An **ORIGINAL PRINT** is a work of art which an artist creates by processing a surface of wood, metal, paper, stone or screen so that more than one identical image can be printed from it. Ink is transferred from this prepared surface [often called “the plate”] onto paper (or another material) and becomes the original print, distinct and individual in its form as a work of art.

An original print should never be confused with a reproduction, which is a copy of an original artwork, mass-produced by means of an automatic copier, photochemical, or digital process. In contrast, an original print is hand-inked or hand-pulled on a press by the artists themselves or by a skilled printer working under the supervision of the artist. The originally conceived design and composition become inseparable from the process itself.

**Edition** – An edition is the total number of original prints (impressions) made from a plate; in the 20th century, it became customary for artists to number all the impressions in the edition. Edition numbers often look like fractions: the number on top is the specific impression number; the number on the bottom is the total number of impressions in the edition. **The quality of the print bears no relation to the edition number.** In addition to the number, each print usually has the artist’s signature and the title of the print, usually in pencil.

There are four major types of fine art prints. Each uses a different method for fixing the image to the plate prior to transferring the image to the support. **Each process produces prints that exhibit recognizable characteristics.**

Ways to distinguish prints created by the different processes:

- the actual appearance of the lines in the image, as each printmaking process creates lines that look different.
- how the artist is able to create shading
- the plate line. The plate line is in some ways the equivalent of the picture frame in a painting, because it defines the actual boundaries of the image area. If the plate is smaller than the paper, the plate line is visible. If the paper is smaller than the edges of the prepared plate, no plate line is discernable.
relief prints – woodcut, woodblock, linocut. Relief prints use a process in which the lines that are to print dark are left standing, and the areas that are to remain white are carved away.


Albrecht DÜRER: The Four Horsemen of the Apocalypse, 1498, woodblock approx 15 x 11" (39 x 28 cm) http://www.ibiblio.org/wm/paint/auth/durer/engravings/horsemen.jpg


Jim DINE: Fourteen Color Woodcut Bathrobe, 1982, color woodcut, 65 34 x 35 1/2 ". Syracuse University Art Collection http://www.juniata.edu/services/museum/exhibitions_0304.html


Helen FRANKENTHALER: Radius, 1993, color woodcut (6 blocks) 71.4 h x 71.6 w cm http://cs.nga.gov.au/Detail.cfm?IRN=131524


HIROSHIGE Ando: *Ushimachi, Takanawa* (From *One Hundred Famous Views of Edo*), 1857, woodblock print, 13 1/4 x 8 5/8 in., The Brooklyn Museum
http://www.artchive.com/ftp_site.htm

UTAMARO Kitagawa: *Beauty with a Mirror*, c. 1810, private collection
http://www.indiana.edu/~ealc100/32.html

HOKUSAI Katsushika: *Red Fuji*, (from *The 36 Views of Mt. Fuji*) c. 1831, MFA, Boston
http://commons.wikimedia.org/wiki/Image:Red_Fuji_southern_wind_clear_morning.jpg

http://www.loc.gov/exhibits/cwaj/detail/enlarge12993.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13012.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13067.html

- intaglio prints – engraving, etching, drypoint, mezzotint, aquatint – lines to be printed are incised into the plate

http://www.loc.gov/exhibits/cwaj/detail/enlarge13087.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13053.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13051.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13058.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13156.html

OZAKI Yutaka: *Mio Figlio*, etching and engraving, 2006, 9 x 9 cm, private collection
http://www.tamamuseum.net/b200603.html

KAKUMA Takao: *Skylight*, 2006 etching, private collection (sorry, no web image)

Martin SCHÖNGAUER: *The Temptation of St. Anthony*, c. 1480-90, engraving, Metropolitan, New York
http://commons.wikimedia.org/wiki/Image:Schongauer_Anthony.jpg
Albrecht DÜRER: *Flagellation* (from the *Engraved Passion*), 1512, Connecticut College, New London
http://www.conncoll.edu/visual/Durer-prints/engravedpassion.all/web/box%2027-12.jpg

Andrea MANTEGNA: *Battle of the Sea Gods*, 1470s, Engraving and Drypoint, 283 x 826 mm, Duke of Devonshire Collection, Chatsworth
http://www.wga.hu/index1.html

Heinrich GOLTZIUS after CORNELIS Cornelisz van Haarlem: *Icarus* (from the *Disgracers*), 1588, New York Public Library
http://www.nypl.org/research/chss/spe/art/print/captions/goltzius.html

John James AUDUBON with Robert Havell Jr: *Roseate Spoonbill* (from the *Birds of America*), c. 1830, Chapin Library of Rare Books, Williams College, Williamstown, MA
http://www.loc.gov/exhibits/treasures/images/vc114a.3.jpg

REMBRANDT van Rijn: *The Three Trees*, etching with drypoint and engraving, 1643. 21.3 ´ 27.9 cm, British Museum, London

REMBRANDT van Rijn: *Three Crosses*, 1653, drypoint w/ plate tone, Rijksmuseum, Amsterdam
http://commons.wikimedia.org/wiki/Image:Rembrandt_The_Three_Crosses_1653.jpg

REMBRANDT van Rijn: *Christ Presented to the People*, 5th state NGA Edinburgh
http://www.nationalgalleries.org/collection/online_search/4:324/result/0/25024

REMBRANDT van Rijn: *Christ Presented to the People*, 8th (final) state, NGA Washington
http://www.metmuseum.org/toah/hd/rembp/ho_41.1.36.htm

http://www.loc.gov/exhibits/cwaj/detail/enlarge12985.html

http://www.castlefinearts.com/itemdetail.aspx?item=6913 (note: site is for a commercial gallery)

Francisco GOYA: *The Sleep of Reason Produces Monsters* (frontispiece to *Los Caprichos*), 1799, aquatint and etching, Metropolitan, New York

William BLAKE: *When Morning Stars Sang* (from the Book of Job), c. 1810, Morgan Library, New York

James McNeill WHISTLER: *Pierrot*, c. 1889; Ink, drypoint and etching, 22.9 x 16.1 cm; Rijksmuseum, Amsterdam
http://ibiblio.org/wm/paint/auth/whistler/pierrot.html

Mary CASSATT: *The Letter*, 1891, aquatint and soft-ground etching, Corcoran, Washington
http://www.corcoran.org/collection/highlights_main_results.asp?ID=104
• **planographic prints – lithography** – the areas to be printed are bound chemically to the flat surface of the plate or stone.

http://www.loc.gov/exhibits/cwaj/detail/enlarge12982.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13100.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge12995.html


Henri de TOULOUSE-LAUTREC: *Passenger from (Cabin) 54 - On a Cruise*, 1896 colour lithographic poster, third and final state  60.8 h x 40.2 w

Otto KNIRSCH for Currier and Ives: *The Road, Winter*, 1853, chromolithograph, Kennedy Museum, Ohio University, Athens, Ohio
http://www.ohiou.edu/news/pix/KNIRSCH_OTTO.JPG

• **stencil prints – serigraphy, paperscreen** – areas to be printed are cut out and the ink is forced through openings in a fabric screen.

http://www.loc.gov/exhibits/cwaj/detail/enlarge13114.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge12986.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13082.html

Andy WARHOL: *Marilyn Suite* (set of 10, usually displayed as suite of 9 images). Serigraph, c 1962, private collection
http://www.cs.brown.edu/courses/cs024/imagesArt.html

Andy WARHOL: *Marilyn Diptych*, 1962, Tate London, acrylic and silkscreen
http://www.tate.org.uk/servlet/ViewWork?workid=15976&tabview=image
WebPages with good information on techniques:

WHAT IS A PRINT – Clear animated schematics at the MomA website

Japanese Keyblock process for woodblock prints:
http://www.woodblock.com/encyclopedia/entries/000_01/000_01_frame.html

Demonstration of the making of woodblock prints with lots of photos, go to

Demonstration of engraving:
http://www.clt.astate.edu/elind/PrintmkgBurin.htm

Demonstration of intaglio printing:
http://www.intaglio-fine-art.com/etching-info-printing.php

Explanation of the etching process
http://www.polymetaal.nl/beguin/mape/etching.htm

History of lithography:
http://www.lewis-clark.org/content/content-article.asp?ArticleID=2557

Printing serigraphs/screen prints:
http://www.enjoyscandinavianart.com/tekniker/english_serigrafi.htm

A contemporary printmaker using incorporating digital elements:
http://www.tedcolyer.com