

Inkling Studio

Community and Printmaking in Portland, 1981-2009



PORTLAND ART MUSEUM, OREGON

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For nearly thirty years, the cooperative printmaking workshop Inkling Studio operated out of a storefront in southwest Portland. Liza Jones was the driving force behind the atelier. A native of the Pacific Northwest, she attended the Rhode Island School of Design and Columbia University. Her next stop was Boston, where Jones taught etching at the Experimental Etching Studio, before returning to Portland.

Jones taught printmaking at colleges across the city but missed the esprit de corps she had found in Boston. She and fellow professor and artist Tom Prochaska envisioned founding a cooperative studio in Portland to offer artists access to printing presses, inks, and paper, as well as a supportive environment.

Jones reached out to her former student John R. Clark, who, with Jennifer Lamphier, ran a small print atelier on Northwest Hoyt Street, which Lamphier had named Inkling Studio. Jones proposed a merger and a move to a larger location, and the new Inkling Studio was born, with a focus on intaglio methods (engraving, etching, drypoint, mezzotint, etc.) alongside occasional relief printing and monotype.

The studio was housed in the former Martin Grocery on Southwest Corbett Avenue. Jones purchased the property and, together with her future husband, Paul Miller, and Clark, Stephen Leflar, Prochaska, and others, transformed the derelict



Liza Jones, *Sampler*, 1996

space into a functional studio with Jones's press—known as the Mean Green Machine for its legendary sturdiness—and Clark's American French Tool etching press. The studio officially opened on April 10, 1981, with eight members, as reported in *The Sunday Oregonian*.

They soon attracted additional artists eager to practice their craft in a supportive, vibrant environment. From the start, Jones was clear that members were expected to be competent printmakers before they joined. However, in interviews, members consistently point to how much they learned there. As Nancy Prior recalls, "Liza Jones emphasized that Inkling was not a teaching facility. She then proceeded to teach me everything." Hibiki

Miyazaki echoes Prior's experience. Miyazaki had studied relief printing at the Maryland Institute College of Art but learned the magic of intaglio from fellow Inkling artists. She credits Jones with teaching her the nuances of wiping the printing plate.

Jones was not the only artist praised for her generous teaching. Members had specialties and were happy to share what they knew. Sheryl Funkhouser was praised for her skill in handling *chine collé* and Prochaska for his outstanding printing and editioning, while Karen Tossavainen earned the sobriquet the Spit Bite Queen for her enthusiasm for that technique.

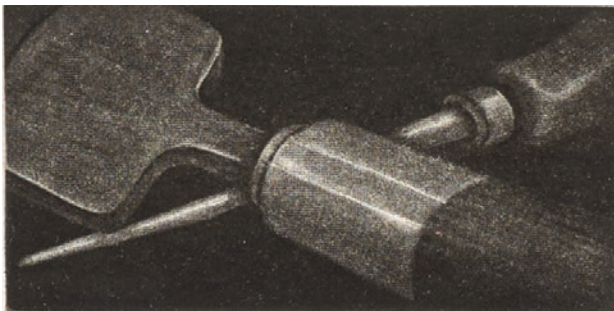
Jennifer Guske had a talent for relief printing and led the charge in this area, producing large color reduction linocuts, an exacting practice in which all colors are printed from a single block that is progressively carved away with each color layer. Eileen “ikiie” Nolan Kressel and others were inspired to learn the technique after seeing Guske’s work.

Beyond techniques, members offered accountability and friendship. Martha Pfanschmidt recounts that “people noticed if I skipped a few days. They would call and encourage me to get back to work!” Intergenerational friendships formed as well. In 1994, Nicole Rawlins joined the Inkling community as both an artist and the highly efficient studio manager. A generation younger than the founding members, she was affectionately known as the Sprite for her youth and energy. She recalls that the members were like “aunts and uncles” to her and that Jones was the heart of it all.

Several members formed an informal drawing group that met on Monday nights, where they honed their draftsmanship in a congenial atmosphere, often posing for each other. Social activities extended beyond the studio: Jeri D. Hise, Prochaska, Christy Wyckoff, and others enjoyed summer trips to the Deschutes River for camping and fishing. This spirit of bonhomie inspired the group to create collective portfolios, the first of which was a series of twelve prints on the theme of animals (1984). As its introduction explains:

As each printmaker’s choice of animal is revealing, so are the marks in these prints—the lines, tones, spots, and dots. Each image comes from a very different hand, and every hand makes marks as distinct, idiosyncratic, and enjoyable as the person behind it.

The wording is significant: each artist was granted freedom of technique and expression. This embrace of the members’ unique artistic voices continued in future portfolios: *Wayzgoose*



Martha Pfanschmidt, *R&B*, 1984



Margaret van Patten, *Mute Songbirds*, 2006

(1989); *Ray’s Portfolio* (1991); *Mars and Venus* (1994); *Selves* (1997); and *Vis a Vis, La France/L’Oregon* (1999).

Inkling Studio was part of the region’s artistic ecosystem. It was, in the words of Leflar, “one star in the constellation that comprised Portland printmaking.” Other stars included the lively printmaking departments at Portland State University, the Museum Art School (now Pacific Northwest College of Art), and Oregon College of Art and Craft. Gordon Gilkey, the indomitable printmaker, collector, and curator of graphic arts at the Portland Art Museum, was another lodestar of the scene; many of the prints on view come from his collection. Ray Trayle, who built custom presses for dozens of Portland artists, had an immense impact as well.

Over the decades, Inkling Studio served more than 100 members and fostered an enduring community of creative collaboration. Some members stayed for just a season, while others worked there for decades; throughout, the studio’s commitment to printmaking and community endured. This exhibition proudly offers a selection of the hundreds of prints made at Inkling Studio.

Curated by Mary Weaver Chapin, PhD, Senior Curator of Prints and Drawings

CHECKLIST

Dimensions are given in inches; height precedes width.

Dyann Alkire

(American, 1948–2020)

Descent II, from the portfolio *Wayzgoose*, 1989

Color etching and aquatint, printed *à la poupée*, with watercolor (hand coloring) on paper
image and sheet: 14 15/16 x 11

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.99

Manda Beckett

(American, born 1948)

Turnips Entwined, 1995

Watercolor monotype on paper

plate: 8 3/4 x 5 3/4

sheet: 14 5/8 x 11 3/16

Gift of Liza Jones

2025.28.1

Frank Boyden

(American, born 1942)

Death Forming a Hummingbird Dream,
1986–87

Drypoint on paper

plate: 9 7/8 x 11 3/4

sheet: 14 15/16 x 17 1/8

Gift of the artist in honor of Tom Prochaska

2025.19.1

Alan Brewster

(American, active 20th century)

Twins, from the portfolio *Animals*, 1984

Stipple etching on paper

plate: 6 9/16 x 6 3/16

sheet: 15 x 11 1/4

The Vivian and Gordon Gilkey Graphic Arts Collection



Jeri D. Hise, *Self-Portrait*, 1990

91.84.406

John R. Clark

(American, born 1954)

Critical Analysis, 1984

Drypoint on paper

plate: 8 1/8 x 6 1/2

sheet: 12 1/8 x 10 3/8

Gift of Liza Jones

2025.28.3

John R. Clark

(American, born 1954)

Rimbaud, from the portfolio *Vis a Vis, La*

France/L'Oregon, 1999

Drypoint on paper

plate: 6 5/16 x 4 15/16

sheet: 13 1/16 x 9

Museum Purchase: Vivian Gilkey Memorial Fund

1999.71kk

Douglas Cooper

(American, born 1958)

Untitled, from the portfolio *Wayzgoose*, 1989

Soft-ground etching and engraving on paper

plate: 7 x 5

sheet: 14 15/16 x 11 1/4

The Vivian and Gordon Gilkey Graphic Arts Collection

1998.46.103

Laurie Danial

(American, born 1956)

Is This Love?, 2005

Color etching on paper

plate: 15 7/8 x 13 15/16

sheet: 24 x 19 1/2

Gift of the artist, Laurie Danial

2025.13.2

Laurie Danial

(American, born 1956)

Soliloquy, 2004

Color etching with spit bite, printed *chine collé*, on paper

plate: 11 3/4 x 8 15/16

sheet: 21 7/8 x 12 7/8

Gift of the artist, Laurie Danial

2025.13.1

Kevin G. Fletcher

(American, born 1956)

Head Study of Stephen Leflar, 1985

Graphite on paper

sheet: 11 15/16 x 8 13/16

The Vivian and Gordon Gilkey Graphic Arts Collection

91.84.468

Kevin G. Fletcher

(American, born 1956)



John R. Clark, *Rimbaud*, 1999

Woman Tending Her Foot, 1985

Etching on paper

plate: 5 1/8 x 9 13/16

sheet: 10 1/4 x 14 1/16

Gift of the artist

2025.14.1

Sheryl Funkhouser

(American, born 1945)

Aphrodite and Athena, 2008

Etching, drypoint, and aquatint, printed *chine collé*,
on paper

plate: 8 5/8 x 13 7/8

sheet: 18 1/16 x 22 1/8

Gift of the artist in honor of Inking Studio

2025.16.1

Sheryl Funkhouser

(American, born 1945)

March Evening, from the portfolio *Wayzgoose*,
1989

Color etching, printed *chine collé*, on paper

plate: 6 15/16 x 10 13/16

sheet: 11 1/4 x 15 1/8

The Vivian and Gordon Gilkey Graphic Arts Collection

1998.46.104

Jennifer Guske

(American, born 1950)

Dog Menacing City, 1982

Color reduction linocut on paper

block: 18 x 21 7/8

sheet: 20 1/8 x 28 1/4

The Vivian and Gordon Gilkey Graphic Arts Collection

92.94.380

Jennifer Guske

(American, born 1950)

The Studio, 1991

Linocut on paper
block: 17 ¹⁵/₁₆ x 13 ¹/₈
sheet: 24 ¹/₄ x 20

Gift of the Friends of the Gilkey Center
2006.51.4

Terri Canutt Haswell

(American, born 1964)

Appliance Burn, 1993

Color reduction linocut on paper

block: 8 ⁵/₁₆ x 4 ¹/₁₆
sheet: 15 ¹/₄ x 11 ¹/₈

Gift of Liza Jones
2025.28.2

Jeri D. Hise

(American, born 1946)

Remnant Memories, 1998

Monoprint with etching and drypoint on paper

plate: 9 ¹¹/₁₆ x 7 ¹⁵/₁₆
sheet: 15 ¹/₁₆ x 8 ¹³/₁₆

Gift of the artist
2025.30.1

Jeri D. Hise

(American, born 1946)

Self-Portrait, 1990

Color etching and drypoint, printed à la poupée, on paper

plate: 9 ⁷/₁₆ x 7 ⁵/₁₆
sheet: 17 ¹/₁₆ x 13 ¹³/₁₆

Gift of Stephen Leflar
2025.31.1

Beth John

(Welsh, born 1968)

Anterior View, 2006

Etching, printed in red-brown ink, on paper

plate: 5 ¹⁵/₁₆ x 4 ¹⁵/₁₆
sheet: 9 ¹/₂ x 8 ⁵/₈

Gift of Nicole Rawlins
2025.29.2

Liza Jones

(American, born 1944)

La Collagiste, 1999

Color etching and drypoint, printed *chine collé*, on paper

plate: 11 ³/₈ x 11 ⁹/₁₆
sheet: 19 ³/₄ x 17 ³/₁₆

Gift of Stephen Leflar
2025.31.2

Liza Jones

(American, born 1944)

Sampler, from the Northwest Print Council

Founder's Portfolio, 1996

Etching, drypoint, roulette, and mezzotint on paper

plate: 14 ¹¹/₁₆ x 10 ⁷/₁₆

sheet: 22 ³/₁₆ x 14 ⁷/₈

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.589

Liza Jones

(American, born 1944)

Scot's Broom, 1995

Aquatint and drypoint on paper

plate: 11 ¹/₈ x 7 ⁵/₈
sheet: 14 ³/₄ x 11 ⁵/₈

Gift of Liza Jones
2025.28.5

Liza Jones

(American, born 1944)

Siamese, from the portfolio *Wayzgoose*, 1989

Drypoint on paper

plate: 7 x 9
sheet: 11 ¹/₈ x 15

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.108

Liza Jones

(American, born 1944)

Two Books, 1983

Color etching and drypoint on green paper

plate and sheet: 25 ⁷/₈ x 20 ⁷/₁₆
The Vivian and Gordon Gilkey Graphic Arts Collection
92.94.358

Liza Jones

(American, born 1944)

Winter Tidepools, from *Ray's Portfolio*, 1991

Etching and aquatint, printed in blue-black ink, on paper



Eileen "ikie" Nolan Kressel, *Sunrise*, 2008

plate: 6 ¹³/₁₆ x 6 ¹¹/₁₆

sheet: 13 ³/₄ x 10 ¹¹/₁₆

The Vivian and Gordon Gilkey Graphic Arts Collection
2016.115.109e

LaVerne Erickson Krause

(American, 1924–1987)

Cat Roscoe Slinks on Newt's Rug, from the
portfolio *Animals*, 1984

Drypoint on paper

plate: 4 ⁹/₁₆ x 7 ³/₁₆

sheet: 15 x 11 ³/₁₆

The Vivian and Gordon Gilkey Graphic Arts Collection



Stephen Leflar, *Wind from the South*, ca. 1985



Hibiki Miyazaki, *Tender Hooks*, 2005

Etching on paper
plate: $9\frac{1}{2} \times 12\frac{15}{16}$
sheet: $16 \times 20\frac{3}{16}$
Gift of the artist
2025.33.1

Eileen "ikie" Nolan Kressel
(American, born 1945)
Sunrise, 2008
Color reduction linocut on paper
block: $24 \times 18\frac{1}{8}$
sheet: $30\frac{3}{16} \times 22\frac{3}{8}$
Gift of the artist
2025.33.2

Jennifer Lanphier
(American, born 1951)
Summer Nude, from the portfolio *Wayzgoose*,
1989
Color drypoint and aquatint on paper
plate: $9\frac{3}{16} \times 5\frac{15}{16}$
sheet: $14\frac{15}{16} \times 11\frac{5}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.110

Andrew Larkin
(American, born 1951)

Johnny, 1983
Etching on paper
plate: $5\frac{15}{16} \times 5\frac{15}{16}$
sheet: $11\frac{1}{8} \times 10$
Gift of Liza Jones
2025.28.7

Stephen Leflar
(American, born 1945)
C.E.S. Wood, 1998
Direct gravure on paper
plate: $5\frac{1}{4} \times 4\frac{1}{4}$
sheet: $13\frac{7}{8} \times 11\frac{5}{16}$
Gift of an anonymous donor
2009.35

Stephen Leflar
(American, born 1945)
Wind from the South, ca.1985
Etching, printed in brown ink, on paper
plate: $17\frac{11}{16} \times 22\frac{3}{4}$
sheet: $22\frac{3}{8} \times 27\frac{7}{16}$
Gift of the artist
2025.31.3

Paul Miller
(American, born 1941)

Bowling at Home, ca. 2005
Direct gravure on paper
plate: $9\frac{15}{16} \times 8\frac{3}{8}$
sheet: $18 \times 13\frac{11}{16}$
Gift of Liza Jones
2025.28.8

Paul Miller
(American, born 1941)
Fetch It Yourself, ca. 2005
Direct gravure on paper
plate: $8\frac{3}{8} \times 9\frac{3}{4}$
sheet: $13\frac{3}{4} \times 16\frac{1}{16}$
Gift of Liza Jones
2025.28.9

Hibiki Miyazaki
(American, born 1974)
Scout, 2007
Spit bite, aquatint, and roulette on paper
plate: $13\frac{3}{8} \times 15\frac{3}{16}$
sheet: $19\frac{1}{2} \times 21\frac{7}{16}$
Gift of the Bill Rhoades Collection in memory of Murna
and Vay Rhoades
2013.92.3

Hibiki Miyazaki
(American, born 1974)
Tender Hooks, 2005
Etching, spit bite, roulette, aquatint, drypoint, and
mezzotint (sandblasted ground) on paper
plate: $23\frac{3}{8} \times 25\frac{5}{16}$
sheet: $27\frac{5}{8} \times 29\frac{1}{16}$
Gift of the Bill Rhoades Collection in memory of Murna
and Vay Rhoades
2013.92.5

Mary Kay Nitchie
(American, born 1960)
Jump, from the portfolio *Wayzgoose*, 1989
Linocut on paper
block: $9\frac{15}{16} \times 5\frac{7}{8}$
sheet: $15\frac{11}{16} \times 11\frac{1}{4}$
The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.112

Julia O'Reilly
(American, born 1950)
Night One, North, 1990
Color etching and aquatint on paper
plate: $3\frac{15}{16} \times 5\frac{1}{16}$
sheet: $14\frac{1}{16} \times 12\frac{15}{16}$
Gift of Liza Jones
2025.28.10

Margaret van Patten
(American, born 1963)
Mute Songbirds, 2006



Tom Prochaska, *Premier*, 1991

Mezzotint, etching, drypoint, and collage on paper
plate: 11 $\frac{3}{4}$ x 11 $\frac{15}{16}$
sheet: 16 $\frac{1}{8}$ x 15 $\frac{5}{16}$
Gift of the artist
2025.18.1

Margaret van Patten
(American, born 1963)
Ounce of Prevention, 2007
Mezzotint with etching on paper
plate: 7 x 6 $\frac{15}{16}$
sheet: 13 $\frac{1}{8}$ x 11 $\frac{1}{2}$
Gift of the artist
2025.18.2

Mark Perry
(American, born 1976)
Exit, 2001
Etching, drypoint, and aquatint on paper
plate: 7 $\frac{7}{8}$ x 5 $\frac{13}{16}$
sheet: 14 $\frac{11}{16}$ x 10 $\frac{15}{16}$
Gift of Liza Jones

Martha Pfanschmidt
(American, born 1954)
Top to bottom, left to right: *Descending*, *Juggling*,
Hovering, *Balancing*, *Spinning*, and *Floating*,
1988
Six mezzotints on paper
plate, each approximately: 2 x 2
sheet, each approximately: 8 $\frac{5}{8}$ x 8 $\frac{5}{8}$
The Vivian and Gordon Gilkey Graphic Arts Collection
2025.20.2–6 and 91.84.478

Martha Pfanschmidt
(American, born 1954)

R&B, 1984
Mezzotint on paper
plate: 1 $\frac{9}{16}$ x 3 $\frac{9}{16}$
sheet: 6 $\frac{7}{16}$ x 7 $\frac{9}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection,
2025.20.1

Gregory Pfarr
(American, born 1947)
Little Brother, from *Ray's Portfolio*, 1991
Etching and aquatint, printed in blue-black ink, on paper
plate: 5 $\frac{13}{16}$ x 8 $\frac{7}{8}$
sheet: 10 $\frac{7}{8}$ x 13 $\frac{3}{4}$
The Vivian and Gordon Gilkey Graphic Arts Collection
2016.115.109j

Nancy Prior
(American, born 1973)
Man Ray, from the portfolio *Vis a Vis, La France/*
L'Oregon, 1999
Etching and drypoint on paper
plate: 7 $\frac{15}{16}$ x 5
sheet: 13 x 8 $\frac{7}{8}$
Museum Purchase: Vivian Gilkey Memorial Fund
1999.71y

Tom Prochaska
(American, 1945–2026)
Big Nudge, 1987
Etching on paper
plate: 17 $\frac{5}{8}$ x 23 $\frac{11}{16}$
sheet: 22 $\frac{1}{4}$ x 29 $\frac{7}{8}$
Gift of the artist
8730

Tom Prochaska

(American, 1945–2026)
Premier, 1991
Lift ground aquatint (sugar lift) on paper
plate: 5 $\frac{9}{16}$ x 4
sheet: 11 $\frac{3}{8}$ x 8 $\frac{7}{16}$
The Vivian and Gordon Gilkey Graphic Arts Collection
2015.91.1

Tom Prochaska
(American, 1945–2026)
Visitor, from the portfolio *Animals*, 1984
Etching with scraping and burnishing on paper
plate: 4 $\frac{3}{8}$ x 6 $\frac{7}{8}$
sheet: 15 x 11 $\frac{1}{4}$
The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.33

Gerald Purdy
(American, 1930–2023)
Cherry Bomb, ca. 2000
Line etching and aquatint with watercolor (hand
coloring) on paper
plate: 7 x 7 $\frac{11}{16}$
sheet: 9 $\frac{13}{16}$ x 12 $\frac{3}{16}$
Gift of Liza Jones
2025.28.13

Gerald Purdy
(American, 1930–2023)
Missionary, ca. 1995
Etching, aquatint, and drypoint on paper
plate: 10 $\frac{15}{16}$ x 14 $\frac{13}{16}$
sheet: 15 $\frac{1}{2}$ x 19 $\frac{7}{16}$
Gift of Liza Jones
2025.28.12



Nicole Rawlins, *Wish*, 2001

Gary Rawlins

(American, born 1937)

Truffaut, from the portfolio *Vis a Vis, La France/ L'Oregon*, 1999

Drypoint on paper

plate: 7 ¹⁵/₁₆ x 6

sheet: 13 x 9 ¹/₁₆

Museum Purchase: Vivian Gilkey Memorial Fund
1999.71ss

Nicole Rawlins

(American, born 1971)

Passage, 1997

Etching, spit bite aquatint, roulette, and drypoint on paper

plate: 7 ¹³/₁₆ x 5 ⁹/₁₆

sheet: 14 ¹⁵/₁₆ x 11

Gift of the artist
2025.17.2

Nicole Rawlins

(American, born 1971)

Wish, 2001

Drypoint on paper

plate: 3 ⁷/₈ x 6

sheet: 5 ¹/₈ x 7

Gift of the artist
2025.17.1

John Saling

(American, born 1943)

By This Grace Dissolved in Place, from 1994
PNCA Print Portfolio, 1994

Engraving and stipple engraving on paper

plate: 8 ¹³/₁₆ x 5 ⁷/₈

sheet: 14 ¹⁵/₁₆ x 11 ³/₁₆

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.520

John Saling

(American, born 1943)

Raymond E. Trayle, from *Ray's Portfolio*, 1991

Engraving and stipple engraving on paper

plate: 10 ¹/₂ x 8 ⁷/₁₆

sheet: 13 ³/₄ x 10 ¹¹/₁₆

The Vivian and Gordon Gilkey Graphic Arts Collection
2016.115.109

Michael Southern

(American, born 1968)

Boulder Field, Mt. St. Helens, 1996

Etching, drypoint, and aquatint on paper

plate: 10 x 11 ⁷/₈

sheet: 13 ⁷/₈ x 19 ⁵/₈

Gift of the artist
1997.197

Karen Story

(American, born 1949)

Way After Vermeer, 1997

Etching and aquatint on paper

plate: 10 ¹⁵/₁₆ x 9 ⁵/₁₆

sheet: 20 ¹/₁₆ x 16

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.609

Margot Voorhies Thompson

(American, born 1948)

Three Alders, 2000

Color etching on paper

plate: 5 ³/₄ x 6 ³/₄

sheet: 17 ¹/₈ x 16 ¹⁵/₁₆

Gift of Mahaffey Fine Art, Print Workshop, Portland
2000.84.14

Margot Voorhies Thompson

(American, born 1948)

Walking to the Wheel II, from *Ray's Portfolio*, 1991

Color reduction woodcut on paper

image and sheet: 10 ¹⁵/₁₆ x 14 ¹/₈

The Vivian and Gordon Gilkey Graphic Arts Collection
2016.115.109p

Karen Tossavainen

(American, 1960–2004)

Roy Riding Mars, Lorinda Riding Venus, from
Venus and Mars Inking Studio Portfolio, 1994

Photoetching, spit bite, and aquatint on paper

image and sheet: 13 ⁷/₈ x 11

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.486

Ray Trayle

(American, 1920–2012)

Printing Press, ca. 2003

Etching on paper

plate: 3 ⁷/₈ x 5 ¹⁵/₁₆

sheet: 9 ¹/₁₆ x 11 ¹⁵/₁₆

Gift of Nicole Rawlins
2025.29.1

Renée Ugrin

(American, born 1952)

Mountain Drive, from the portfolio *Wayzgoose*,
1989

Etching on paper

plate: 8 x 7

sheet: 14 ⁷/₈ x 11 ¹/₈

The Vivian and Gordon Gilkey Graphic Arts Collection
1998.46.117

Sherrie Wolf

(American, born 1952)

Self-Portrait, 1984; printed 1987

Color etching and aquatint on paper

plate: 17 ³/₄ x 23 ¹³/₁₆



John Saling, *Raymond E. Traylor*, 1991

sheet: 22 ¹¹/₁₆ x 30

Gift of Sherrie Wolf

87.29

Sherrie Wolf

(American, born 1952)

Still-Life with Fleur de Lis, from the portfolio
Wayzgoose, 1989

Etching and aquatint with watercolor (hand coloring)
on paper

image: 5 ¹/₈ x 6 ¹⁵/₁₆

sheet: 11 ³/₁₆ x 14 ¹⁵/₁₆

The Vivian and Gordon Gilkey Graphic Arts Collection
92.94.440

Christy Wyckoff

(American, born 1946)

Summit, 1994

Color monotype on paper

image and sheet: 29 ⁷/₈ x 44 ¹/₄

Gift of the artist

2025.15.1

Cover:

Members of Inking Studio, ca. 1983.

Courtesy of *The Oregonian*. Kneeling, left to right: Stephen
Leflar and Liza Jones. Standing, left to right: John Saling,
Sheryl Funkhouser, John R. Clark, Jeri D. Hise, Sherrie Wolf,
unidentified, Kevin G. Fletcher, Tom Prochaska, and Martha
Pfanschmidt. 1991

