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 a support (most often paper) 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. 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:** woodblock, woodcut, linocut, wood engraving

http://www.loc.gov/exhibits/cwaj/detail/enlarge13039.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13007.html

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

http://www.loc.gov/exhibits/cwaj/detail/enlarge13083.html

• **INTAGLIO PRINTS:** engraving, etching, drypoint, aquatint, mezzotint

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

• **PLANOGRAPHIC PRINTS:** lithography

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

see similar at http://www.art-japan.com/print2001/e/artists/011.html

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

• **SCREEN PRINTS:** stencil, serigraphy, paperscreen

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

http://www.loc.gov/exhibits/cwaj/detail/enlarge12987.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge13082.html
relief prints – woodcut, woodblock, linocut. Processes 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: Samson and the Lion, 1497-98, woodcut/original block, MMA, New York

Albrecht DÜRER: The Four Horsemen of the Apocalypse, 1498, woodblock approx 15x11''

Emile NOLDE: Prophet, 1912, woodcut, MoMA, New York, 12-5/8'' x 8-3/4''

Käthe KOLLWITZ: The Parents (Seven Woodcuts about War), 1922-23, MoMA, New York

KÁTHE KOLLWITZ: The Parents, Third Version.jpg

Leonard BASKIN: Mantegna at Eremitani, 1952, woodcut, Philadelphia Museum of Art

Jim DINE: Fourteen Color Woodcut Bathrobe, 1982, color woodcut, 65 3/4 x 35 1/2 ".

Syracuse University Art Collection

Helen FRANKENTHALER: Savage Breeze, 1974, Williams College Museum, Williamstown

Pablo PICASSO: Still Life Under a Lamp, 1962; color linocut, Cleveland Museum of Art

http://edinburghfestival.list.co.uk/article/2528-picasso-on-paper/

Thomas BEWICK: Red Sandpiper, from the History of British Birds, 1847

Winslow HOMER: War for the Union, Bayonet Charge (from Harper’s Weekly, July 12, 1862) 13.5'' x 20.5'', Fine Arts Museums of San Francisco

Paul Hambleton LANDACRE: Indio Mountains, 1931, 9.5'' x 12.5'', Fine Arts Museums of San Francisco

Eric GILL: Clare, 1924, 7.5'' x 4.25'', Fine Arts Museums of San Francisco

UTAMARO Kitagawa: Beauty with a Mirror, c. 1810, private collection

HOKUSAI Katsushika: Red Fuji, (from The 36 Views of Mt. Fuji) c. 1831, MFA, Boston

HIROSHIGE Ando: Mannen Bridge in Fukagawa (From One Hundred Famous Views of Edo), 1857, woodblock print, 13 1/4 x 8 5/8 in., Fine Arts Museums of San Francisco


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


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

NAKAYAMA Tadashi: Horse in the Blue Afternoon, 1991, multi-color woodblock, LoC,

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

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: *Temptation of St. Anthony*, c. 1480-90, engraving, MMA, New York


Andrea MANTEGNA: *Battle of the Sea Gods*, 1470s, Engraving and Drypoint, 283 x 826 mm, Duke of Devonshire Collection, Chatsworth

Heinrich GOLTZIUS after CORNELIS Cornelisz van Haarlem: *Icarus* (from the *Disgracers*), 1588, New York Public Library

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

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

James McNeill WHISTLER: *Black Lion Wharf* (from “Thames Set”), 1859, etching
Davis Museum, Wellesley College, 7-3/16 x 11 in

James McNeill WHISTLER: *Nocturne* (from “First Venice Set”), 1879

REMBRANDT van Rijn: *Christ Presented to the People*, 5th state NGA Edinburgh
REMBRANDT van Rijn: *Christ Presented to the People*, 8th (final) state, NGA Washington

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

see similar at: http://www.azumagallery.com/gallery/artists/hamanishi.katsunori/window/Window.20.html
(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: *The Tyger* (*Songs of Innocence and Experience*), c. 1825, Metropolitan Museum of Art, New York

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/enlarge12995.html


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 (note: very slow to load)

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

Käthe KOLLWITZ: Killed in Action, lithograph, 1921-23
http://www.slowtravelberlin.com/2010/01/24/kathe-kollwitz-museum/

Käthe KOLLWITZ: Nie Weider Krieg, lithograph, 1921-23
http://www.artknowledgenews.com/Kathe_Kollwitz.html

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

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 (scroll down)

Sam GILLIAM: G.D.S., serigraph, 1978

TOKITOH Ayako, Magnolia (March) 2, serigraph, 2005
http://www.loc.gov/exhibits/cwaj/detail/enlarge13124.html
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/PrintmgBurin.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