCESS:—A drawing on thin paper is pasted, face down, on a smooth cherry block cut to make the working surface parallel with the grain. All the wood between the lines of the drawing is cut away to the depth of an eighth of an inch. From this block prints are made to be pasted, like the original drawing, on other blocks, the number being determined by the number of colors to be used in the finished print. Wherever color is wanted, the surface is left untouched. Everywhere else it is cut away. Each block is then coated with its appropriate color (from the ordinary water color tube) mixed with rice starch. A soft Japan paper, evenly moistened, is then laid on the block, and rubbed over the back with a disk of twisted cord sheathed in bamboo leaf. The whole process is similar to that described on pages 118-124 of Strange's "Japanese Illustration" (London, 1904.)

21. The rock, Nahant.
22. Moonrise, the branch.
23. The pine trees.
24. The bridge.
25. Mist, the anglers.
26. The skyrocket.
27. The tree, spring.
28. The storm, Skeldervicken.
29. The wave, moonrise.
30. The village green, twilight.