

# ... RELIEF ...

## PRINTMAKING PROCESSES

*Printing from top of incision*

### FAMILY OF TECHNIQUES



*Woodblock Prints*



*Linocut Prints*

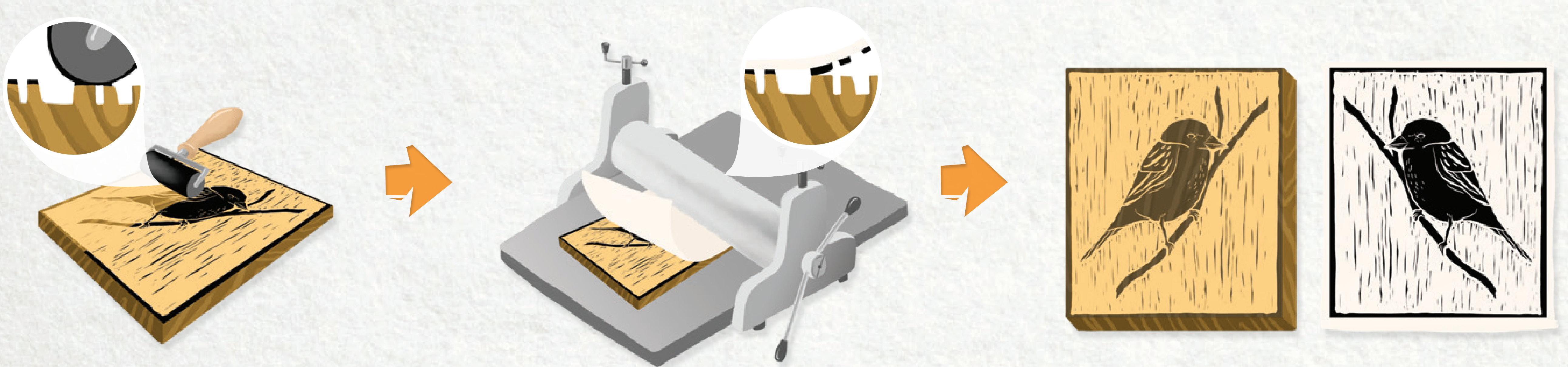


*Wood Engraving*



*Letterpress*

### HOW A PRINT IS MADE



The earliest printed images were relief prints. To understand the relief process, think of a stamp. Using a block or plate as the matrix (base) to transfer the image, the inked surface design is raised above the areas that are to remain blank on the print. To achieve this, the background areas that are not to be printed are cut away. Ink is transferred to the receiving surface, usually paper, when the block or plate is pressed against it.

### RELIEF PRINTS IN ART HISTORY



**Edvard Munch**  
*The Girls on the Bridge*, 1918  
Woodcut



**Kathe Kollwitz**  
*In Memoriam Karl Liebknecht*, 1920  
Woodcut



**Elizabeth Catlett**  
*Sharecropper*, 1952  
Linoleum cut

There are ancient examples of printing with the relief process in wooden stamps in Egypt and clay seals in Rome. Using relief carvings to print images on paper originated in China. The earliest surviving European relief prints date from c.1400 CE.

# INTAGLIO

## PRINTMAKING PROCESSES

*Printing from bottom of incision*

### FAMILY OF TECHNIQUES



*Engraving Tool (burin), Mezzotint  
Rocker, Drypoint tool*

#### *Non-Acid Engraving*



*Copper, Zinc or other  
Metal Plates*

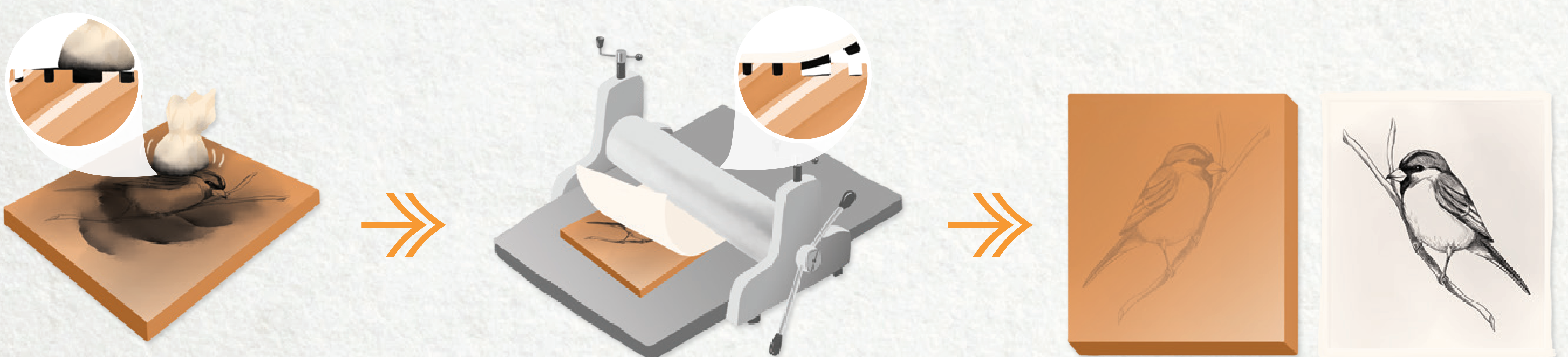


*Solid & Liquid Etching Ground,  
Ferric Chloride (acid etchant)*

#### *Acid Etching*

Copper, Zinc and other metal plates are used for both acid etching and non-acid engraving in intaglio printmaking. The metal plates can be engraved using sharp tools to create the image. Alternatively, the plates can be etched with acid. The metal plates are coated with a waxy ground and the image is scratched away. The plate is then dipped into an etchant that will corrode away the metal not covered by the waxy ground.

### HOW A PRINT IS MADE



Intaglio prints are created from lines or areas cut into the surface of a matrix (base) by hand or by chemicals. The carved or incised lines hold the ink that is wiped over the plate before printing. The pressure of the intaglio press forces the sheet of paper into the incised lines to pick up the ink.

### INTAGLIO PRINTS IN ART HISTORY



**Paul Klee**  
*Virgin in the Tree (Jungfrau im Baum), 1903*  
Etching



**Pablo Picasso**  
*Tête de Femme (Françoise Gilot), 1945*  
Etching, drypoint, and aquatint



**Louise Bourgeois**  
*Mosquito, 1999*  
Drypoint

Intaglio prints first emerged in the 1500s and are produced in the reverse of the relief process. Intaglio comes from the Italian verb *intagliare* meaning, "to carve" and is an umbrella term for a range of techniques, including **engraving**, **etching**, **drypoint**, **aquatint**, **mezzotint**, **soft ground** and **spit bite**, that share the same basic premise.

# PLANOGRAPHIC

## PRINTMAKING PROCESSES

*Printing from a single plane*

### FAMILY OF TECHNIQUES



*Lithograph*

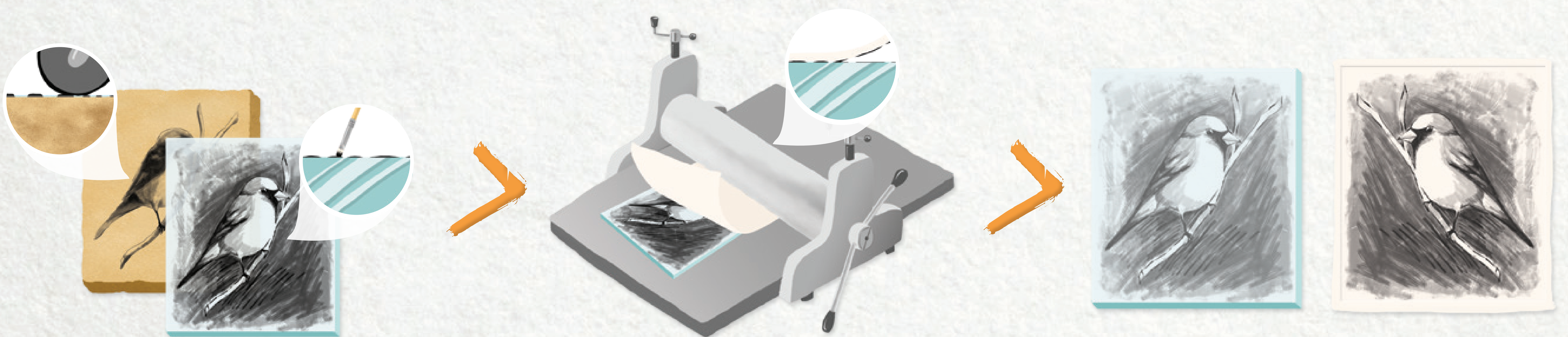


*Monotype*

A **lithograph** is a planographic, or flat, printmaking process based on the principle that oil and water repel each other. The lithographer creates a design directly on a stone or smooth plate with a greasy material, such as crayon, and chemically fixes it to the surface.

**Monotype** is a planographic printmaking process in which a drawing or painting is executed on a flat, unworked printing plate or other surface and is transferred through pressure to a sheet of paper.

### HOW A PRINT IS MADE



To print the **Lithograph** the stone is dampened with water, which is repelled by the greasy medium and settles in the blank spaces. The printing ink adheres only to the areas where the design was drawn. The image is then transferred to the receiving paper through a printing press.

As most of the image is transferred in the **Monotype** printing process, only one strong impression can be taken. Residual ink on the printing surface occasionally permits the printing of fainter second or third impressions; these are called ghosts or cognates.

### PLANOGRAPHIC PRINTS IN ART HISTORY



**Helen Frankenthaler**  
*First Stone*, 1961  
Lithograph



**Mary Frank**  
*Dawn Rider*, 1983  
Monotype



**Jack Boul**  
*Industrial Shapes*, 1987  
Monotype

Alois Senefelder, a German actor and playwright, invented the lithographic process in 1789 as an inexpensive means to duplicate his work. Lithography was soon widely embraced to produce a range of visual material from posters, advertisements and handbills to works of fine art.

# STENCIL

## PRINTMAKING PROCESSES

*Printing through an opening*

### FAMILY OF TECHNIQUES



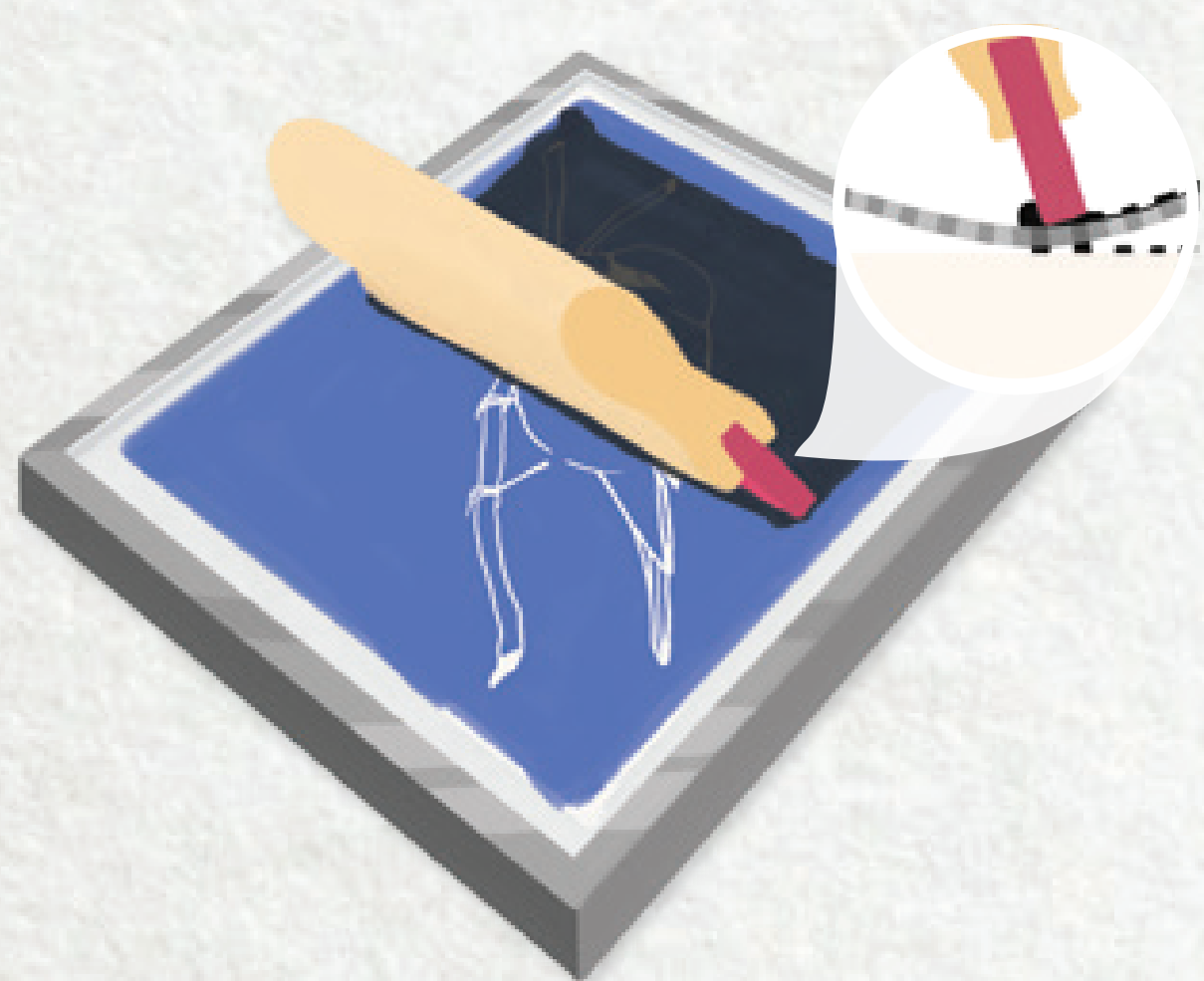
*Screenprint  
(Serigraphy or Silkscreen)*



*Stencil  
(Pochoir)*

Screenprinting and stenciling are printmaking techniques that operate on the principle of masking areas that are not to be printed, whether this is by a simple paper stencil or a chemically treated screen.

### HOW A PRINT IS MADE



**Screenprinting**, also called serigraphy or silkscreen, is a process that produces prints by pushing ink through a fine mesh, which is stretched over an open wooden or aluminum frame. The image is produced by blocking areas not to be printed with a cut stencil or chemical treatment to the screen; this creates open and closed areas. The prepared screen is laid on top of the material to be printed and the ink is deposited at one end of the screen. A squeegee is then used to pull the ink evenly across the screen, forcing it to flow through the open spaces onto the material, creating the image.

**Stencil** or pochoir is closely related to screenprinting in that it uses the same principles of shielding the areas not to be printed, only without a screen. The inking is done with a brush, making this a highly skilled and labor-intensive technique.

### STENCIL PRINTS IN ART HISTORY



**Henri Matisse**  
*Icarus, 1947*  
Pochoir



**Roy Lichtenstein**  
*Modern Art Poster, 1967*  
Screenprint



**Andy Warhol**  
*Marilyn Monroe, 1967*  
Screenprint

Screenprinting is thought to have originated in China around 960 CE. By the 20<sup>th</sup> century screenprinting became a very popular medium for commercial use in advertising and packaging, and appropriated for fine art by Pop artists such as Andy Warhol.

Pochoir became a popular method of producing high quality color illustrations in the 1910s and 1920s, and was often used in fashion illustration.