

## Art 100 – Ch. 8 Prints

Prints- “an art of multiples”

A. an image is produced on a matrix then pressure is used to transfer an impression to a receiving surface like paper. In this way multiple copies of the same image can be produced.

B. makes art accessible to broad public.

C. Artist oversees process and signs approved impressions. Often there is a set limit of impressions numbered by the artist.

D. 4 basic methods: Relief, Intaglio, Lithography, Screenprinting

**Relief-** Printed image is raised on the matrix (ex. Rubber stamp)

A. Woodcut: image is drawn on woodblock, unprinted areas are carved out along grain so only raised areas take ink to be transferred to receiving surface.

a. Earliest woodcut- Diamond Sutra (p.175), unites Chinese inventions of paper and printing.

b. Multiple blocks used to print images in color. Registration = alignment of blocks to produce single image.

c. Printing press (mid-15<sup>th</sup> C)

d. Ex. Durer (p. 177), Hokusai (178), Borges (179)

B. Wood Engraving:

a. Like woodcut, but carved across grain of wood- carved in any direction and allows for more detailed images.

b. Cut lines show as white lines on transfer (print).

c. Ex. Kent (180),

C. Linocut:

a.

b.

**Intaglio-** Opposite of relief- Printed image is below surface. Sharp tool or acid used to make grooves in metal plate, plate is inked, and plate surface wiped clean before transferring.

A. Engraving: Developed from incising armor.

a. Burin is used to cut fine lines in metal plate- inked and transferred

b. Crosshatching and stippling used to produce gradations (modeling and shading)

c. Main way of reproducing art until lithography and photography in 19<sup>th</sup> C.

d. Ex. Raphael/Raimondi (182)

B. Drypoint: drypoint needle used to scratch on copper plate- raising a burr

a. Burr holds ink, line is softer (like pencil or crayon) than engraved line

b. Ex. Bourgeois (183)

C. Mezzotint:

a.

b.

c.

D. Etching:

a.

E. Aquatint