Varieties of Printmaking - Week 2
Intaglio Prints (Part 2) and Relief Prints

Note: all images can be found in ArtStor in the image groups in the MAG Varieties of Printmaking folder unless otherwise noted. For images from the LOC (Library of Congress), go to http://www.loc.gov/exhibits/cwaj/

Woodcut:

Watanabe Yoichi: White Flower -3, 2003, woodblock (LOC)


Marriage at Cana - Altar cloth (47 x 33”), c. 1400, NGA Washington

Bois Protat, c. 1380, modern impression, original block in private collection

Rest on the Flight into Egypt, c. 1410, hand-colored woodcut, Albertina, Vienna

Playing Cards (Valet of Spades (Hogier); Valet of Clubs (Lancelot), French, c. 1540, hand-colored woodcut, Cincinnati Art Museum

Biblia Pauperum, Netherlandish 1465 or earlier, Metropolitan

Speculum Homanae Salvationis (Mirror of Man’s Salvation), German, 1473, Met

Johannes Gutenberg (publisher): Bible, c. 1453

illustrations from Nuremberg Chronicle by Hartmann Schedel, 1493, Metropolitan, NY

Albrecht Dürer (1471-1528)

Self-Portrait, 1498, Prado, Madrid

Self-Portrait, Age 13, silverpoint drawing, Albertina, Vienna

View of the Arco Valley in the Tyrol, 1495, Louvre, Paris

Samson and the Lion, 1497-98, MFA Boston

Apocalypse, 1498

Vision of the Seven Candlesticks

Four Horsemen of the Apocalypse

Large Passion, begun 1497-98, completed 1510-11

Last Supper, c. 1510

see also:

PIERO della Francesca: Montefeltro Altarpiece, 1472, San Bernardino, Urbino

Domenico GHIRLANDAIO: Last Supper, c. 1480, Ognissanti, Florence

Giovanni BELLINI: Frari Altarpiece, 1488, Venice

Resurrection, c. 1510

St. Jerome in His Study, 1514, engraving

Adoration of the Holy Trinity, 1511, Kunsthistoriches, Vienna
Little Passion, 1511

Entry of Christ into Jerusalem
see also: woodcut copy after Dürrer by Virgil Soli, mid 16th c.
see also: engraving after Dürrer, c. 1525

Rhinoceros, 1515, woodcut

Triumphal Arch, 1515, woodcut, 192 blocks, 134" x 115" (11′2″ x 9′6″)
Old Man (Study for a Saint), 1521, Albertina, Vienna

see also:
Stefan Lochner: Virgin & Child, c. 1440, Wallraf-Richarz, Cologne
Michelangelo: Virgin and Child, c. 1498-1501, Cathedral, Bruges
Jan van Eyck: Ghent Altarpiece, c. 1432, Cathedral, Ghent

WOOD ENGRAVING

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

20TH CENTURY WOODCUT REVIVAL:

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
http://1.bp.blogspot.com/_5b9L9buMSjo/Sew1by1jYWII/AAAAAAAACVc/DdDzX5PvqJs/s16_00-h/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/
**JAPANESE WOODBLOCKS:**

Illustrated essays on the artists, designs and techniques of traditional and modern Japanese woodblock prints at http://www.viewingjapaneseprints.net/index.html


**Vocabulary of Japanese Printmaking:**

- **hanshitae** - underdrawing
- **shiro yamazakura** - white mountain cherry wood used for blocks
- **sumi-block** - key block
- **kozo** - mulberry
- **washi** - handmade Japanese paper
- **baren** - rubbing tool
- **kento** - registration marks on the block
- **bokashi** - gradation technique
- **oban** - “large format” print (approximately 9.25” x 14.5”)

**IDO Masao:** *Snow at Nanzenji*, 2003 woodblock, Library of Congress, Washington DC

**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

**KARHU Clifton:** *Geisha House*, 2005 woodblock, Library of Congress, Washington DC

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

**INTAGLIO TECHNIQUES (INTERRUPTED): AQUATINT/MEZZOTINT**

**HIROSE Hikari:** *Moon-Viewing Frog*, etching with aquatint, 2004, LoC

**MIYAYAMA Hiroaki:** *Kagerou: From Tale of Genji ‘Hanamitate’ Series*, aquatint, 2004, LoC

**ZHUANG Man:** *Sure Signs of Spring – Gorgeousness*, 2005, mezzotint, LoC

**Prince RUPERT of Bavaria:** *The Standard Bearer*, 1658, mezzotint, Metropolitan, New York

**HAMANISHI Katsunori:** *Window No. 5*, mezzotint with gold leaf, 2006, LoC
INTAGLIO HISTORY

TELMAN de Wesel: *Six of Parrots*, mid 15th century, 2.75” diameter, Bib. National, Paris

MASTER OF THE PLAYING CARDS: *King of the Wild Men*, c. 1440, 5.25 x 3.5”

HOUSEBOOK MASTER, *Young Man and Death*, 1475-88, 5.5 x 3.25”

Martin SCHONGAUER: *The Archangel Michael Piercing the Dragon*, c. 1475, engraving 6.25 x 4.5”, Cleveland Museum of Art

Antonio POLLAIUOLO: *Battle of the Naked Men*, c. 1470, engraving, 30-7/8 x .22-1/2” Minneapolis Institute of Art

Andrea MANTEGNA: *Battle of the Sea Gods*, c. 1485-88, engraving, 13.375 x 17.75” Minneapolis Institute of Arts

Albrecht DÜRER: *St. Jerome in His Study*, 1514, engraving, 9.75 x 7.5”, MFA, Boston

Albrecht DÜRER, *Melencolia I*, 1514, engraving, 9.5 x 7.5”, Fine Arts Mus. of San Francisco


see also: Edouard MANET: *Le Déjeuner sur l’herbe (Luncheon on the Grass)* 1863, Musée d’Orsay, Paris

Jacques CALLOT: *Christ Presented to the People*, 1618, etching and engraving, 4.25 x 8.5”

Jacques Callot: *The Dead on the Roadside*, 1633, etching, 3.25 x 7.25”

REMBRANDT van Rijn: “*The Great Jewish Bride*”, 1635, etching, drypoint and burin 8.5 x 6.5”, Fine Arts Museum of San Francisco

REMBRANDT van Rijn: *Beggars Receiving Alms at a Door*, 1648, etching, drypoint and burin 6.5 x 5”, MFA, Boston

REMBRANDT van Rijn: *Three Trees*, c. 1642-43, Frick Collection, New York; 8-3/8” x 11”

Francisco GOYA: *Buen Viage*, plate 64 from *Los Caprichos*, 1796-98, etching and aquatint 8.5 x 6”, Fine Arts Museums of San Francisco

Francisco GOYA: *Y No Hai Remedio (And there’s no help for it)* Plate 15 from *Los Desastres de la Guerra*, c. 1820, etching, aquatint, and drypoint, 5.5 x 7.5”, Fine Arts Museums of San Francisco

William BLAKE: *Songs of Innocence and Experience*, 1794, relief etching hand-colored with watercolor and gouache

James McNeill WHISTLER: *The Lime Burner* from the *Thames Set*, 1859, etching, Davis Museum, Wellesley College

James McNeill WHISTLER: *Nocturne: Palaces* from the *Second Venice Set*, 1879-80, etching, Terra Collection of American Art
Edgar Degas: *Mary Cassatt in the Etruscan Gallery of the Louvre*, 1879-80, etching and aquatint, 10.5" x 9", Chicago Art Institute

Mary Cassatt: *The Visit*, c. 1881, soft-ground etching, drypoint and aquatint 15.75" x 12" Clark Art Institute, Williamstown

Mary Cassatt: *Gathering Fruit*, c. 1893, soft-ground etching, drypoint and aquatint 20 ½" x 15 7/8", Metropolitan Museum of Art, New York


Etchings by Edward Hopper
- *Evening Wind*, 1921
- *Night on the El Train*, 1918
- *Night Shadows*, 1921

Jim Dine: *Robe (Large)*, 1964, etching, 21.5" x 16.75" (plate size), Fine Arts Museums of San Francisco

Chuck Close: *Phil Spitbite [Philip Glass]*, 1995, spitbite and aquatint with soft-ground etching, 18.5" x 15" (plate size), Cleveland Museum of Art