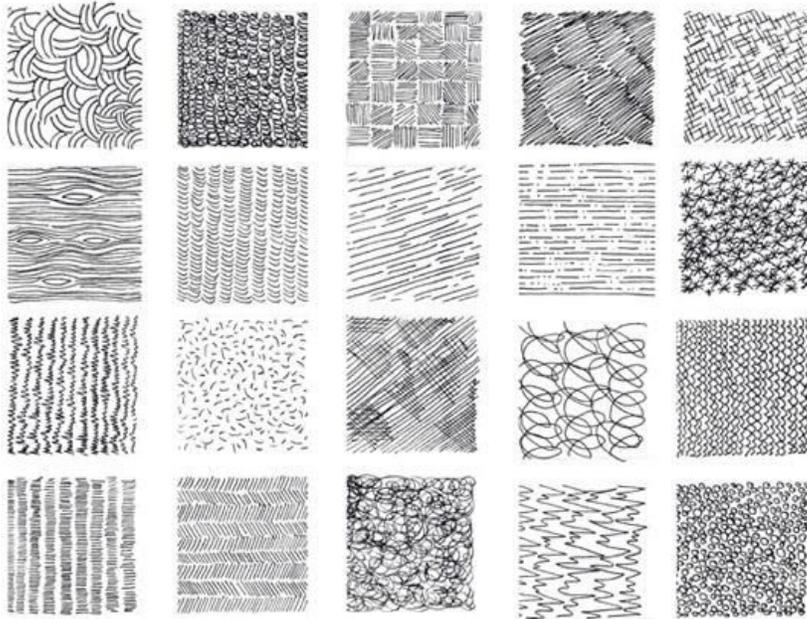


Hi everyone,  
I hope you are all staying healthy and happy.

Read the following articles about 5 different types of printmaking.  
Create a design appropriate for each type of printmaking. This texture handout might be helpful.



### **1. Woodcut**

Printmaking is believed to have originated as early as the 1st century AD during China's Han Dynasty, and since its start, the medium's ability to reproduce images and create unique visual qualities has influenced everyone from book publishers to graphic designers. Artists in particular have driven the medium forward by experimenting with its various processes, in which ink is moved from one surface to another.

By the 15th century, people had started using the technique to print multiples of texts and images. The process of carving out every letter of a book from a block of wood, however, was a grueling task, so only popular works, such as the Bible and Buddhist sutras, were chosen for this type of reproduction. Prior to these woodcuts, books were almost exclusively available to wealthy and royal individuals—so once texts and images hit the printing press, they became more common goods.

While the woodcut technique first became popular for its practical uses, such as printing books and decorating textiles, it eventually became an art form of its own. Woodcuts are a subset of relief printmaking—where you carve out negative space from a surface, leaving only the lines and shapes that you want to appear in the print. For example, an artist making a woodcut will carve into the surface of a piece of wood, then coat the remaining surface with ink. Next, they'll typically place the inked surface on a piece of paper, and finally, they'll create their print by placing pressure on the back of their block—with a roller, printing press, or other tool—to transfer the ink onto the page.

To alter the surface of a block of wood, many artists use special knives and other tools, such as gauges, to carve in the direction of the wood's grain. One feature that sets woodcuts apart from other printmaking techniques is the residual wood grain texture the block leaves behind.

The bold mark of a woodcut and the (often apparent) wood grain impression contrasts the more fluid mark of the linocut. During the 15th century, German artist Albrecht Dürer mastered the technique of carving into wood, finessing the vigorous woodcut mark into articulated fine lines; centuries later, Expressionists like Ernst Ludwig Kirchner and Emil Nolde would revive the German woodcut tradition, exploring the medium's graphic potential with more aggressive marks and flat planes of color. Japanese woodcuts markedly influenced European artists into the 19th century, including Vincent van Gogh and Paul Gauguin, who were inspired to incorporate asymmetric compositions, patterns, and flat color into their paintings and prints.



## **2. Linocuts**

Woodcuts and linocuts share a graphic quality because the relief process forces you to create images with flat planes of color and fluid lines. Linocuts, which emerged in the 20th century, also fall under the category of relief printmaking, but instead of carving from a block of wood, linocuts are made by cutting into a sheet of linoleum.

This smooth material has no directional grain, so you are free to carve in any direction you like, and can use woodcut or engraving tools. Since linoleum's surface is smooth, it only leaves a slightly spongy, grainy texture behind. One thing to note about its materiality is that while the surface's soft quality can make carving much easier, it often hinders the ability to create fine lines.

This technique is frequently introduced to printmaking beginners because it's easy to learn, and its low-cost materials make it relatively accessible. And since linoleum is relatively thin and tender, you can press the print onto a piece of paper by hand with a tool—like the back of a spoon or a baren—or with a printing press.



### **3. Collagraphs**

Collagraphs are another kind of relief print that can be completed without a printing press. Rather than cutting away from a surface, however, this technique involves adding to the surface of a printing plate. To accomplish this, you begin by collaging thin items—such as fabrics, plants, or plastic—onto the plate. The objects will create the elevated surface needed for a relief print, but usually, the items will not exceed a quarter of an inch in height; otherwise, you risk tearing the paper you're printing onto.

Once the collage is complete, the whole plate is coated with a substance known as a medium. Then, after it dries, you can roll ink onto the plate and press it onto paper by hand with the help of a tool, or with a printing press. When the paper is peeled back from the plate, an impression will appear with textures that vary according to the collaged items. As opposed to linocuts and woodcuts, which tend to emphasize bold lines and shapes, collagraph prints offer more opportunities for complicated textures and subtle marks.



This one you need to include the materials you would use for each part of your print.

### **4. Engraving**

Engraving is the oldest form of intaglio printmaking, and one of the most difficult to execute. Unlike relief printmaking (where the ink is placed onto the uppermost surface), intaglio involves

making incisions or grooves in a plate, covering the plate with ink, and wiping the surface, so that the ink remains in the grooves. Then, the plate is placed in a printing press, which forces the paper into the plate's grooves to pick up the ink. When the paper and plate are peeled apart, you'll see that the ink has adhered to the paper. To keep the two processes straight, it's helpful to remember that with intaglio, anything you carve into the plate will show up in ink, whereas in relief printmaking, it's the parts that you *don't* carve that will show up in ink.

The term "intaglio" comes from the Italian word *intagliare*, which means "to cut in." The various intaglio techniques—engraving, etching, drypoint, mezzotint, and aquatint, among others—are largely differentiated by how the incisions are made.

The incisions in an engraving are entirely produced by carving into the plate by hand, which is why it's one of the most challenging printmaking methods to master. The technique typically calls for the use a burin—a steel rod with a sharp, oblique tip attached to a rounded top for the hand to firmly grasp onto—to draw into a metal plate. As you dig the burin across the surface, curls of metal will peel back as a V-shaped groove is created.

Don't be fooled by how simple this technique may sound; using a burin to accurately incise a metal surface is no easy feat. In addition to the great dexterity it requires, mistakes can only be repaired by expertly hammering the back of the plate to push the metal back into place, then smoothing it back down with a scraper and burnisher.



## **Etching**

Etching is one of the most commonly used intaglio techniques. Unlike engraving, where you gauge out lines with a burin, etching involves incising marks into a plate through a process called “biting.” First, you cover a metal plate with a thin wax-like layer called the “ground.” Then, you draw your design onto the plate with a needle; you don’t have to press hard when making these marks, as you only need to scratch through the surface of the ground. When the drawing is finished, you coat the back of the plate with a varnish, then immerse the plate in a bath of acid.

Since the ground and varnish are impermeable to acid, the acidic bath will only affect the metal where lines are drawn. As the plate lays in the bath, the acid will eat away at the marks you made, creating fine incisions.

Artists have been known to render delicate effects on these plates by playing with the bath’s level of acidity, the amount of time it bathes, and a technique called “stopping out.” To stop out, you bathe the plate until the lightest parts of the print are properly incised, then remove it from the bath and cover those areas with varnish before placing the plate back into the bath. This technique allows you to achieve a range of shallow and deep grooves; where an incision is shallow, the ink will be more faint, and where the incision is deeper, the ink will be more prominent

